

**DEVELOPMENT TRENDS
OF MODERN LINGUISTICS
IN THE EPOCH OF GLOBALIZATION**

Collective monograph



Lviv-Toruń
Liha-Pres
2019

*Recommended for printing and distributing via the Internet as authorized by the Decision
of the Academic Council of Drohobych Ivan Franko State Pedagogical University
(Minutes No 13 dated 19.12.2019)*

Reviewers:

*dr Adam Wróbel, School of Polish Language and Culture of Cuiavian
University in Wloclawek (Republic of Poland);*

*mgr Joanna Skiba, Director of the Center for Foreign Languages, Cuiavian
University in Wloclawek (Republic of Poland);*

*Oksana Kushlyk, Doctor of Philology, Professor at the Ukrainian Language
Department, Ivan Franko Drohobych State Pedagogical University (Ukraine).*

Development trends of modern linguistics in the epoch of globalization :
collective monograph / L. I. Bieliikhova, I. I. Dmytriv, M. Yu. Fedurko,
K. M. Ivanochko, etc. – Lviv-Toruń : Liha-Pres, 2019. – 284 p.

ISBN 978-966-397-136-0



Liha-Pres is an international publishing house which belongs to the category „C” according to the classification of Research School for Socio-Economic and Natural Sciences of the Environment (SENSE) [isn: 3943, 1705, 1704, 1703, 1702, 1701; prefixMetCode: 978966397]. Official website – www.sense.nl.

CONTENTS

COGNITIVE STRATEGIES OF POETIC TEXT INTERPRETATION	
Bieliekhova L. I.	1
SAINT FRANCIS OF ASSISI – GREGORY SKOVORODA – BOHDAN-IGOR ANTONYCH: TANGENCY OF WORLDVIEWS	
Dmytriv I. I.	17
MORPHONOLOGICAL STRUCTURE OF AFFIXES IN WORD-FORMATION FROM THE NOUN	
Fedurko M. Yu., Kotovych V. V.	35
STRUCTURAL CLASS III SUFFIXAL TYPE VERBATES IN SOUTHWESTERN DIALECTS OF UKRAINIAN LANGUGE: SEMANTIC AND ACCENTUATION SPECIFICS	
Ivanochko K. M.	53
UKRAINIAN POST-IMPERIAL SCIENCE ABOUT LITERATURE:KEY FACTORS OF FORMATION	
Ivanyshyn P. V.	73
LINGOCULTUROLOGICAL ASPECT OF RESEARCHING OIKONYMS OF UKRAINE	
Kotovych V. V., Fedurko M. Yu.	89
THE PRINCIPLES OF WORD-BUILDING PARADIGMATIC SYSTEMATIZATION OF DEVERBATIVES IN THE UKRAINIAN LANGUAGE	
Kushlyk O. P.	108
IDEOLOGICAL-ARTISTIC AND GENRE-STYLE PARADIGMS OF WESTERN UKRAINIAN AND EMIGRATION PROSE OF THE 1920S-1930S	
Maftyn N. V.	125
INTERDISCURSIVITY AND MULTIMODALITY OF POETIC FORMS: A CASE STUDY OF CONTEMPORARY AMERICAN POETRY	
Marina O. S.	145

THE MEANINGFUL FIELD A SACRED PEARSON IN THE LEXICAL AND DIACHRONIC DISCOURSE Matskiv P. V., Yaremko Ya. P.....	163
MODERN BELARUSIAN AND UKRAINIAN LITERATURES: ‘SMALL’, ‘INCOMPLETE’ OR FRACTAL STRUCTURES OF THE ‘BIG’ EUROPEAN LITERATURES Nabytovych Ihor	183
PSYCHOANALYTIC INTERPRETATION OF LITERARY ACTIVITIES: PROBLEMS AND PROSPECTS Pecharskyi A. Ya.....	197
NARRATIVE GAME CONSTRUING OF ENGLISH FAIRY NARRATIVES Tsapiv A. O.....	216
ON MODERN STUDENTS’ SLANG (JARGON) Venzhynovych N. F.....	233
KEY WORDS OF THE UKRAINIAN POLITICAL DISCOURSE: LINGUOCULTUROLOGICAL ASPECT Yaremko Ya. P., Matskiv P. V.....	250
AMERICAN AND UKRAINIAN TIME CONCEPTS IN THE CONTEXT OF CROSS-CULTURAL COMMUNICATION Koliada E. K., Kalynovska I.....	269

COGNITIVE STRATEGIES OF POETIC TEXT INTERPRETATION

Bieliekhova L. I.

INTRODUCTION

It is commonly acknowledged that poetic language is essentially different from the ordinary language, but nevertheless most people understand poetry. Great poets can speak to us because they use the modes of thought we all possess. Using the capacities we all share, poets can illuminate our experience, explore the consequences of our beliefs, challenge the way we think. To understand the nature and value of poetic creativity requires us to understand the ordinary way we think¹. Cognitive linguists proved that metaphor is not a matter of words but a matter of thought – in all kinds of thought: thought about emotion, about society, about human character, and about nature of life and death². It is indispensable not only to our imagination but also to our reason. Metaphor is a tool so ordinary that we use it unconsciously and automatically in everyday life. Poetic metaphor is highly elaborated, and still we trigger its meaning. It is explained by the fact that in composing and reading poetry, poets and readers use the same cognitive principles of embodied understanding. We both create and conceptualize our world through similar schemas or schemata. In order to obtain an adequate or prototypical reading of a poetic text (M. Freeman's term) one should use an adequate cognitive model of its interpretation.

The article focuses on cognitive approach to the poetic texts interpretation and intends to demonstrate cognitive mechanisms underlying the formation of poetic images. Its major concern is working out an integrated cognitive model of poetic texts interpretation. It is claimed that such a model envisages two main strategies of poetic text processing: **imagery space exploration** and **text world navigation**.

It is assumed that verbal poetic images constitute the dominant of a poetic text message and that text formation as well as the function of

¹ Lakoff George, Turner Mark. *More than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: The University of Chicago Press. 1989. P. xi)

² Lakoff George, Johnson Mark. *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*. N. Y.: Basic Books 1999. P. 9-10

textual elements are regulated by some cognitive mechanisms. Any text has a “presumption of interpretation”. In the text there exists a program of its interpretation, the strategies and tactics of correlation of text semantics with the knowledge about the structure of communication that are embodied in the text³. Interpretations of one and the same text may be different. There exist, for instance, seventy-nine conflicting interpretations of a poem by E. Dickinson “My Life had stood – a Loaded Gun”⁴. The multiplicity of interpretations occurs because of various interpretative strategies and tactics involved in text comprehension and different scientific approaches to the study of text. Within the cognitive theory poetic texts are the products of cognizing minds and their interpretations are the products of other cognizing minds in the context of the physical and socio-cultural worlds in which they have been created and are read⁵. It is claimed in this paper that ‘imagery space exploration’ can be treated as cognitive strategy in poetic texts interpretation, as far as it is intended on revealing the linguistic and cognitive mechanisms of verbal poetic images formation and functions in the imagery space of a poetic text.

Cognitive turn in conceiving of the nature of poetic tropes and figures of speech, the further elaboration of the theory of conceptual metaphor and metonymy⁶, conceptual integration and mental spaces⁷ led to reevaluation of the traditional views on the theory of verbal poetic image.

It is **hypothesised** that a verse represents a *poetic imagery space* that can be regarded as the medium where everyday concepts undergo modifications and become poetic images. The image landscapes of poetic texts differ from each other in the way poetic images are interwoven in them. Such an approach makes it possible to penetrate into image relations within the text and to define the types of images in textual worlds, which in

³ Vorobyova Olga “Linguistic Signals of Addressee-Oriented in the Source and Target Literary Text: A Comparative Study”. CSL 32 Papers from the Parasession on Theory and Data in Linguistics. Chicago: Chicago Linguistic Society. 165-180.1996. P. 166.

⁴ Freeman Margaret. Emily Dickinson and the discourse of intimacy. / Semantics of Silence in Language and Literature G. Grabher, U. Jessner (eds.). Heidelberg: Universitat C. Winter.1996. P. 192.

⁵ Freeman Margaret. Minding: Feeling, form, and meaning in the creation of poetic iconicity. In: Cognitive Poetics: Goals, Gains, and Gaps. Berlin: Mouton de Gruyter. 2009. P. 169-196. Freeman, Margaret H. Poetry and the Scope of Metaphor: Toward a Cognitive Theory of Literature. In: Metaphor and Metonymy at the Crossroads. A Cognitive Perspective. Berlin, New York.: Mouton de Gruyter. 2000. P. 253 – 283.

⁶ Lakoff G., Johnson M. Metaphors We Live By. Chicago: The University of Chicago Press. 1980.

⁷ Fauconnier G. Turner M. The Way We Think: Conceptual Blending and the Mind’s Hidden Complexities. N.Y. : Basic Books, 2002.

its turn will lead to more adequate interpretation of the message of a poetic text, to its deep hermeneutic understanding.

This assumption is drawn while investigating the mechanisms of verbal poetic images' formation and functioning in a verse from a cognitive viewpoint in terms of prototypes semantics. In this light a poetic image is seen as a textual construal and a cognitive structure which has two planes – conceptual and verbal. It is a multifaceted phenomenon, a verbalized knowledge in the text construed by pre-conceptual, conceptual and language domains. Pre-conceptual domain rooted in the cognitive unconscious⁸ is an implicative matrix of the “collective unconscious”⁹ which underlies each poetic image. It is an archetype revealed in human's mind through consciousness as archetypal image-schemas. An archetype is a gestalt structure, eidos of the image, its aura. It resides in the unconscious conceptual system and functions as “hidden hand” that shapes how the human being conceptualizes all aspects of his experience¹⁰. Conscious thought is the tip of an enormous iceberg. Unconscious thought is 95 per cent of all thought and it shapes and structures all conscious thought¹¹. The latter is structured by archetypal image-schemas. “Archetypal patterns flourish on the fairy-tale land of poetry”¹². It means that archetypal image-schemas give rise to verbal poetic images through cognitive operations of **extension**, **elaboration** and **composition** via conceptual metaphors, metonymies and oxymora.

Image-schemas are viewed as cognitive units for storing and processing the information, knowledge of the image picture of the world. Image-schemas are the result of extension of eidetic (holistic, gestalt) archetypal image into logos (discrete) image structured by conceptual domains related to metaphoric or metonymic projection of the world. Image-schema reflects general capacity of a human being to conceptualization of reality by metaphorical mapping of one conceptual domain onto another¹³. Thus, archetypal perception of DEATH as something awful, incomprehensible,

⁸ Lakoff G., Johnson M. *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*. N. Y. : Basic Books .1999. P. 121.

⁹ Юнг К. -Г. *Архетипы и символ* М.: Renaissance, 1991. с. 98.

¹⁰ Lakoff, Johnson. *Philosophy in the Flesh*: P. 12.

¹¹ Lakoff, Johnson. *Philosophy in the Flesh*: P. 13.

¹² Campbell J. *The Inner Reaches of Outer Space: Metaphor as Myth and as Religion*. N. Y., Toronto: Harper and Row Publishers, 1988. P.17.

¹³ Johnson *The Body in the Mind: The Bodily Basis of Meaning, Imagination*. Chicago : The University of Chicago Press,1987. P. xxi. Freeman Margaret. *Poetry and the Scope of Metaphor: Toward a Cognitive Theory of Literature. / Metaphor and Metonymy at the Crossroads. A Cognitive Perspective*. Berlin, New York. : Mouton de Gruyter, 2000. P. 256.

dark is transformed into archetypal image-schema DEATH IS DARKNESS. Further extension of this schema via cognitive operations of **specification** and **elaboration** may lead to different configurations of image-schemas within verbal poetic image. For instance, R. Frost's poetic image "*I have been one acquainted with night*" (Frost P: 146) contains several conceptual schemas: DEATH IS DARKNESS; NIGHT IS DARKNESS (metaphors); NIGHT stands for DEATH (metonymy); DEATH IS A LIVING THING (metaphor which personifies death and draws the conclusion that one can be acquainted with it).

1. Imagery space exploration

Imagery space exploration is recognized as the main cognitive tracks, which show how poetic images interact within the space illuminating the paths of interpretative strategies of the text.

Image space of poetic texts of contemporary American poetry is regarded as a part of semiotic sphere of American culture, which is both the result and the product of culture development.

A poetic image is a verbal embodiment of the configuration of various conceptual schemas. The core of conceptual plane of a verbal poetic image is prototypical schema. Any poetic image descends to archetype which is further transformed into an archetypal image-schema. As distinct from the latter prototypical image-schema is a generalized, stereotyped schema which underlies a group of similar poetic images constituting a prototypical category. For example, the verbal poetic image "*a two-horn silver moon*" (Sandburg CP: 286) enters a row of similar images: "*he candles of the moon*" (Sandburg CP: 261), "*when the moon was a hammock of gold*" (Sandburg CP: 406), "*cradle moon rides*" (Sandburg CP: 89). In all of the images the moon is compared to a THING on the ground of FORM. The lexical embodiment of the elements of the image may change, but all the images are united into one category by virtue of the same prototypical schema MOON IS A THING which underlies each image.

The prototypical schema is embodied via respective conceptual metaphor and metonymy in various verbal poetic images:

I. "*I know that life is like an ocean*" (Ashbery NA: 1270), "*the gulf of the rest of my life*" (Hull MV: 34), "*in a shower of all my days*" (Thomas MV: 201), "*this river of young woman life*" (Sandburg CP: 334) – LIFE IS WATER (metaphor).

II. "*life is a prolonged waltz of changes*" (Koestenbaum 35: 201), "*life can climb back up a stream of radiance to the sky*" (Frost P: 112), "*...across slow, short years...*" (Sandburg CP: 134), "*and half his lifetime*"

lapsed in the hot race” (Owen 35: 314), “...*cat crouch of ages*” (Sandburg CP: 456) – LIFE IS MOTION (metaphor).

III. “*My Life had stood – a Loaded Gun*” (Dickinson NA: 231), “*the butt ends of my days*” (Rich NA: 1159), “*a future stuck in its circuit like a gun*” (Koestenbaum 35: 114) – LIFE IS ARTIFACT (metaphor)

IV. “*I have measured out my life with coffee spoons*” (Eliot MV: 101), “*In the prison of his days*” (Skelley BBAP: 371) – LIFE IS A CONTAINER (metaphor).

V. “*But I have promises to keep*

And miles to go before I sleep.

And miles to go before I sleep” (Frost P: 194),

“*Two roads diverged in a wood, and I – I took the one less travelled by*” (Frost P: 223) – **ROAD** (part) stands for LIFE (whole) (metonymy associated with conceptual metaphors LIFE IS MOTION, LIFE IS A JOURNEY).

Besides conceptual metaphor and metonymy in the frameworks of this research we advice conceptual oxymoron. It is proved that the degree of novelty of verbal poetic images is predetermined by the type of conceptual oxymoron that underlies their verbal form. Conceptual oxymora reflect a paradoxical way of conceiving of attributes and properties of things, objects, or phenomena of life. Exploration of novel verbal images through the lens of G.Lakoff’s theory of metaphor and Ch. Fillmore’s frame semantics led to the conclusion that cognitive operations of overlaying, overlapping and clashing serve as a criterion for classification conceptual oxymora into ontological and epistemic (further subcategorized into structural and orientational). *Ontological* conceptual oxymora such as POSSIBLE VS. IMPOSSIBLE, ALLOWED VS. NON-ALLOWED, EVIL VS. VIRTUE, BEAUTIFUL VS. UGLY underlie archetypal and stereotypical verbal poetic images like “*sinful pleasures*”, “*awfully beautiful*”, “*unbearable happiness*”, “*a perfect fool*”, – formed as a result of **overlaying** an ontologically correspondent attribute of one entity onto an opposite member of the same domain. The cognitive operation of **overlapping** the entities that structure the conceptual domains of contradictory objects, things or phenomena underlie idiotypal poetic images which descend to *structural* conceptual oxymoron: “*sweet pain*”, “*clinking silence*”, “*My life has been a joke, a dance that walked, a song that spoke*” (Angelow 35: 11), “*her eyes glared with cold fire*” (Wylie MV: 823). Epistemic *orientational* oxymoron HERE VS. THERE, HERE/THERE VS. NOWHERE, PRESENT VS. PAST, PAST VS. FUTURE, FUTURE VS. PRESENT, GOOD VS. BAD underlie kainotypes: “*Progress is a comfortable disease*” (Cummings MV: 235),

“leading up the stairs going down” (Levertov MV: 368), “*The imperfect is our paradise*” (Stevence NA: 1210), – formed as a result of **clashing** the frames of knowledge entrenched in human’s conscience and those verbalized in a poetic expression. Such poetic images challenge or change our understanding or views of things, events, or phenomena of life. The cognitive ground for epistemic oxymora lies in physical experience of space an time and cultural or intellectual experience in moral imperatives.

Conceptual structures of verbal poetic images serve as a parameter for their typological classification as far as they manifest the so called “space and time” aspects in the formation of conceptual configurations. Conceptual analysis of rich empirical data obtained from contemporary American poetry suggested figuring out two groups of poetic images: the old (archetypes and stereotypes) and new ones (idiotypes and kainotypes as idios from Greek – special, kainos – new).

A *stereotypical* verbal poetic image is defined on the criteria of function and frequency of usage. A poetic image acquires a status of stereotype due to the frequency of its use in a cultural community and the well-established identity of its authorship. It is entrenched into the community conscience through **generalization** as a cognitive procedure and **intertextualization** as a result of its frequent use by other poets. The stereotypical verbal image in the first group of images given below is “*the river of life*” as it has a definite author (Homer) and frequent citation by different poets through centuries. Besides it descends to an archetypal image “*the river of Lethe*”.

Idiotype is a prototype’s modification preferred by a particular writer. It is a complex image which reflects idiolect and idiostyle of the author, his peculiarities of world perception. Idiotype is built on the basis of a certain prototype and a set of isotypes (similar images). Among idiotypes there can be found *kainotypes*, or the concepts the novelty of which provide a breakthrough into a new conceptual domain. In certain cases a clash between the image space of the archetype and the image space of the idiotype gives birth to a kainotype.

Within a poetic imagery space we observe the extension: archetype → prototypes → idiotypes → kainotypes. Conceptual metaphor serves as a cognitive mechanism to trigger this extension. Another mechanism which performs the same function is conceptual metonymy. This statement can be illustrated by the prototype HUMAN LIFE (whole) is MOTION (part). Specification of this prototypical schema results in the sub-schemas HUMAN LIFE is AN INTENDED MOTION. The sub-schema is developed into the idiotypes: HUMAN LIFE IS A RACE (*and half his lifetime lapsed in the hot race*: Owen 35: 314), LIFE is A JOURNEY (*two roads diverged in a wood, and I – I took the one less traveled by*: Frost

P: 223). Frost's idiom is modified into the kainotype: *but I have promises to keep and miles to go before I sleep*: (Frost P: 194), where the image of INTENDED MOVEMENT overlaps with the image of DUTY to be carried out by humans.

Analogical reasoning as a general principle of cognitive analysis serves the unfolding mechanism of image formation in the imagery space of a poetic text. This principle illuminates how the elements of one cognitive domain are mapped onto another, explicating the nature of linguistic phenomena occurring in the creation of images such as metaphor, metonymy, oxymoron and all types of repetitions¹⁴.

It is claimed in this paper that besides analogical and associative mapping which underlie the formation of certain types of poetic images there also exist contrastive and constructional types of mappings. Mapping is universally recognized as a cognitive operation of drawing analogies using different skills of seeing similarity¹⁵. A variety of constructions involving analogy, metaphor, and hedges set up multi-space configurations with source, target, generic and blended spaces that project onto each other in several directions¹⁶. It is assumed that analogical and associative reasoning are central cognitive processes which govern human's conceptualization of reality. Analogical mapping underlies poetic images based on conceptual metaphor, while associative mapping underlies those based on conceptual metonymy. Contrastive or paradoxical are those based on conceptual oxymoron. Similar to the types of conceptual metaphors¹⁷ the paper suggests classification of conceptual oxymora. It is proved that the degree of novelty of verbal poetic images is predetermined by the type of conceptual oxymoron that underlies their verbal form. The type of a conceptual oxymoron is defined according to the kind of modality: alethic, deontic, epistemic, axiological¹⁸ – embodied in the verbal structure of a poetic image. Ontological conceptual oxymora POSSIBLE

¹⁴ Semino Elena. *Language and World Creation in Poems and Other Texts*. London, New York : Longman, 1997. P. 138-141.

¹⁵ Freeman Margaret. *Poetry and the scope of metaphor: Toward a cognitive theory of literature / Metaphor and Metonymy at the Crossroads. A Cognitive Perspective*. Berlin, N.Y, 2000. P. 256. Freeman, Margaret. *Minding: Feeling, form, and meaning in the creation of poetic iconicity / Cognitive Poetics: Goals, Gains, and Gaps*. Berlin : Mouton de Gruyter, 2009. P. 169-171.

¹⁶ Fauconnier G. *Mental Spaces: Aspects of Meaning Construction in Natural Language*. Cambridge : Cambridge University Press, 1994. P. xxv.

¹⁷ Lakoff, Johnson. *Metaphors We Live By*...P. 10-24.

¹⁸ Doležel, Lubomir. *Heterocosmica: Fiction and Possible Worlds*. Bloomington; London : The John Hopkins University Press, 1998. P. 113-128

VS. IMPOSSIBLE, ALLOWANCE VS. NON-ALLOWANCE related to alethic and deontic modality underlie archetypal and stereotypical verbal poetic images like “*sinful pleasures*”, “*awfully beautiful*”, formed on the basis of cognitive operation of **overlaying** an entity of the source domain onto the opposite entity of target domain. Structural conceptual oxymora KNOWLEDGE VS. IGNORANCE reflecting epistemic modality and orientational oxymora: HERE VS. THERE, HERE/THERE VS. NOWHERE, PRESENT VS. PAST, PAST VS. FUTURE, FUTURE VS. PRESENT which show spatial and time relations, underlie idiotypes and kaintotypes: “*Eternity – the Untold story*” (Dickinson NA: 232), “*Progress is a comfortable disease*” (Cummings MV: 103), “*The imperfect is our paradise*” (Stevens MV: 516), “*You are my future of the past*” (Bly MV: 87), “*leading up the stairs going down*” (Levertov MV: 367) – formed as a result of **clashing** or **overlapping** entities of source and target domains.

It is well acknowledged that analogical mapping covers a set of attributive, situational and relative cognitive operations within different domains of the imagery space¹⁹. We suggest constructional mapping as an operation of cognitive and linguistic nature. It is traced at all linguistic levels: phonetic, morphological, lexical and syntactic. Constructional mapping is manipulation with linguistic units of verbal expressions, which results in emergence of novel verbal forms, neologisms or additional meanings. For instance: “*Where are the snows of yesteryear?*” (Sandburg, CP: 572); “*There’s the grief of yesteryear*” (Snyder BBAP: 467). Neologism is formed by blending two words: yesterday and year. In verbal images: “*The evily compounded, vital I*” (Stevens MV: 516), “*All is new and near in the unchanging Here*” (Muir BBAP: 341), “*they are not the me Myself*” (Whitman WW: 346) – the properties of noun are mapped i.e. projected on the properties of pronouns and adverb.

Thus, the strategy of imagery space exploration is realized by the cognitive operations of different mappings: conceptual (analogical, associative and contrastive) as well as linguistic (constructional) and cognitive procedures of generalization, extension, combination, completion, elaboration, intertextualization, overlaying, clashing and overlapping.

¹⁹ Freeman Margaret. Poetry and the scope of metaphor: Toward a cognitive theory of literature / *Metaphor and Metonymy at the Crossroads. A Cognitive Perspective*. Berlin, N.Y., 2000. P.256.

2. Text world navigator

Image space exploration is regarded as a starting point in the interpretation of the poetic text world. The next strategy in the text processing is text world navigation, which is realized by the cognitive operations of reconstruction of mental spaces. It is based on the possible-world theory, complemented by schema-theory and basic assumptions of the theory of cognitive metaphor and conceptual integration (blending). Mental spaces are small conceptual packets constructed as we think and read, for purposes of understanding and interpretation of verbal poetic images. Conceptual blending operates over mental spaces as inputs. In blending, structure from two input spaces is projected to a separate space, the blend. Once the blend is established we can operate cognitively within that space. Blended spaces are sites for central cognitive work²⁰.

Poetic text world is viewed as a cognitive construal which arises as a result of interpretation between reader and the language of the text. More precisely, a text world corresponds to the configuration of schemata that are instantiated by a reader during the processing of the text. It is assumed in the paper that possible world models are rather limited in their treatment of figurative language. Their main contribution is to highlight the fact that literal and figurative language have opposite ontological implications. Possible world theory allows the description and classification of the poetic text worlds on the bases of accessibility relations that link them to the actual world, but it is generally insensitive to the linguistic make up of the texts in the projection of the text worlds²¹. Schema theory approach is systematically related to a linguistic analysis of the poetic texts. Linguistic data serve as triggers for selecting the necessary schemata.

Texts may challenge or confirm existing readers' beliefs and assumptions. A schema-theory approach helps to pin down the way in which the readers' background knowledge interacts with the language of the texts and show how the former is altered or reinforced.

Schema is a cluster of knowledge representing a particular generic procedure, object, percept, event, sequence of events, or social situation²². It is a cognitive model of some aspect of the world that is used in

²⁰ Fauconnier G. *Mental Spaces: Aspects of Meaning Construction in Natural Language*. Cambridge : Cambridge University Press, 1994. Turner, Mark and Fauconnier Gilles. "Metaphor, Metonymy, and Binding". *Metaphor and Metonymy at the Crossroads. A Cognitive Perspective*. Berlin, N.Y. : Mouton de Gruyter, 2000. P. 133-141.

²¹ Semino Elena. "Text worlds". *Cognitive poetics: Goals, Gains and Gaps*. Berlin. New York : Mouton de Gruyter, 2009. P. 67.

²² Holyoak, Keith James and Paul Thagard. *Mental Leaps: Analogy in Creative Thought*. Cambridge, MA: The MIT Press / Bradford Books, 1995. P. 19.

comprehending human's experience and in reasoning about it²³. Schema and schemata underlie metaphorical relationships, as well as describe the different ways in which such connections may be established²⁴. In our view the use of schemata is motivated by the need to provide an answer how one domain of the image reminds us of another. Reminding is central to comprehension as it involves finding the correct memory structure to process the verbal poetic image. Stereotypes and archetypes correspond to memory structures in this work. The notion of prototypical image-schemas corresponds to the notion of schemata reinforcement. Stereotypical and archetypal verbal poetic images trigger the readers' reinforcement schemata which help to reconstruct the prototypical meaning of the poem. Idiotypical images trigger refreshment schema. The latter challenge and potentially refresh the readers' existing sets of beliefs and assumptions and contribute to the creation of a text world that readers perceive as unconventional or novel. Idiotype's potential for schema refreshment can be explained by the cognitive mechanism of its formation in the text. Idiotypical verbal images are construed by relational and situational mapping, the aim of which is not the perceiving similarity between two domains as it takes place in the formation of stereotypes, but the creation of similarity, which leads to the attribution of new properties to the target (tenor) domain.

Kainotypes construed on complex mapping besides refreshment schema trigger revelation schema, which lead to construction of a new reality or a new attitude to a world constructed in the textual world of a poem.

Poetic text world is viewed as a cognitive construal which arises as a result of interpretation between reader and the language of the text. More precisely, a text world corresponds to the configuration of schemata that are instantiated by a reader during the processing of the text. Linguistic data serve as triggers for selecting the necessary schemata.

Texts may challenge or confirm existing readers' beliefs and assumptions. A schema-theory approach helps to pin down the way in which the readers' background knowledge interacts with the language of the texts and show how the former is altered or reinforced.

²³ Lakoff, George. *Women, Fire and Dangerous Things: What Categories Reveal About the Mind*. Chicago: University of Chicago Press, 1987. P. 65.

²⁴ Semino, Elena. "Schema theory and the analysis of text worlds". *Language and Literature* vol. no. 2. P 80.

3. Illustrations

The way the integrated cognitive model of interpretation of poetic textual world works can be illustrated by interpretation of C. Sandburg's verse "Guaranteed Antique":

*Life is just a bowl of cherries.
Death is a kiss and an ashtray.*

*Suppose Judas Iscariot
had written Mary Magdalene:
"I love you, I love you."
Would Mary have answered:
"You? ...You? Since when?"*

*Life is just a bowl of cherries.
Death is a kiss and an ashtray.
(Sandburg, CP: 660)*

Image space exploration of the verse one should start with identification of stereotypical images which are based on prototypical image-schemas: LIFE IS A CONTAINER, DEATH IS A GOOD BUY, DEATH IS A CONTAINER. They are construed on the commonly recognized associations of a funeral ritual of kissing a deceased on the forehead, and an urn as a container of ashes. All these stereotypes descend to archetypes of LIFE and DEATH. The latter give rise to prototypical image schemas LIFE IS A FRUIT OF KNOWLEDGE, LIFE IS A CONTAINER which are variously verbalized by different authors, depending on the archetypal symbols that exist in this or that cultural community. Thus, the prototype image-schema LIFE IS A FRUIT is verbalized in different verbal poetic images: "*Life is just a bowl of cherries*" (Sandburg: 660), "*the apple of life*" (Willbur: 589), "*her days like a pomegranate*" (Lowell: 567). The Biblical archetypal symbol "apple" has been transformed in historical tradition into grapes (Roman culture), cherries (anglo-saxon and scandinavian cultures)²⁵. The prototype LIFE IS A CONTAINER entails various verbal poetic images besides mentioned above C. Sandburg's, for instance, "*the cup of her life*" (Tylor: 456), "*Yes, death is at the bottom of the cup / And everyone that lives must drink it up*" (Howells: 831), "*I have measured out my life with coffee spoons*" (Eliot: 254).

²⁵ A Comprehensive Dictionary of Literature Chief Editor & Compiler: Julien D. Bonn. Dehli : Abhishek Publications, 2010. P. 27, 156.

The further track of image space exploration leads to explication of symbolic poetic allusions to the Biblical names of Judas Iscariot and Mary Magdaline. The second stanza of the verse is presented in the form of a supposed dialogue between Judas and Mary. The Subjunctive Mood of the predicates gives no offer of the reference time of the event described. The author's intention presupposes an ideal reader who is familiar with the Bible and its various interpretations. He gives the reader a choice of possible interpretations.

The repetition of the first stanza at the end of the verse serves as a device to create a circle and thus to actualize an archetype of HARMONY. This archetype dominates the whole text and the clue to it is in the title of the verse. The title "Guaranteed Antique" can be seen as an avenue of the text interpretation, the coded program of image space interpretation. It can be read as "ensured by the traditions in world culture".

A further interpretation of the verse recruits a **text world navigation** model, which exploits possible world theory²⁶ and schemata theory framework²⁷.

The second stanza presents itself as a contra-text, an embedded text or text-intruder, which suggests that a hypothetical world is quite compatible with an actual one. It may be treated as a parallel world aimed at shifting the focus of a reader from the first and the third stanzas where the world is depicted as a conventionally arranged construal. The function of stereotypical images used in the first and the third stanzas lies not in creating a new world but rather in sustaining this conventional view on it, in reinforcing readers' schemata. There is no clash between the worlds described in the verse. The purpose of a hypothetical world presented by text intervention of the second stanza is to challenge readers' knowledge of basic archetypes of life and to confirm the universally acknowledged truth that nothing can be changed in history as it is "guaranteed by antique".

The repetition of the first stanza at the end of the verse serves as a device to create a circle and thus to actualize an archetype of HARMONY. This archetype dominates the whole text and the clue to it is in the title of the verse. The title "Guaranteed Antique" can be seen as an avenue of the text interpretation, the coded program of image space interpretation. It can be read as "ensured by the traditions in world culture".

²⁶ Ryan, Marie-Laure. *Possible Worlds, Artificial Intelligence and Narrative Theory*. Bloomington: Indiana University Press, 1991.

²⁷ Semino, Elena. "Text worlds". *Cognitive poetics: Goals, Gains and Gaps*. Berlin. New York : Mouton de Gruyter, 2009. P. 33–77.

CONCLUSIONS

The change of paradigms in the study of a text as a verbal object – from language-centered through text-centered to knowledge-centered – has brought to the forefront the assumption that text formation as well as the function of textual elements are regulated by certain cognitive mechanisms.

In the framework of cognitive linguistics a poetic image is viewed as a textual construal and a cognitive structure which has two planes – conceptual and verbal. The conceptual plane of the image is understood as a unity of the eidetic (holistic) and the logic (discrete). Conceptual analysis of rich empirical data obtained from contemporary American poetry suggested figuring out two groups of verbal poetic images: the old (archetypes and stereotypes) and new ones (idiotypes and kainotypes).

Analogical and associative reasoning as general principles of cognitive analysis serve the unfolding mechanism of image formation in the imagery space of a poetic text. These principles illuminate how the elements of one cognitive domain are mapped onto another, explicating the nature of linguistic phenomena occurring in the creation of metaphoric and metonymic verbal images. It has been proved that paradoxical thinking lies at the basis of contrastive mapping as mechanism of novel verbal images formation.

Contours of the imagery space in American poetry are revealed via the analysis of conceptual and functional properties that characterize different types of verbal poetic images. The integrative approach to the theory of imagery helped to update the techniques of conceptual analysis of verbal poetic images and to work out the integrative cognitive model of verbal poetic image and imagery space reconstruction.

In any poetic text one can find typologically different verbal images. The way they are interwoven within each other form the ornament of the text, the original landscape of its image space. Stereotypical images constitute its profile. They activate readers' schemata of reinforcement. Their understanding leads to a central, prototypical reading of a text. Archetypal images are the depth of image space, while stereotypes are the width, they reflect cultural traditions of the people. New (novel) images are always highlighted in the text, they make certain meanings of the text more salient, providing its comprehension. Imagery space exploration is a cognitive track for insight text interpretation.

Stereotypical and archetypal verbal images are the anchors of text navigation, they ensure prototypical reading of the text. Novel images (idiotypes and kainotypes) give rise to non-prototypical reading, they

instantiate the readers' revelation schema and lead to limitless interpretation.

SUMMARY

The paper focuses on the problem of interpretability of poetic texts and proposes an integrated model of their interpretation. This model is viewed as a cognitive schema (a set of cognitive operations and procedures) of a poetic text processing which may result in prototypical or non-prototypical reading of the text. Prototypical is a central, cognitive reading, the one which explicates an easily recognizable, identifiable message of the text. A non-prototypical reading presupposes multiple interpretations, which might lead either to overinterpretation or to underinterpretation (U. Eco's terms), depending on the cognitive strategies and tactics, employed by the interpreter. Imagery space exploration and text world navigation are regarded as the main cognitive strategies of poetic text interpretation. The first one envisages operations of conceptual analysis of verbal poetic images and their functions in the image space of poetic texts. The second is realized by various cognitive operations and procedures of restructuring text worlds via the analysis of schemata as structures of knowledge verbalized in the poetic text. It is based on the possible world theory, complemented by schema theory and basic assumptions of the theory of cognitive metaphor and conceptual integration (blending).

REFERENCES

1. Юнг К. -Г. Архетипы и символ. М. : Renaissance, 1991. 306 с.
2. Campbell J. *The Inner Reaches of Outer Space: Metaphor as Myth and as Religion*. N. Y., Toronto: Harper and Row Publishers, 1988. 286 p.
3. Doležel L. *Heterocosmica: Fiction and Possible Worlds*. Bloomington; London: The John Hopkins University Press, 1998. 321 p.
4. Fauconnier, Gilles. *Mappings in Thought and Language*. Cambridge (Mass.): Cambridge Univ. Press., 1994. 190 p.
5. Freeman M. "Emily Dickinson and the discourse of intimacy". / *Semantics of Silence in Language and Literature* G. Grabher, U. Jessner (eds.). Heidelberg: Universitat C. Winter, 1996.
6. Freeman, Margaret H. Poetry and the Scope of Metaphor: Toward a Cognitive Theory of Literature. / *Metaphor and Metonymy at the Crossroads. A Cognitive Perspective*. Berlin, New York.: Mouton de Gruyter, 2000. P. 253 – 283.
7. Freeman, Margaret. Minding: Feeling, form, and meaning in the creation of poetic iconicity. / *Cognitive Poetics: Goals, Gains, and Gaps*. Berlin: Mouton de Gruyter, 2009. P. 169-196.

8. Holyoak, Keith James and Paul Thagard. *Mental Leaps: Analogy in Creative Thought*. Cambridge, MA: The MIT Press / Bradford Books, 1995. 286 p.
9. Johnson, Mark. *The Body in the Mind: The Bodily Basis of Meaning, Imagination*. Chicago: The University of Chicago Press, 1987. 227 p.
10. Lakoff, George and Mark Johnson. *Metaphors We Live By*. Chicago: The University of Chicago Press, 1980. 242 p.
11. Lakoff, George and Mark Johnson. *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*. N. Y. : Basic Books, 1999. 624 p.
12. Lakoff, George. *Women, Fire and Dangerous Things: What Categories Reveal About the Mind*. Chicago: University of Chicago Press, 1987. 614 p.
13. Lakoff, George and Turner Mark. *More than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: The University of Chicago Press, 1989. 190 p.
14. Ryan, Marie-Laure. *Possible Worlds, Artificial Intelligence and Narrative Theory*. Bloomington: Indiana University Press, 1991. 291 p.
15. Semino, Elena “Schema theory and the analysis of text worlds”. *Language and Literature* vol. no. 2, 1995. P. 79-108.
16. Semino, Elena. *Language and World Creation in Poems and Other Texts*. London, New York. : Longman, 1997. 274 p.
17. Semino, Elena.. “Text worlds”. *Cognitive poetics: Goals, Gains and Gaps*. Berlin, New York : Mouton de Gruyter 2009. P. 33–77.
18. Turner, Mark and Fauconnier Gilles. “Metaphor, Metonymy, and Binding”. *Metaphor and Metonymy at the Crossroads. A Cognitive Perspective*. Berlin, N.Y. : Mouton de Gruyter, 2000. P. 133 – 149.
19. Vorobyova, Olga. “Linguistic Signals of Addressee-Orientation in the Source and Target Literary Text: A Comparative Study”. *CSL 32 Papers from the Parasession on Theory and Data in Linguistics*. Chicago: Chicago Linguistic Society, 1996. P. 165-180.

ILLUSTRATION MATERIALS

1. AP12 – Twelve American Poets. (1961) Stephen Whicher & Lars Anebrink.(eds.).
2. New York: Oxford University Press.
3. BBAP – Best of the Best of American Poetry 1998 (2000). Richard Howard (ed.).
4. New York;; Chicago; L.: Holt, Rinehart and Winston Inc.

5. Cummings SP – Cummings E.E. (1997). Selected Poems 1923-1958. London; Boston: Faber & Faber.
6. Frost P – Robert Frost's Poems. (1960). New York; London; Toronto: Washington Square Press, Inc.
7. MV – The Pocket Book: Modern Verse (1958). Oscar Williams. (ed.). New York : Washington Square Press, Inc.
8. NA – The Norton Anthology of American Literature: Third Edition. (1989). New York., London.: W.W. Norton & Company.
9. Sandburg CP – Sandburg Carl (1970). The Complete Poems. San-Diego; New York; London.: Harcourt Brace Jovanovich Publishers.
10. 35 – Under 35: The New Generation of American Poets (1989). Nicholas Christopher (ed.). New York.; London.; Toronto: An Anchor Book.
11. WW – Western Wind: An Introduction to Poetry (1992). John Frederick Nims (ed.)
12. New York, San Francisco, London., etc. : McGraw – Hill, Inc.

Information about the author:

Bieliekhova L. I.,

Doctor of Philology, Professor,
Professor at the Department of the English Language
and Methodology of its Teaching,
Kherson State University
27, University str., Kherson 73000, Ukraine

SAINT FRANCIS OF ASSISI – GREGORY SKOVORODA – BOHDAN-IGOR ANTONYCH: TANGENCY OF WORLDVIEWS

Dmytriv I. I.

INTRODUCTION

Bohdan-Igor Antonych holds an exceptional place in the history of Ukrainian literature thanks to his exceptional poetic talent, as well as his deep and original worldview, which can be impossible inserted in a certain canon or find analogues to him. However, analyzing the poetic heritage of the artist, we observe interesting parallels with the Christian outlook of St. Francis of Assisi and the life philosophy of Gregory Skovoroda. Of course, this is not about any imitation, but rather about the nearness of views on God, the Scriptures, and the world around of people exceptionally talented and sensitive to the grace.

Saint Francis of Assisi is one of the most famous saints of the Catholic Church, who lived in 1181 – 1226. His holiness consisted of the unconditional service of the “Madonna of Poverty”, a constant penance, selfless love for everything created by the Lord. Joseph Ratzinger says that through the work of St. Francis, Christ went down to history in a new way, in a new way showed his word and his love, renovated his Church, and directed history to himself¹.

Gregory Skovoroda is the most outstanding figure of the Baroque period in the history of Ukrainian literature. According to S. Pogoriliy, the philosopher was too great for his era, because he had been ahead of it for several centuries². However, as scientists rightly remark, he remained the spiritual axis of Ukrainian culture forever. The great interest to the person of Gregory Skovoroda confirms the idea that he is perceived as a certain archetype of the Ukrainian nation, in which its characteristic features were embodied. Based on this, it is necessary to retrace the “worldview presence” of Gregory Skovoroda in the artistic texts of his followers, specifically in the works of Bohdan-Igor Antonych.

¹ Рацінгер Йосиф (Венедикт XVI). Ісус з Назарету. Книга друга. Від в'їзду в Єрусалим до Воскресіння / Пер. з нім. І. Терзової. Жовква: Місіонер, 2011. Ст. 274.

² Погорілий С. Символи у Сковороди. *Сучасність*. 1973. Ч. 3 (147). Ст. 17.

1. Nature as a source of God-knowledge in worldview of St. Francis of Assisi and Bohdan-Igor Antonych

The attitude of St. Francis to nature, which, in his opinion, bears the seal of the Creator, particularly attracts attention. He described the beauty of creatures with a considerable poetic ability in the work “A hymn to the brother Sun”.

Reverence worshiping to the Creator and merging, identifying oneself with nature, are observed in the works of Bohdan-Igor Antonych, because of which many researchers are trying to involve him into the frames of pagan worldview. But, as already noted, Ivan Ohienko, Mykola Ilnytskiy, Iryna Betko and other literary critics explain the pantheistic nature of B.-I. Antonych’s worldview in that he was born in the picturesque Lemkivshchyna region, so the beauty of nature and the whole environment became for him one of the means of the knowledge of God and the worship of God.

Paul Tillich writes about nature as a means of Revelation: “There is no reality, thing or event that could not be the bearer of the mystery of being and which could not enter into an out spoken correlation”³. The joy of communicating with nature in Antonych does not go into the objection of a single God – on the contrary, confirms his oneness, because he speaks to the soul about the Great harmony created by one hand. Anna Tokman believes that this was deceiving many researchers, who, considering excessive life-love and admiration of nature as a privilege of paganism, tended to interpret Bohdan-Igor Antonych as a pagan⁴.

In favor of the fact that Antonych’s reverence before nature should not be ascribed to paganism, there are the examples from the lives of many saints of the Eastern and Western Churches, for whom the world around is a perfect creation of the hands of God, even the psalmist exclaims with inspiration: “O Lord, how great is the number of your works! in wisdom you have made them all!” (Ps. 103, 24). On this occasion, Vasyliy the Great says, “Believing to Moses that God made heaven and earth, let us glorify the best Artist who created the world wisely and artistically, and from the beauty of what we have seen, we will comprehend Him Who exceeds all by beauty and in the greatness of His power exceeds any

³ Тиллих П. Систематическое богословие. СПб.: Алетейя, 1998. Ст. 130.

⁴ Токмань Г. Збірка Б.-І. Антонича “Велика гармонія” у діалозі з екзистенціальним богослов’ям. *Слово і час*. 2002. № 12. Ст. 43.

understanding”⁵. However, only a person transformed, renewed in the Holy Spirit, is able to feel the original harmony of the Garden of Eden. One of the most eloquent examples of such a subtle world-feeling is the phenomenon of St. Francis of Assisi, about which Maria Sticko writes that he had the gift of seeing beauty and was able to enjoy it when he was still a layman, but then he was consoled and attracted only by exquisite and precious things. Only after a great renunciation he began to understand the beauty of nature, which had previously been admired only superficially. After his conversion, he began to see God’s seal in every thing: the tree meant the cross for him; the stone – Jesus Christ, called the cornerstone in Scripture; water has always meant the Lord, because it comes from the source of eternal life; the sun also reminded him about God, because it is a symbol of justice⁶.

The symbolic vision of the world did not at all force out the real view on things. It improved it, made it more sensitive and deeper, because the look no longer stopped in appearance, but went deep into the origins. This had important consequences. First, Francis understood that creatures were not a source of temptation for him, as for the many ascetics who lived before him, but the creations of God who continually return man to the Creator. Secondly, Saint Francis, who, even in animals, plants and stones, was able to see the creation of the Father of all things, never thought about them as inferiors, but considered them brothers and treated them with love and respect, so they spoke with him in the name of God. “His soul, purified by the repentance and elated by love, got the right to reign over the nature that Adam used in earthly paradise and lost through sinning. All living in their innocence submits the man who has become sinless again”⁷. The love of creations was a manifestation of love for God the Father, in which human life becomes meaningful.

On this occasion E. Ronki thinks: “The humble joy of life, filled with gratitude and respect for persons and things whose name is marked with the seal of Beauty, enables us to enjoy life, to fill us with not pagan but religious joy. It all becomes the glory of the One who made things good. It becomes the first Liturgy which will always last [...] To become a part of

⁵ Творенія иже во святихъ отца нашего Василия Великаго, Архієпископа Кесаріи Каппадокійскія. У 3 т. Т. 1. Санкт-Петербургъ: Книгоиздательство П. П. Сойкина, 1911. Ст. 13.

⁶ Стікко М. Святий Франциск з Асичу / Пер. з італ. Н. Липки. Жовква: Місіонер, 2010. Ст. 205.

⁷ Стікко М. Святий Франциск з Асичу / Пер. з італ. Н. Липки. Жовква: Місіонер, 2010. Ст. 206.

an authentic and personal meeting with God, it is not enough doctrines, which are born of catechesis – the power of attraction, exaltation, and joyful enthusiasm are required, both in love and in joyful exclamation: “What a beauty!”. Otherwise, dry doctrines will only give life to sadness, coldness, estrangement, and an icy heart. [...] The poet’s line is a window-prophecy through which you see eternity, through which you see something greater than our world, something deeper and more beautiful; the world is not a simple collection of facts, it is an open book, the future, Eden, which is entrusted again to those who will take care of it and promote its prosperity. As the land belongs to those who feel its beauty and make it better (B. Brecht)”⁸.

A few years before his death, St. Francis felt the need to present his “epilogue of life” verbally, in which his life position would be set forth authentically, from the first mouth. Thus the hymn to the Lord’s creations was created, which is also valuable in that it is written by a sick, poor man in extremely difficult circumstances.

The Most High, Almighty, the Kindest Lord,
You are to have praise, glory, honor and all blessings.
Be glorified, my Lord, with all Your creatures,
especially with the brother Sun,
which warms us up and makes us happy to Your glory.
He is beautiful, radiant in a bright nimbus –
It is Your reflection, the Most High.
Be glorified, my Lord, for the brother Moon and for the daughters Stars;
You made them bright and beautiful in the sky.
Be glorified, my Lord, and for the Wind, and the Rain, and the clear Day,
and for every weather that gives your creatures nutrition.
Be glorified, my Lord, for our sister Water,
that is so useful, humble, precious and pure.
Be glorified, my Lord, for the Fire by which You enlightens
not a starry night because it is beautiful, joyful and strong.
Be glorified, my Lord, for our mother Earth,
that feeds and grows us, bears different fruits,
colorful flowers and herbs⁹.

“To appeal to the lower creatures in such way”, writes Maria Stikko, “one had to penetrate into the mystery of their lives and break the

⁸ Ронкі Е. Закоханий і здивований Бог / Пер. з італ. К. Зінченко. Львів: Свічадо, 2015. Ст. 31 – 35.

⁹ Цит. за: Стікко М. Святий Франциск з Асичу / Пер. з італ. Н. Липки. Жовква: Місіонер, 2010. Ст. 279.

contrasting between nature and God, between matter and spirit”¹⁰. Later, St. Francis supplemented this work with praise music, body, death, Motherland.

The way to love God and his creation was new in the Christian worldview of St. Francis. The pagan world loved only creatures, the Old Testament world loved God, but by slave love, the Christian world loved God already with son love, but often neglected his creatures, feared them as temptations, because he had not yet matured to a new gospel view of nature. However, Saint Francis did not identify creations with God in any way; he simply “was able to enter into communion with the created things with the human compassion that is inherent to poets and with the divine compassion that is inherent to Saints”¹¹.

The poetic creative work of B.-I. Antonych may serve as an artistic illustration of the Francis Assisi’s postulates, because he is the author of “Hymn to Life”, and works from the collection “The Great Harmony” “Deus Magnificus” (“God Magnificent”), “Te Deum Laudamus” (“We Praise Thee, O Lord”), “Magnificat” (“Glorification”) should be considered as the only great glory-word of divine omnipresence:

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.

You hear Him in the rustle of wind and the gurgling foam of the sea,
everywhere, He is everywhere – Great and Indivisible¹².

By the way, B.-I. Antonych is often using an anaphor for the imagery and rhythm of the text, as well as for the combination of structural elements of the work, for example:

For You the sea plays a radiant, spirited psalm,
for You the wind sings echoing, thunderous songs,
for You the fierce storm disturbs the bottom of the sea,
for You the grass stirs in a silken whisper¹³.

In Francis of Assisi, the refrain “Be glorified, my Lord!” is a unifying element.

¹⁰ Стікко М. Святий Франциск з Асизу / Пер. з італ. Н. Липки. Жовква: Місіонер, 2010. Ст. 281.

¹¹ Стікко М. Святий Франциск з Асизу / Пер. з італ. Н. Липки. Жовква: Місіонер, 2010. Ст. 282.

¹² Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 92.

¹³ Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 112.

In Francis of Assisi and Bohdan-Igor Antonych we retrace common features in the perception of Jesus Christ. In the poetry “The Lamb of God”, Christ is symbolized in the image of the lamb, which has an ancient biblical tradition (the prophecies of Jeremiah, “But I was like a gentle lamb taken to be put to death” (Jer. 11, 19), Isaiah “Men were cruel to him, but he was gentle and quiet; as a lamb taken to its death, and as a sheep before those who take her wool makes no sound, so he said not a word” (Isa. 53, 7). The Lamb is an animal of extraordinary gentleness and humility; it is on the basis of this similarity that this image-symbol is used to mark Jesus Christ – the Immaculate Lamb of God, who takes the sins of the world upon himself to redeem them with the price of His own blood. About Francis of Assisi is mentioned that the lambs had caused him special tenderness; he did not consider them foolish, but saw the gentleness and obedience in them – features inherent in Christ Himself¹⁴. Therefore, as in the perception of St. Francis of Assisi and Bohdan-Igor Antonych God, merciful and gentle, not fair and punishing, is at the forefront. God’s love and longsuffering serve Christians as an attractive force that cause admiration of God. Such relationships between the Creator and creation have a much more optimistic perspectives than those built on the compulsion and fear of being punished for every violation of the law. A personal connection with God gives birth to joy, a hope that is the attainment of the great saints, including Francis of Assisi. Most Christian works of Bohdan-Igor Antonych are pierced with light tonality and optimism (“Ut in omnibus glorificetur Deus”, “Te Deum laudamus”, “Veni Sancte Spiritus”, “Gloria in excelsis”, “Magnificat”, etc.), sadness in the lyrical is only when he, having a delicate conscience, feels guilty that succumbed to the exhortation of the devil-tempter and wounded by the sin the most perfect love of God (for example, the poems “Apage satanas”, “Confiteor”).

For B.-I. Antonych everything that exists outside of God is darkness. And only Christ is “eternal light for eyes”, “early enlightenment in the darkness”, “song of the sun and clear day”. St. Francis of Assisi was also most admired with light, as always with a new miracle – the light of the sun, the light of fire, and said that every morning, as soon as the sun came up, all creatures should glorify the God who created it for us¹⁵.

“The Book of the Lion” by B.-I. Antonych is an original reactualization of the books of the Old and New Testaments with special emphasis on the

¹⁴ Стічко М. Святий Франциск з Асизу / Пер. з італ. Н. Липки. Жовква: Місіонер, 2010. Ст. 203.

¹⁵ Стічко М. Святий Франциск з Асизу / Пер. з італ. Н. Липки. Жовква: Місіонер, 2010. Ст. 204.

act of creation of the world. In “The Ballad about the Prophet Jonah”, with the help of a lyrical hero the poet tries to penetrate into the mystery of being, to find the definition of beauty and the ugly, to understand the meaning of what goes beyond human logic. Prophet Jonah has a worthy mission – to be the spokesman of “The one who frees the sun from the night of the ice”, “The one who casts winds from the palm of his hand”, “The one who extinguishes the nights and shines the candles of days”, “The one who creates and destroys the worlds” and to call all the inhabitants of the deep abyss to glorify the Lord. That’s why, the prophet Jonah is one of the prototypes of Jesus Christ: as Jonah was in the belly of the fish for three days and visited the deep abyss, so Christ was in the tomb and went down to hell to bring salvation and to present the dignity of God’s children to all prisoners since Adam’s time. St. Francis of Assisi fulfills a similar mission, however “from the height of divine love he goes back to the creatures again, feeling the most touching tenderness for them, he is looking at them, admiring them, fondling their by eyes, as if saying to fire, water, the stars and the herbs: “You do not know what a wonderful creature you are! But if so, I’m telling you this! You deserve admiration – I give it to you. You have no consciousness – I have it, and for you I praise and thank Him who created you, as He created me, because in Him you are my brothers and sisters”¹⁶.

2. The main aspects of Christian God-thinking of Gregory Skovoroda and Bohdan-Igor Antonych

Gregory Skovoroda and Bohdan-Igor Antonych lived and worked in different time and cultural periods, but between them there is a certain spiritual connection, which is traced in similar views on God, the world, man, nature. Themes of soul’s peace, harmony, death were favorite for both poets. Some poetic works of artists are related even by genre, because it is known that the poems, which were included in the collection “The Garden of Divine Songs”, G. Skovoroda called “songs”, and in B.-I. Antonych is a series of works that the author has marked as “songs”.

God and the Bible is the worldview reliance of Gregory Skovoroda. The thinker is convinced of that “everything lives and moves in God and by the power of God, we know everything only through God and in God”, “God penetrates and holds all creation”, “God is in our human body – one and the same in any and whole in each of us”¹⁷. According to the

¹⁶ Стічко М. Святий Франциск з Асизу / Пер. з італ. Н. Липки. Жовква: Місіонер, 2010. Ст. 281.

¹⁷ Чижевський Д. Філософія Г. С. Сковороди / Підготовка тексту, мовна редакція та вступна стаття Л. Ушкалова. Харків: Акта, 2003. Ст. 182.

philosopher, the Bible is “created by God from holy and mysterious images”, it is “the most perfect and wise organ”, “the new world and new humanity of God, the land of the living, the land and kingdom of love, the high Jerusalem”¹⁸. That’s why, “The Garden of Divine Songs” is “flourished from the grains of Scripture”.

Bohdan-Igor Antonych’s “The Great Harmony” also contains numerous allusions and reminiscences from the Scripture.

In the titles of “The Garden of Divine Songs” and “The Great Harmony” we trace a certain joint rod. In the poetic collection of Gregory Skovoroda, the garden is an orderly, well-groomed place where beauty and harmony reign. Of course, there is an allusion to the Garden of Eden – God’s perfect creation, a place where man was happy. Symbolically, the garden is a human soul, purified of passions, in which the Holy Spirit breathes in full force and the talents, which she skillfully uses, laid down by God sprout: “The soul of ego is God’s hail, the soul of ego is God’s garden”¹⁹. However, only the person, who makes efforts for the refinement, aesthetization of his garden-soul, can expect fruits from him, so Gregory Skovoroda rightly calls the Bible the guide in the spiritual life.

So, “The Garden of Divine Songs” and “The Great Harmony” are collections of spiritual lyricism, because the search for a deep personal connection with God, the experience of which is comprehended through the Scripture and the Liturgy, is a leading theme in them.

The common point of contact between the two artists was the “philosophy of the heart”, which was theoretically substantiated by Gregory Skovoroda, and Bohdan-Igor Antonych offered its artistic reception in his poetic collections. In the Scripture, the heart occupies one of the central places, it is ascribed to the fullness of the spiritual life, because all the functions of consciousness are connected with it. In the biblical texts, “heart” means not one of the properties of the soul, but of the whole person, the integrity of all its properties and the general attitude to others, to God, to the world. When in the Scripture is mentioned that we must love God “with all our heart,” it means “with all thy soul, and with all thy mind and with all thy strength” (Mt. 22, 37; Mk. 12, 30; Lk. 10, 27).

According to Gregory Skovoroda, the heart is a “divine spark” in man, so the path to the comprehending of transcendental lies through the heart. Analyzing the specificity of the spirituality of the Christian East, Thoma Shpidlik writes: “To see God in all things” – in such words, the Eastern authors define Christian contemplation [...] Each person aspires to see the

¹⁸ Чижевський Д. Філософія Г. С. Сковороди / Підготовка тексту, мовна редакція та вступна стаття Л. Ушкалова. Харків: Акта, 2003. Ст. 115 – 116.

¹⁹ Сковорода Г. Світ ловив мене, та не впіймав. Харків: Фоліо, 2006. Ст. 513.

reality that she has to deal with. However, you can see in differently. First of all, with the help of eyes. But we will not see God because He is invisible. Intellect that formulates clear ideas and abstract concepts allows us to see at a much higher level. But even in this way it is not possible to reach God, because He goes beyond what the human mind is capable of. But still Christ promised us the opportunity to see God: “Happy are the clean in heart: for they will see God” (Mt. 5, 8)²⁰.

The heart in Christian spirituality is not only a way of comprehending the Divine, but a place of meeting of God and man. Such an understanding of the heart is characteristic to the poetic creative work of B.-I. Antonych, specifically, in the poem “Two Roads”, the lyrical hero tells us that he looked for God everywhere: in the lowlands, in the mountains, in rich houses and libraries, he made inquiries about him in the winds and passers-by, but they could not meet because God looked for him in the heart. St. Augustine, having experienced this experience, states: “Lord, I did not find you outside, but you were inside me”²¹. Theologians confirm: “If religion is a personal relationship with God, then the connection with the Divine cannot exist anywhere but in the depths of my “self”, in the depths of the heart, because, as Pascal says, we feel God by our heart”²².

G. Nasminchuk fairly notices that the poem “Two Roads” by ideological plan is an apology of search. A characteristic feature of this poem is that all tropes gravitates to something mystical, for example, “dim twilight”, “dusty libraries”, “dead mold”. Researchers of creative work of B.-I. Antonych was repeatedly asked the question: Where is such gloom, disappointment, even doom from? However, in the poem “Glory in the Highest”, the author wrote that he wants “To embrace all people with great, bright joy”, he wants “To laugh carefree, happily” and “To clap in your palm Like a little child”. In spite of that by the time of writing poems are settled down side by side, when they are compared, a completely different tonality throws into the eyes. According to G. Nasminchuk, this witnesses to the fact of the polyphonism of Antonych’s belief in God²³, and there are many such evidences in “The Great Harmony”.

So, in the poem of B.-I. Antonych “Two Roads” the lyric hero failed to meet God, and let’s try to understand why. First, we learn from the work

²⁰ Шпідлік Т. Мистецтво очищувати серце / Пер. з італ. А. Маслоух. Львів: Свічадо, 2005. Ст. 63.

²¹ Іспит сумління з учителями християнської духовності / Пер. з пол. О. Мандрика. Львів: Свічадо, 2014. Ст. 8.

²² Шпідлік Т. Мистецтво очищувати серце / Пер. з італ. А. Маслоух. Львів: Свічадо, 2005. Ст. 65 – 66.

²³ Насмінчук Г. Біблійна естетика у творчості Б.-І. Антонича. *Біблія і культура*: Збірник наукових статей. Вип. І. Чернівці: Рута, 2000. Ст. 83 – 84.

that the lyric hero is outside of heart, “wanders”, as the poet writes. The Lord loves an attentive heart, only then He can appear. “God is hidden and is in the soul, and that is where the contemplative man should look for Him, asking, “Where are you hiding yourself?”²⁴ Secondly, the “questioning about God” detail is also important because it proves that the lyric hero is trying to reduce the knowledge of God only to the intellectual, wishing to adopt another’s experience of God-knowledge. The personal connection, which is carried out in the heart, is important for the Lord. Third, to feel that God visited man can only those who are “pure in heart,” so the psalmist says, “Create a pure heart in me, o God”. The theme of purity of heart is also reflected in the poetry of Gregory Skovoroda: “He who is pure in heart and in soul, does not need that armor [...] God himself is his shield, sword, and helmet”²⁵. Perhaps, at that time the strings of the lyrical hero’s heart from the poetry of B.-I. Antonych, was not tuned to the perception of grace, but the poet still had the experience of such a divine visits, as evidenced by the mood of many poems in the collection “The Great Harmony”.

The purity of the heart in both artists is often associated with the theme of death. Gregory Skovoroda teaches that only the pure heart has no fear of thunder and lightning, and in the popular 10th song declares that the one who has a clear conscience is not afraid of death:

Terrible death, an encroaching scythe!

You do not spare the royal hair,

You don’t look where is the simple man, and where is the king –

You devour everything like fire a straw.

Who spits on its sharp steel?

The one whose conscience is like pure crystal²⁶.

In the Christian sense, death is a great mystery, not the end, but the beginning of a full life in God, it is the entrance to paradise, the door to which Christ opened by his death and resurrection. St. Apostle Paul speaks about death as great bliss: “For to me to live is Christ, and to die is gain” (Phil. 1, 21). B.-I. Antonych was destined to finish earthly life at a very young age. All his poetic creative work is imbued with thanatology images, symbols, visions, which are an original artistic continuation of Skovoroda’s philosophical and poetic reflections about death.

It is noticeable that both G. Skovoroda and B.-I. Antonych clearly distinguishes the concepts of “spirit”, “soul”, “heart”. In the Ukrainian

²⁴ Испит сумління з учителями християнської духовності / Пер. з пол. О. Мандрика. Львів: Свічадо, 2014. Ст. 8.

²⁵ Сковорода Г. Світ ловив мене, та не впіймав. Харків: Фоліо, 2006. Ст. 526.

²⁶ Сковорода Г. Світ ловив мене, та не впіймав. Харків: Фоліо, 2006. Ст. 518.

literature, specifically in poetry, “soul” and “heart” are in active use, mostly as an emotional center, but much less use in artistic creative work has “spirit”, as it is often identified with “soul”, although in theology these concepts are clearly differentiated. Apostle Paul writes in the Epistle to the Hebrews: “For the word of God is living, and active, and sharper than any two-edged sword, and piercing even to the dividing of soul and spirit, of both joints and marrow, and quick to discern the thoughts and intents of the heart”²⁷ (Heb. 4, 2). “Spirit” is often meant “soul of soul”.

In the works of B.-I. Antonych we observe a deep understanding of the specificity of the soul and heart by the poet. For example, in the poem “Advocatus diaboli” we read: “My soul has been stained by life and evil, but look into my heart”²⁸. In the biblical texts, the concepts of soul and heart are often interchangeable, but from the lines above we draw a conclusion that in the author’s understanding the heart is a higher substance than the soul, since God will judge man according to his own preference:

Then you’ll place all my pride,
all my love, on the scales,
I’ll look without fear, though I wasn’t timid,
for my heart will prevail again²⁹.

The soul is subjected to various negative influences more, while the heart is the sphere of divine possession. In many of his works Saint Yevahriy of Pontius speaks of the inner space, which is contained in every person. For him, it is a space of love and a space free from the sediment and mud of passions. This is the place of God³⁰. The state of the human heart is projected on the whole man, so the poet takes care of that his heart was at peace with God, which results in harmony in the broadest sense of the word.

In the biblical sense, peace is a state opposite to war. For the Christian, peace is so great a good that Jesus Christ himself presented it to his apostles: “Peace (be) unto you” (Lk. 24, 36; Jn. 20, 19), “Peace I leave with you; my peace I give unto you” (Jn. 14, 27), “Peace (be) to this house” (Mt. 10, 12; Lk. 10, 5). In addition, most church worship services contain requests for peace: “Let us pray to the Lord in peace”, “Let us pray

²⁷ Шпідлік Т. Духовність християнського Сходу / Пер. з італ. Мар’яни Прокопович. Львів: Видавництво ЛБА, 1999. Ст. 38.

²⁸ Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 93.

²⁹ Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 93.

³⁰ Грюн А. Пасхальна радість / Пер. з нім. Н. Лозинської. Львів: Місіонер, 2007. Ст. 122.

to the Lord for peace from the heights and salvation of our souls”, “Let us go out in peace”. Peace is the state that a person aspires after an exhausting spiritual struggle against evil. A state of spiritual peace and joy is unknown to a man whose heart is overburden with passions.

G. Skovoroda and B.-I. Antonych thought on the issues of internal peace and harmony. The philosopher in “Friendly Talk about Peace of Soul” offers the following understanding of peace that leads to happiness: “[...] the top and blossom of your whole life is inner peace, heartfelt joy, spiritual fortitude. Direct the course of all your affairs here [...] As many of you are healthy, satisfied, dressed and calm, but I do not praise this peace – this peace is earthly, it is known to everyone and deceives everyone. Here is the peace! – in the calm of thoughts, the joy of the heart, the animation of the soul. Here is the peace! Here are the bowels of happiness! This peace opens your mind a temple of calmness, dresses your soul in joy, satiates wheat flour and strengthens the heart”³¹.

B.-I. Antonych understands the spiritual peace as a harmony. Collection “The Great Harmony” witnesses that the poet aspired to peace and looked for ways of its comprehending. The Christian God is the highest harmony, the tuning fork on which man and the world are tuned. The poet realizes that “You need very little to reach happiness: Just some harmony” (“Amen”), “harmony in your heart – you do not need anything more” (“Naivety”); in “Litania” the “harmony of the soul” is identified with the caress of faith. B.-I. Antonych comes to the important recognition that the highest harmony is God, who is not only the source of the harmony of the human heart, but also the harmony of the cosmic, because “He gives melody to every thing”. It is not easy to grasp harmony, however it is the privilege of only a heart which for its sake renounces the secular satisfaction, empty philosophizing, and is guided exceptionally by the will of God, which puts it higher than its selfish wishes:

But today I am ripe as in the summer,
I am done with my youthful pranks and jousting,
I have made my peace with God and the world,
and have found perfect harmony in my heart³².

Despite all these outlook and ideological-thematic similarities of the works of Gregory Skovoroda and Bohdan-Igor Antonych, in our opinion, the image of Jesus Christ is the most eloquent unifying factor, which is cross-cutting in the works of both poets. But Iryna Betko remarks that in “The Garden of Divine Songs” by Skovoroda God the Son is the

³¹ Сковорода Г. Світ ловив мене, та не впіймав. Харків: Фоліо, 2006. Ст. 206.

³² Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 103.

predominant meaning-making and meaning-holding symbol, as in “The Great Harmony” by Antonych God the Father is³³.

All poems of the poet in which the image of the Creator God is central (“Musica noctis”, “Te Deum laudamus”, “Deus Magnificus”, “Veni Creator”, “Te Deum laudamus, 2”, “Magnificat”), are united into the only thankful prayer in which the lyric hero praises the Lord, praises his grandeur, emphasizes his omnipotence and omnipresence.

Enthusiastic worship to the Creator is also present in Gregory Skovoroda, because the Ukrainian philosopher perceived nature as one of the sources of God-knowledge, and every thinking man, looking the beauty of the universe, gratefully bows to the One Who created it. The thinker is convinced that “everything lives and moves in God and by the power of God, we know everything only through God and in God”, “God penetrates and holds all creation”, “All creation follows after the guidance of the Creator [...] Who calls the breed of nightingales and blackbirds to the forests and gardens, larks to the fields, and frogs to the waters and swamps? Who leads the rivers to the sea? Who attracts steel to a magnet? Who lifts the shivering flame up? It is our God who rules over everything and manages all in everything”³⁴. In this context, Mykola Ilnytskyi explains the phenomenon of Antonych’s reverence for nature: “Antonych preached the philosophy of pantheism in the Skovoroda’s sense, where nature thinks, where the spiritual source is dissolved in nature itself”³⁵. A collection “The Book of the Lion” by Bohdan-Igor Antonych, in which the concept of beauty and the ugly is the cross-cutting theme and which is filled with natural and bestiary symbols (lion, fantastic sea creatures, sea, water, stone), which have their artistic manifestations in the works of Gregory Skovoroda, can serve as an artistic illustration of this thesis. Let remark that most characters in one way or another represent Christ or concentrate attention on various aspects of a person’s spiritual life.

As already noticed, the image of the Second Person of God is dominant in the collection “The Garden of Divine Songs”. Gregory Skovoroda sees not only the moral ideal in Jesus Christ, as some scholars are remarked, but also the Savior, the Redeemer, that is, completely God and completely Man.

³³ Бетко І. Осмислення нумінозного досвіду в поезії Богдана-Ігоря Антонича. *Бетко І. Українська релігійно-філософська поезія. Етапи розвитку*. Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2003. Ст. 190.

³⁴ Чижевський Д. Філософія Г. С. Сковороди / Підготовка тексту, мовна редакція та вступна стаття Л. Ушкалова. Харків: Акта, 2003. Ст. 182–183.

³⁵ Весни розспіваної князь. Слово про Антонича: Статті, есе, спогади, листи, поезії. Львів: Каменяр, 1989. Ст. 141.

Oh Jesus! Oh my pleasure!
Do you live here? O joy of suffering ones!
Give me salvific healing in this passion,
Don't let medisappear forever!³⁶.

In general, the entire collection "The Garden of Divine Songs" is imbued with important postulates of Christ's teaching, which, though indirectly, introduces the image of Christ into the work. For example, in the poem "Oh, you bird of the yellow", the author warns the reader against such sins as vanity and pride, because a person with such passions cannot grasp peace of mind:

Let those brains breaks off,
who climbs high up,
and I'll be quietly to myself
while the nice age,
so all evil will pass me by,
I'll be happy man³⁷.

As Christ preached humility, repeatedly gave humility lessons by his life, we understand from the work that the lyrical hero, practicing the simplicity, quietness, imitates his Teacher. In Antonych's poem "Sacred Simplicity" there are consonant motives:

Grand simplicity is
the highest perfection.
Naivety is sacred,
Smallness is the crowning.
This kind of a person is happy.
His road is clear:
like a child
In naivety he prays to God!³⁸.

As already noticed, "Agnus Dei" is a landmark poem in the creative work of Bohdan-Igor Antonych, in which the poet veiledly speaks about the Passions of the Christ and also introduces Eucharistic symbols in the text. In Gregory Skovoroda the theme of Christ's sufferings is revealed in the 7th song. The lyric hero empathizes with Christ, understands the weight and significance of His sacrifice:

Take me with you to the mountain path to the cross;
I am glad to live above the mountain;
I will throw the earth with my palm.

³⁶ Сковорода Г. Світ ловив мене, та не впіймав. Харків: Фоліо, 2006. Ст. 516.

³⁷ Сковорода Г. Світ ловив мене, та не впіймав. Харків: Фоліо, 2006. Ст. 525.

³⁸ Антонович Б. І. Повне зібрання творів / Передмова Миколи Льницького; Упорядкування і коментарі Данила Льницького. Львів: Літопис, 2009. Ст. 99.

Your death is my existence,
Your bile is the kind of sweets, oh Jesus!
Your severe wounds are my seal,
Your crown of thorns is the grace of glory to me,
This Your abusive cross –
Is my praise and honor, Jesus!³⁹

In the collections “The Garden of Divine Songs” and “The Great Harmony” poets appeal to the image of the Holy Spirit. According to Iryna Betko, “The Third Person of the Holy Trinity symbolizes spiritual insight; it is also the pledge of mystery. Antonych’s lyrical hero is appealing with the request about the spiritual transformation to Her who would radically change his human nature. Spiritual transformation is a life-giving force, as well as the path that leads man to God as well as to oneself”⁴⁰.

In the poetic works of Skovoroda, the Holy Spirit is viewed through the symbolic image of the dove: “The hearted dove announces peace to me”⁴¹. In general, the poet is convinced that the Holy Spirit can settle only in the heart from which the poison of sin has been eradicated. In “The Great Harmony,” the Third Person of God takes a significant place. B.-I. Antonych calls the Holy Spirit “Holy Dove”, “Dove-Spirit”, “Great Reaper of Souls”. The lyrical hero asks the Holy Spirit for moral perfection, spiritual progress.

The image-symbol of the sun, which in Antonych’s poetry is read as a symbol of the fullness of God’s grace, is common to both poets:

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 shoulders⁴².

In Skovoroda, the sun is a symbol of the circle, and the circle is a “symbol that hides the infinite wheel of God’s eternity”, in the circle, “heavenly in the earthly, incorruptible in the corruptible is hidden”.

The road, which in Ukrainian baroque literature is an allegory of the life path leading to eternity, is another unifying symbol for both poets. Gregory Skovoroda witnessed his convictions by a wandering way of life,

³⁹ Сковорода Г. Світ ловив мене, та не впіймав. Харків: Фоліо, 2006. Ст. 515.

⁴⁰ Бетко І. Осмислення нумінозного досвіду в поезії Богдана-Ігоря Антонича. *Бетко І. Українська релігійно-філософська поезія. Етапи розвитку*. Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2003. Ст. 200 – 201.

⁴¹ Сковорода Г. Світ ловив мене, та не впіймав. Харків: Фоліо, 2006. Ст. 524.

⁴² Антонич Б. І. Повне зібрання творів / Передмова Миколи Льницького; Упорядкування і коментарі Данила Льницького. Львів: Літопис, 2009. Ст. 85.

a renunciation of a constant settlement, of his own family, that is, of everything that would connect his spirit with earthly affairs. Bohdan-Igor Antonych in his poem “Liber peregrinorum” allegorically portrays the instability of human life, using the image of the road.

CONCLUSIONS

Trying to understand the outlook features of Bohdan-Igor Antonych, we find many common features with St. Francis of Assisi, who “saw the inner beauty of things and in the creation looked for the Creator”⁴³. Besides comprehending the divine omnipresence, the poet had a similar understanding of death as St. Francis; he has the same subtle sense of music, the same ecstatic love for life.

Taking into account the poetic inheritance of Gregory Skovoroda and Bohdan-Igor Antonych, we come to the conclusion that there are many tangent moments in the world outlook and way of artistic thinking of poets. The artists deeply comprehended the inner life of man, artistically elaborated on the topics of purity of heart, the spiritual peace which they aspired so ardently. Both poets touched the problem of a deep personal connection with God, of the search of Him in all things, and first of all in the pages of Scripture. In “The Garden of Divine Songs” and in “The Great Harmony”, the receptive models of the Three Divine Persons – God the Father, Son and Holy Spirit – are presented, though sometimes with different artistic priorities. Despite all these outlook and ideological-thematic similarities of the works of Gregory Skovoroda and Bohdan-Igor Antonych the image of Jesus Christ is the most eloquent unifying factor, which is cross-cutting in the works of both poets.

The themes of the great Christian holidays – Christmas, Easter, Ascension, and the Descent of the Holy Spirit – became common for poets. Besides that, many common features in the artistic elaboration of natural and bestiary symbols (lion, fantastic sea creatures, sea, water, and stone), the interpretation of which witnesses the deep artists’ dialogue with the Bible, are outlined. Some poetic works of artists are related even by genre, because it is known that the poems, which were included in the collection “The Garden of Divine Songs”, G. Skovoroda called “songs”, and in B.-I. Antonych is a series of works that the author has marked as “songs” (“Song about eternal youth”, “Song of the competitors”, “Song of the wanderer”, “Song about the premature light”).

⁴³ Стічко М. Святий Франциск з Асизу / Пер. з італ. Н. Липки. Жовква: Місіонер, 2010. Ст. 281.

SUMMARY

The poetic creative work of B.-I. Antonych may serve as an artistic illustration of the Francis Assisi's postulates, because he is the author of "Hymn to Life", and works from the collection "The Great Harmony" "Deus Magnificus" ("God Magnificent"), "Te Deum Laudamus" ("We Praise Thee, O Lord"), "Magnificat" ("Glorification") should be considered as the only great glory-word of divine omnipresence. In Francis of Assisi and Bohdan-Igor Antonych we retrace common features in the perception of Jesus Christ. As in the perception of St. Francis of Assisi and Bohdan-Igor Antonych God, merciful and gentle, not fair and punishing, is at the forefront.

Gregory Skovoroda and Bohdan-Igor Antonych lived and worked in different time and cultural periods, but between them there is a certain spiritual connection, which is traced in similar views on God, the world, man, nature. The common point of contact between the two artists was the "philosophy of the heart", which was theoretically substantiated by Gregory Skovoroda, and Bohdan-Igor Antonych offered its artistic reception in his poetic collections. G. Skovoroda and B.-I. Antonych clearly distinguishes the concepts of "spirit", "soul", "heart". The purity of the heart in both artists is often associated with the theme of death. "The Garden of Divine Songs" and "The Great Harmony" are collections of spiritual lyricism, because the search for a deep personal connection with God, the experience of which is comprehended through the Scripture and the Liturgy, is a leading theme in them.

REFERENCES

1. Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. 968 с.
2. Бетко І. Осмислення нумінозного досвіду в поезії Богдана-Ігоря Антонича. *Бетко І. Українська релігійно-філософська поезія. Етапи розвитку*. Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2003. Ст. 174 – 209.
3. Весни розспіваної князь. Слово про Антонича: Статті, есе, спогади, листи, поезії. Львів: Каменяр, 1989. 430 с.
4. Грюн А. Пасхальна радість / Пер. з нім. Н. Лозинської. Львів: Місіонер, 2007. 176 с.
5. Іспит сумління з учителями християнської духовності / Пер. з пол. О. Мандрика. Львів: Свічадо, 2014. 80 с.
6. Насмінчук Г. Біблійна естетика у творчості Б.-І. Антонича. *Біблія і культура: Збірник наукових статей*. Вип. І. Чернівці: Рута, 2000. Ст. 83 – 84.

7. Погорілий С. Символи у Сковороди. *Сучасність*. 1973. Ч. 3 (147). Ст. 17 – 24.
8. Рацінгер Йосиф (Венедикт XVI). Ісус з Назарету. Книга друга. Від в'їзду в Єрусалим до Воскресіння / Пер. з нім. І. Терзової. Жовква: Місіонер, 2011. 288 с.
9. Ронкі Е. Закоханий і здивований Бог / Пер. з італ. К. Зінченко. Львів: Свічадо, 2015. 80 с.
10. Сковорода Г. Світ ловив мене, та не впіймав. Харків: Фоліо, 2006. 607 с.
11. Стікко М. Святий Франциск з Асичу / Пер. з італ. Н. Липки. Жовква: Місіонер, 2010. 330 с.
12. Творенія иже во святыхъ отца нашего Василия Великаго, Архієпископа Кесаріи Каппадокійскія. У 3 т. Т. 1. Санкт-Петербургъ: Книгоиздательство П. П. Сойкина, 1911. 648 с.
13. Тиллих П. Систематическое богословие. СПб.: Алетея, 1998. 488 с.
14. Токмань Г. Збірка Б.-І. Антонича “Велика гармонія” у діалозі з екзистенціальним богослов'ям. *Слово і час*. 2002. № 12. Ст. 41 – 53.
15. Чижевський Д. Філософія Г. С. Сковороди / Підготовка тексту, мовна редакція та вступна стаття Л. Ушкалова. Харків: Акта, 2003. 432 с.
16. Шпідлік Т. Духовність християнського Сходу / Пер. з італ. Мар'яни Прокопович. Львів: Видавництво ЛБА, 1999. 496 с.
17. Шпідлік Т. Мистецтво очищувати серце / Пер. з італ. А. Маслох. Львів: Свічадо, 2005. 72 с.

Information about the author:

Dmytriv I. I.,

Candidate of Philology,

Associate Professor at the Department of Ukrainian Literature

and Theory of Literature,

Drohobych State Pedagogical University named after Ivan Franko

24, Taras Shevchenko str., Drohobych, 82100, Ukraine

MORPHONOLOGICAL STRUCTURE OF AFFIXES IN WORD-FORMATION FROM THE NOUN

Fedurko M. Yu., Kotovych V. V.

INTRODUCTION

Belonging to the inflected languages with a clear dominance of the features of the synthetic plan, the Ukrainian language has developed a rich system of a morphological word-formation for centuries. In the Ukrainian language the word-forming affixal models occupy a leading place, with the help of which, the new derivative units continue to be formed nowadays to denote the new concepts and phenomena of the modern dynamic world.

In order to understand the defining features and methods of the classification and categorization of the world by a person of the Ukrainian nationality by means of the word-formation, on the one hand, and to preserve the identity of the Ukrainian language in this area; on the other hand, it is important to know all the laws and regularities, the analysis and description of all available means of new vocabulary units formation in the context of their derivatively significant characteristics.

The morphological affixal word-formation is the origin of one word on the basis of another one by combining the root of the latter (if it is not derived) or the stem (in the case of its derivation) with the corresponding derivative affix – the prefix, the suffix, or the confix (circumfix). The combination (connectivity) implies compatibility, not only semantic, but also formal, of both components of the word-forming structure – the motivator (the root or the stem of the original unit) and the derivational morpheme. To ensure the first condition, the language has formed in its word-forming arsenal a system of various meanings expression means, in particular, and the synonymous means for the transmission of various semantic and emotionally-expressive shades. To ensure the second condition – the means and methods for formally adapting roots / the stems and the affixes are selected for a derivative interaction on the basis of the semantic criteria. The system of the morphonological rules and patterns is responsible for enabling the mechanisms of this adaptation. In order to know this system in general, one must study each of its subsystems in particular. One of the richest is the subsystem of the word-formation from the Noun. It is built by the word-formation nests with the Noun as a vertex word.

Each of the varieties of the affixal word-formation has its own peculiarities. The prefixes of different morphonological structure are characterized by the interaction not with the root or the stem of the word-motivator, but with the word as such. And quite free in the aspect of form is the compatibility with the corresponding Nouns-vertices of the word-formation nests. The choice of the former and the latter is determined by a public speaking practice. The society's request, therefore, is the main criterion.

The most topical to enable the mechanisms of the morphonological transformations is the junction of the root / the stem of the motivational word (or a word-motivator) and the suffix. The external plans of both word-forming morphemes are responsible for their specific choice – the root / the stem and the suffix, ie., the nature of their morphonological structure. However, the role of the subject of the morphonological position, the “detonator” of the morphonological modification, belongs to the suffix. Its morphonological structure depends on whether and in what terms it will be modified under certain syntagmatic conditions, both the root / the stem ending and the suffix morph itself. Therefore, the analysis of the morphological structure of suffixes, in particular, their morphonemic composition, constitutes an important part of the description of a morphonological support in the system of the word-formation from the Noun, in particular. Its weight is increasing in connection with the granting to the morphonological transformations the status of the functionally significant phenomena in modern linguistics.

1. Affixes of the word-formation from the Noun and their morphonologically relevant characteristics

The morphonological characteristics of a derivative word depend on the morphonological features of both its components – the generative stem and the affix. Numerous studies¹ illustrate the fact that different ways of word-formation are involved into forming the derivatives from the Noun, and the most active of these is the morphological affix with its main varieties – prefixation, suffixation, and confixation. The affixes emerge

¹ Валух З. Словотвірна парадигматика іменника в українській мові : Монографія. Київ – Полтава : АСМІ. 2005; Вплив суспільних змін на розвиток української мови : Монографія / С. А. Карпіловська, Л. П. Кислюк, Н. Ф. Клименко, В. І. Критська, Т. В. Пуздирева, Ю. В. Романюк; Відп. ред. С. А. Карпіловська. К. : Видавничий дім Дмитра Бураго. 2017. С. 231–343; Родніна Л. О. Суфіксальний словотвір іменників. *Словотвір сучасної української літературної мови : монографія*. К. : Наукова думка. 1979. С. 57–118.

and form in the language throughout its history and endlessly: a) by desemantizing the stems; b) as a result of their reallocation; c) as a result of a functional activation of borrowings²

The prefixes do not interact with the stems but with ready-formed words, showing the signs of the agglutinative morphemes³, and with the Noun words less actively than with the Verb or the Adjective words. From this point of view, such specific units are singled out: *над-, не-, під-, спів-, поза-, недо-* (*звук – надзвук, фахівець – нефахівець, фракція – підфракція, вид – підвид, організатор – співорганізатор, конкурс – позаконкурс, виторг – недовиторг*) and borrowed: *ультра-, екстра-, супер-, суб-, анти-, гіпер-, пара-, контр-/контра-, де-/дез* (*скло – ультраскло, фільтр – ультрафільтр, видовище – екстравидовище, агент – суперагент, обгортка – суперобгортка, продукт – субпродукт, код – субкод, нагорода – антинагорода, саміт – контрасаміт, інфекція – дезінфекція*). In modern newly formed words, which are borrowings, the prefixes dominate, in particular: *суб-* and *супер-*. The above-mentioned fact is confirmed by “Dictionary of Affixal Morphemes of the Ukrainian Language”⁴, in which the derivatives of the type *субінспектор* are fixed – 40 units, and the derivatives of the type *суперекслібрис* – 29. Each of these prefixes is able to interact with both native and borrowed words, cf.: *надужиток* and *наденергія, супергера* and *суперліга*.

The formal characteristics of the segments – the formation of the stem and the final of the prefix – do not affect, as the examples provided above, their compatibility. This morphemic seam allows the accumulation of a consonant morphoneme of a different quality, but with the dominance in the finale of the explosive prefixes {*д*}, {*б*}: *надзвук, піддівка, субпродукт*, the vibrant {*р*}: *гіпердефіцит, суперідентичність*. The exceptions are the prefixes *контр-* and *де-* with the variants *контра-* (mostly before the consonantal root morphoneme: *контраверсія*) and *дез-* (in front of the vocal root morphoneme).

Only a semantic compatibility of the prefixes with the proper Noun words is important to include the derivative mechanisms. As well as the

² Лещук Т. Словотворення і науково-технічний поступ (на основі німецько-українських лексичних порівнянь). Львів : Світ культури – Просвіта. 1993. С. 36

³ Клименко Н. Ф. Основи морфеміки сучасної української мови. К. : ІЗМН, 1998. С. 82.

⁴ Клименко Н. Ф., Карпіловська Є. А., Карпіловський В. С., Недозим Т. І. Словник афіксальних морфем української мови. К. : Ін-т мовознавства ім. О. О. Потебні НАН України. 1998. Також: Клименко Н. Ф., Карпіловська Є. А., Кислюк Л. П. Динамічні процеси в сучасному українському лексиконі : Монографія. К. : : Видавничий дім Дмитра Бураго. 2017. С.158–166.

following formal condition: the prefix must be of a syllabic structure: *CV*, *CVCV*, *(CV)CVC*, *VCCV*-types (*V* – vocal, *C* – consonant). The above-mentioned fact is typical for the unproductive prefixes, for instance, *су-* (*сутінь*), *пра-* (*правнук*). Though, they may be actualized in speech, in partical, fiction, for instance: *І спало все – пракишка й праконяка, пранівень, прагорова і пранес* (*L. Kostenko*).

In addition, the opposition of the native prefixes on the basis of “productive – unproductive” is directly proportional to the opposition of them on the basis of “closed syllable – open syllable”, cf., on the one hand, the prefixes *над-*, *під-*, on the other hand, – *су-*, *не-*, *пра-*. For the borrowed prefixes (usually internationalisms), this juxtaposition is irrelevant. However, the two-part structures dominate among them: *анти-*, *екстра-*, *супер-*, *ультра-*, *інтер-*, *пара-*, *гіпер-* *супроти де-/дез-*, *пост-*, *контр-*, and among the native ones – monosyllabic: *не-*, *під-*, *над-*, *су-*, *пра-*, *спів-* *супроти пере-*, *поза-*. At the same time, the word-formation from the Noun uses more actively the confixes components, for instance, *над-...-j* (*a*), *уз-...-j* (*a*), *без-...-j* (*a*), *під-...-j* (*a*), *за-...-j* (*a*), *по-...-j* (*a*), *перед-...-j* (*a*), *на-...-ник*, *під-...-ник*: *брова – надбрів'я*, *гора – узгір'я*, *ліс – Залісся*, *Полісся*, *передлісся*, *рукав – нарукавник*, *вікно – підвіконник*, etc.

The roots from the Noun interact with suffixes more actively. Suffixation is the oldest way to create new words⁵. It originated in the early Indo-European period through the transformation of the independent lexical elements of abstract semantics into the suffixes, which later began to be regularly used in the processes of the word-formation.

The inventory of the formal transformations occurring at the boundary of the root (the formation stem) and the suffix convinces us in the fact how morphologically significant this morphemic suture is. For morphonology, the following characteristics are primarily relevant to the suffixes: 1) syllability / asyllabicity; 2) the consonantal / vocal character of the initials; 3) the length in the morphonemes and their arrangement; 4) stressed / unstressed. Each part of the language has its own set of the derivational suffixes, which differ in the content and form. Therefore, the changes, caused by them, are often not identical. It is also necessary to distinguish between the native and borrowed suffixes. After all, some of the borrowed suffixes have a specific morphonemic composition, which determines the peculiarity of their morphonological structure and the derivatives, formed with their participation. This determines the stress

⁵ Историческая типология славянских языков. К. : Наукова думка. 1986. С. 47.

criterion consideration of these morphemes in a morphonological research, especially given the high word-formation activity of most of them in the system of the modern Ukrainian word-formation.

The stressed / un-stressed criterion of the suffixes is related to the morphonological significance of the accent: it is part of the word derivative plan. However, only in certain word-forming types its place is determined by the accentual type of the formation word and / or by the peculiarities of its syllabic constituent structure. So, the difference in accentuating the derivatives with the suffix *-ечк-* (*жїтечко, пóлечко, кріслечко, мáслечко, тілечко, ділечко, сітечко і крилечко, гніздéчко, кілечко*) should be explained by the derived from the Nouns of the accent type *c* (in the singular forms the accent falls on the root / the stem, in the plural forms – on the inflexions: *жїто – житá, пóле – поля, крісло – кріслá*), the last three – derived from the Nouns of the accent type *d* (in the singular forms the accent falls on the inflexions, in the plural forms – on the root / the stem: *крило – крила, гніздó – гнізда, кільцé – кільця*). In the diminutives, motivated by the substantives *a* (a fixed accent falls on the root / the stem), the shift of the accent is not an active morphonological transformation: *зóрло – зóрл-ечк-о, кóло – кóл-ечк-о, пáсмо – пáсм-ечк-о, намісто – наміст-ечк-о*. The derivatives *міст-éчк-о, слов-éчк-о* illustrate a deviation from the norm (their motivators are the Nouns of a. p. *c*), which can be explained by the interaction in this word-forming type of different accent schemes. The form of the word *крил-ечк-о* is fixated in the dictionaries. The type of accent illustrates, in our opinion, the derivation of this word from the diminutive *крильце*. In the same way there can be explained the accent of the word *озéречко: озер-éчк-о ← озерцé, but озéр-ечк-о ← озéрце*.

The vast majority of the suffixes – the Noun and the Verb forming – are not indifferent to the accent. They are either stressed, they “pull” the stress on themselves (auto-accent, necessarily syllabic suffixes), or assign the stress a specific place in the word (the syllabic / asyllabic pre-accent and post-accent suffixes⁶). The auto-accentual suffixes are found in the derivatives *сокіл – сокол-ін-ий, змія’ – зміj-ін-ий; картопля – картопл-ін-а, цибуля – цибул-ін-а, хліб – хліб-ін-а, зерно – зерн-ін-а; лапа – лан-át-ий, ніс – нос-át-ий, голова – голов-át-ий; староста – старост-увá-ти, парубок – парубк-увá-ти, князь – княз’-увáти, лікар – лікар’-увá-ти*. Here, the word-forming suffix, regardless of the

⁶ Лингвистический энциклопедический словарь / Гл. ред. В. Н. Ярцева. М. : Советская энциклопедия. 1990. С. 25.

type of the accent paradigm of a generative word, its structural and morphological characteristics, is always stressed. Instead, the word-forming pairs *гадю́ка – гадюч-ен-я́*, *коза́ – коз-ен-я́*, *вовк – вовч-ен-я́*, *ми́ша – миш-в-а́*, *коза́к – козач-н-я́* illustrate the following: the Noun suffixes *-ен(я́)*, *-в(а́)*, *-н(я́)* require the stress on the inflexion. In the derivatives with the Adjectival suffixes *-ськ(ий)*, *-н(ий)*: *Іспáнія – іспáн-ськ-ий*, *Каліфо́рнія – каліфо́рній-ськ-ий*, *молоко́ – молоч-н-ий*, *ста́нція – станці́й-н-ий* the accent usually falls on the pre-suffixal syllable. Thus, in the accent aspect, the suffixes are not marked by the homogeneity: one is characterized with a high accent power (the majority of suffixes), while the others may be indifferent to the accent.

In the context of the suffixes accent characteristics, it is important to consider the following:

1. The suffixes-homonyms may differ in their accent characteristics. So, the suffix *-ець₁* in the meaning ‘a person, an inhabitant’ is mainly a pre-accent, but a diminutive suffix *-ець₂* – acquires the stress, cf.: *Кана́да – кана́д-ець*, *Полта́ва – полта́в-ець та загі́н – загі́н-е́ць*, *ре́мíнь – ремі-е́ць*, *о́кунь – оку́н-е́ць*. But in both word-formation types the deviations from the norm are possible: *Черні́гів – черні́гів-ець* and *капіта́л – капіта́л-ець*, *футля́р – футля́р-ець*. This fact gives grounds to draw the conclusion: in the field of morphonology, we must consider the tendencies more than the strict laws.

2. In the system of the word-formation from the Noun, the homonymous suffixes with the same and different accent characteristics are possible. For instance, the suffixes *-і́н*, *-і́н₁*, *-і́н₂*, *-и́н₃*/*-і́н₃*, *-и́н₄*, *-и́н₅*. They have the following meanings: *-і́н* ‘a member of a certain nationality community’: *серб-і́н*, *литв-і́н*, *турч-і́н*, that’s why the word *гребі́н* is a vivid example: *А на край світу, в невідомій точці, пливе гребі́н у маковій сорочці* (L. Kostenko); the suffix *-і́н₁* – ‘diminutive’: *стеж-і́н-а*, *сороч-і́н-а*, *сирот-і́н-а*; the suffix *-і́н₂* – ‘individuality’: *сніж-і́н-а*, *зерн-і́н-а*, *цибу́л-і́н-а*; the suffix *-и́н₃*/*-і́н₃* – ‘meat’: *барáн-и́н-а*, *ведме́ж-и́н-а*, *севрю́ж-и́н-а*, *тюле́н-и́н-а*, but *свин-і́н-а*, *лин-і́н-а*, *олен-і́н-а*, *вепр-і́н-а*, *лос-і́н-а* (the derivatives from the monosyllabic roots), *осетр-і́н-а*, *суда́ч-і́н-а*, *лосос-і́н-а*; the suffix *-и́н₄*/*-і́н₄* – ‘1) the tree; 2) the thickets, forest’: *берез-и́н-а*, *осі́ч-и́н-а*, *смере́ч-и́н-а*, *ведме́ж-и́н-а* ‘1) the shrub or shrub rose family; 2) the collective Noun; dark red eatable berries of this plant’ *кедр-і́н-а*, *клен-і́н-а*, *граб-і́н-а*, *ві́льш-і́н-а*; the suffix *-и́н₅* ‘the meaning of possessiveness’: *сестр-и́н*; the suffix *-і́н₆* – and ‘the meaning of possessiveness and relativity’: *вдов-і́н-ий*, *топол-і́н-ий*.

The morphonological structure of the suffixal morphemes depends on which part of the language they are attached to. The obligatory component (it is always the final one) of the Noun suffixes from the Slavic era is a consonant and the Verbal suffixes – vocal⁷. This is the defining morphonological feature of the Ukrainian language: there is no Noun suffix that would not contain the consonant morphoneme in the final position: *совá – сов-ен-я́, сов-́йн-ий, сов-́ятк-о, сов-́яч-ий; вдовá – вдов-́енк-о, вдов-́ець, вдов-́ин, вдов-́иц-я*. Instead, the Verb suffixes are either mono-morphonemic vocal structures: *-́у-, -́і-: бат-́и-з – бат-́о-ж-́у-ти, з-́м-́я – з-́м-́й-́і-ти-ся, совá – сов-́і-ти, вдовá – вдов-́і-ти*, or polymorphonemic, however, they obligatory include a vocal segment in the final position, for example: *вдов-ува́-ти*.

The formal transformations of the suffixes of each of the above-mentioned classes are not marked by the same type either. The Noun suffixes indicate mainly the process of the final consonants alternation: *горб – горб-́ок – горб-́оч-ок, ба́ба – баб-́у-с'-а – баб-́у-с-еньк-а* (possible the interaction with the vowel alternation is possible: *про-́м-́ин-́ець – про-́м-́ин-́ч-ик*) or their complete clipping: *в'-етна́м – в'-етна́м-ець – в'-етна́м-к-а*. The Verbal suffixes are mostly modified by clipping of the obligatory component: *падлю́ка – падлю́ч-и-ти – падлю́ч-енн-я, ва́рта – ва́рт-ува́-ти – ва́рт-і-в-ник*, similar to *нали-ва́-ти – нали-в-н-ій*.

2. Morphonemic composition of elementary suffixes of word-forming nests from the Noun

The analysis of the morphonological structure of the elementary suffixes as the most important element of the suffix subsystem begins with units of the type **VC**. The elementary suffix units, following E. A. Karpilovska, we consider primitive, non-decomposable when expressing a certain categorial or class meaning⁸. We consider **VC** structure to be a canonical form of the Noun suffixes. And not only because such a morphonological structure has the vast majority of suffixes, fixed in the sample under study – 35 the Noun suffixes from 57 singled out. This is due also to the structure of the nominal root, the consonant ending of which requires a vocal morphoneme. In the consonant position of these suffixes, the morphonemes are observed {н}, {н'}, {к}, {т}, {в}, {з}, {л'}, {х}, {с'}, {п'}, {ч}, {с}, {у'}, {л}, {р}, {j}, the most regular of them

⁷ Чурганова В. Г. Очерк русской морфологии. М. : Наука. 1973. С. 15.

⁸ Карпіловська Є. А. Суфікальна підсистема сучасної української літературної мови : будова і реалізація. К. : Ін-т мовознавства ім. О. О. Потебні НАН України. 1999. С. 25.

are – {κ}, {н'}, {н}, {р}. The morphoneme {κ} is in the final position of the suffix -ák: мор'ák, -ák(a): мороз'ák-a, the suffix -ик: лóб-ик, the suffix -ýк: гнізд'ýк, a borrowed suffix -iIκ(a): дієт-ик-a. The morphoneme {н'} is fixed by the suffixes -éнь: голов-éнь, -ен(я): бобр-ен-я', -ýн(я): крас-ýн-я, -áнь: голов-áнь, -ún(я): бог-ún'-а. The morphoneme {н} is observed in the suffixes -únз: свин-ún-а, -ún₁: місц-ún-а, -ún: німч-ún, -án(и): киж-án-и and {р} – in borrowings -iIκ class: кас-úр, банк-úр; -ор: екзекут-ор, -ёр: гарпун-ёр. The same suffixes make more active the use of the morphoneme {т}: декан-át, алюмін-át, цемент-ít.

In the vocal position, any of the vocal morphonemes is possible in a modern language, but the activity of using each of them often depends on the genetic characteristics of the suffixes. So, in the composition of the native morphonemes {i} and {o} the most passive. The first one is singled out by the suffixes -íи and -íнь: баб-íи, волос-íнь, the second one only the suffix – óт(a): кінн-ót-а, жебр-ót-а. Instead, in the suffixes of a non-native origin the morphoneme {o} is also combined with the consonants {л}, {р}, {з}: бенз-ól, цéнз-ор, тромб-óз.

The vocal morphonemes {a}, {y} are followed by the noise backlingual {κ}: див-ák, {x}: див-áx-а, the larynx sound {z}: дід-ýз-а, the sonorants {н}, {н'}: дрогобич-án-и, горб-áнь, {л'}: роз-áль, {р}: школ'-ár, адвокат-úr-а, {р'}: шахт-ár / шахт-ар'(а). In the borrowed suffixes, the interaction of the morphoneme is possible {a} with the consonants {л}, {ð}, {т}, {ж}: персон-ál, клоун-ád-а, єпископ-át, арбітр-áж. The morphoneme {e} in the structure of the native suffixes is combined with the morphonemes {н'}: кóзуб-ень, {л'}: пуст-él'-а, {ч}: мал-éch-а, {в}: корол-év-а, and in the structure of the borrowed suffixes -i {р}: комбайн-ёр. The morphoneme {u} is characterized by the compatibility with the morphonemes {κ}: брát-ик, {н}: німч-ún, {x}: лимар-úх-а, {ц'}: сепр-úц'-а, {ч}: княж-ич. Only in the suffixes of a foreign origin the morphoneme {-i₁} ({i-u}) functions in a combination with the consonants {κ}: симвóл-ік-а, дипломát-ик-а, {н}: кофеј-ін, анестез-ún, {т}: емал-ít, аорт-ит.

Among the Adjective suffixes, the VC variant is also the most productive: its model corresponds to 14 suffixes from the sample under study (from the Noun word-forming nests) 21. In the vocal position the following morphonemes are predominant: {a}, {o₂} and {u}, but in a consonant position – {н}, {в}, {т}, the suffixes -ан(и́), -ин₅, -ún₆(и́): смол'-ан-и́, сéстр-ин, жаб-ún-и́; -ив(и́), -ав(и́), -ов₆: правд-ів-и́, жыл-ав-и́, ліс-ов-и́, глянци-ев-и́, and брát-ів with the morphoneme {o₁} ({o-i}); -át(и́), -ит(и́): горб-átи́, маст-ít-и́. The Adjectival suffixes can be also terminated (as they begin) by other morphonemes,

such as {ч}: *біл'-ач-ий, крокодїл'-ач-ий*; {j}: *ведмєж-ий, орл-ий*. The researchers qualify the last affix as a suffix-ending⁹.

The consonant component in the Noun suffixes may be represented by a combination of the consonants phonemes. The suffixes the VC-form, in which C = tt doesn't do not show such a diversity of morphemes as we observe when C = t. In the derived Nouns such formal structures have the suffixes-*áčч(я): дєрево – дєревј-áčч'-а, -їзн(а): дід – дід-їзн-а, -їнн(я): кукурўдза – кукурудз-їнн'-а, -їщ(е): ногá – нож-їщ-е, -їсть* (морфонологічно – {ост'})): *правдївий – правд-їв-їсть, -їськ(о): хлопєць – хлопч-їськ-о*.

E. A. Karpilovska, relying on the opposition of *хлоп-ч-їськ-о – хлоп-к-ó*, considers the suffix *-їськ(о)* as a complex inventory. The same way she calls the units with auxiliary, inseparable in any structure for expressing the corresponding meanings the by the formal elements¹⁰. Considering the suffix *-їськ(о)* as elementary, we explain it the following way: it originated in the Slavic era and in this form was inherited by a part of the Slavic languages, also by Ukrainian, cf. Polish: *chłopisko, babsko*, Czech: *dubisko*, Ukrainian: *парубисько, дївчисько*, Bilorussian: *вятрыска, сям'їска* and the others¹¹. The researchers do not agree on the history of this suffix. Some consider it the oldest common Slavic morpheme from which the Southern Slavic suffix originated *-iste* and Eastern Slavic *-isče*. According to the point of view of the other researchers, the suffix *-isko* – it is the result of contamination of earlier suffixes *-isče* and *-ьsko*¹². O. V. Tsaruk writes about the genealogical affinity of these morphemes, considering *-isko* more archaic. The spread of the parallel forms in the Ukrainian language in *-ищ(е)* the scientist explains, “firstly, the presence of a Slovenian substrate; secondly, the influence of the Church Slavonic language, and thirdly, the phonetic processes of the assimilation-dissimilation character, which could lead to the modification of difficult for the Ukrainian pronunciation the sound [с'к]¹³. The affixes *-к(о)* are *-ицьк(о)*, nowadays, are contrasted with their

⁹ Безпояско О. К., Городенська К. Г., Русанівський В. М. Граматика української мови. К.: Наукова думка, 1993. С. 126.

¹⁰ Карпіловська Є. А. Суфіксальна підсистема сучасної української літературної мови: будова і реалізація. К.: Ін-т мовознавства ім. О. О. Потебні НАН України. 1999. С. 48–49.

¹¹ Вступ до порівняльно-історичного вивчення слов'янських мов / За ред. О.С. Мельничука. Наукова думка. 1966. С. 118.

¹² Рудницький Я. Наростки –ище, -ицько, -сько. Вінніпег: Наклад УВАН. 1967.

¹³ Царук О. В. Українська мова серед інших слов'янських мов: етнологічні та граматичні параметри. Дніпропетровськ: Наука і освіта. 1998. С. 235.

meaning: it is diminutive in the first suffix and rude in the second suffix. Therefore, in our opinion, there is no sufficient reason to correlate today the suffix *-іськ(о)* with a structurally simpler one *-к(о)*.

The consonantal segment of these Noun suffixes is formed by the clusters of the morphonemes, which are usually identical in the acoustic characteristics {н'н'}, {сm'}, {сm}, {с'к}, {шч} as compared to {зн}. Another feature of these complexes is: if the consonantal phonemes differ in the way they are created, the slit is always preceded by an plosive or an affricate. In the vast majority of suffixes, the position of the vocal component is replaced by a morphoneme {u}. The morphoneme {o₁} is actualized in the affix *-ісьм*, and the morphoneme {i₁} – in the affixes *-ізм*, *-ісм*.

The noun suffixes of the analyzed group are stylistically labelled units with a collective meaning: *инн(я)*, *-изн(а)*, peorativity: *-ищ(е)*, *-іськ(о)*, of the subject feature: *-ісьм*. The adjective suffix *-áсм–* is also expressively coloured, used mostly in spoken and fiction speech in the meaning of 'having something in abundance, endowed with something in excess': *брѣла – брѣв-áсм-ій*, *грѣва – грѣв-áсм-ій*.

In the list of non-linguistic suffixes of such a morphonemic structure, the suffixes *-ант*, *-ент* are distinguished, in which the sonorous morphoneme precedes the noise voiceless. The two other affixes ({*-і₁зм*} and {*-і₁см*}) coincide with the configuration of the morphonemes: "noise + sonorous", "noise + noise".

Among the Noun suffixes are those consisting of one consonant segment, that is, the **C-form** suffixes. It is about the substantive suffixes *-в-*, *-л-*, *-ј-*, *-ч-*, *-ш-* and the Adjective suffix *-к-*: *брат – братва*, *мужик – мужава*; *чудити – чудило*; *верба – верб'я*; *циган – циганча*; *султан – султаниша*; *в'юн – в'юнкій*, *луна – лункій*.

A special kind of the Noun suffix with zero (#) morphonemes in the position of the vocal segment. In some morphonological conditions they are represented by the phonemes /o/ або /e/, and in the others, a phonemic zero corresponds to them – the alternative pairs *e//ø*, *o//ø* or *ø//e*, *ø//o*: *пузан-éць – пузán-øч-ик*, *став-óк – став- øк-óв-ій*, *майстёр-øн-я – майстёр-ень-к-а*, *вікóн-øц-е – вікóн-еч-к-о*, *валі́з-øк-а – валі́з-øч-к-а*. Different researchers qualify them differently: some classify to the vocal suffixes, the others classify them as consonantal. The position of the former was most clearly justified by K. Kovalik: the shifting vowel, and besides, the front row is indicated by alternations that occur in the finals of

the formation stem¹⁴. H. P. Neschymenko supports the opposite idea: the suffixes with the variable manifestation of the initial segment are either non-vocal or consonantal, since the dominant role belongs to the allomorph with a phonemic zero¹⁵.

There are few units of such morphonological structures in the suffix subsystem of the modern language, but they are characterized with a high word-formation activity. The phoneme /e/ within these suffixes is combined with the phonemes /ч'/, /ч/, /н'/, /л/, /н/, where as a /o/ – only with /к/, /ч/, more over with those, which belong to one morphoneme {к}, cf.: *казан-о́к – казан-о́ч-ок і казан-о́к-о́в-ий*. The suffix *-ел* (in a morphonemic spelling – {#л}) is fixed only in *коз-ел* ← *коза*. Alongside with it, another suffix of the same morphonemic composition is used in the derivative nouns – #*л*-, however, it does not interact with the Noun but with Verbal stems, forming the substantives of a neutra gender in the meaning of ‘something that has something to do with the action, named by a formation stem basis’, ie., the suffix-homonym: *світíти – світ-о́л-о – світ-е́л-к-о, сідáти – сід-о́л-о́ – сід-е́л-к-о, окíслити – о́кис-ел*.

Zero morphoneme in the place of the vocal element of the suffix **VC-form** is fixed in only one borrowed morpheme – *-ор*: *лэ́кт-ор – лект-о́р-і́с-а*. The alternation *o//ø* marks it, and it marks the whole stem in one morphonological position – before a vocal sound, a borrowed suffix *-і́с(а)* to indicate a feminine gender. Before other suffixes *-ор* functions without the alternation: *лэ́кт-ор-к-а, лэ́кт-ор-ськ-ий, лэ́кт-ор-ств-о*. This alternation marks also the stems with *ор* in the status of a sub-morph: *акт/о́р – акт-р-і́с-а, дире́кт/ор – директ/р-і́с-а*.

The Noun suffix *-ств-* and the Adjectival suffixes *-н-* and *-ськ-* should evidently belong to the structures of the **#C-type**, although the vocalized morphs of these suffixes are not marked by the word-formation activity, being used only in occasional forms: *бог – бо́ж-еськ-ий, бо́ж-еств-о́, па́ж – па́ж-еськ-ий, ханжа́ – ханж-еств-о, б́у́ква – б́у́кв-ен-ий*. The vowel is more often used in the short form of the Adjectives in *-ний*, formed by those who acquired a qualitative meaning, for example: *срі́бний/срі́бен: В однієї тасмниці – срі́бен перстень...(I. Drach) or дивний/ дивен: Там дивен дим і хата це казкова (L. Kostenko)*. Thus, the **C-type** morph is a dominant structure that brings these suffix morphemes closer to the consonant class, but does not identify with them.

¹⁴ Kowalik K. Budowa morfologiczna przymiotników polskich. Wrocław : Ossolineum. 1977. S. 29.

¹⁵ Нешименко Г. П. Проблематика деривационной морфонологии. *Славянское и балканское языкознание*. М. : Наука. 1982. С. 307.

The derivatives such as these can serve as a confirmation: *блок – блок-ува́-ти – блокува́-льн-ий, день – дн’-ува-ти – днюва́-льн-ий*: the non-clipped verbal stems, i.e., vocal, interact with the morph of the suffix *-н– -льн-*. O. V. Isachenko interprets the morphonological structure of such forms in another way: “The element {1} ... is a morphological element that has no meaning at all, but is endowed with the function of transforming the verbal stems into the substantive ones” and the researcher suggests naming all such elements the formatives¹⁶.

Among the elementary noun suffixes are those borrowed units, whose structure is *VCVC*, for example: *планет-арій, дифтонг-оїд* and *VVC*: *шевченк-іан-а*.

In the morphonological aspect, the verbal suffixes differ from the Nouns not only by the nature of their obligatory component, but also by the fact that they do not use the potencies of the phonological subsystem of the language so powerfully. The canonical form of this class of word-forming morphemes is the form *V*. It is present in the suffixes *-и–*: *батра́к – батра́ч-и-ти*; *-і–*: *зві́р – звір-і-ти, по́лум’я – полум’я-н-ий – полум’ян-і-ти*; *-а–*: *обі́д – обі́д-а-ти, ро́зум – ро́зум-н-ий/розумн-іш-ий – розумніш-а-ти*. The Slavic by origin suffix *-ну* has the form *CV*, but in the combination with the Noun roots / the stems it is not fixed, cf.: rather regular adjectival formations *худі́й – худ-ну-ти, кі́слий – кі́с-ну-ти*.

A highly active is the common Slavic suffix in pronoun word-forming nests is characterized by the common Slavic suffix *-ува́-* in the word-formation nests from the Noun, the morphonological type – the form *VCV*. This suffix differs from the above-analyzed in its stress: in its original allomorph, the segment *a* stands out: *ворс – ворс-ува́-ти, ворсува́-нн-я, ворсува́-льн-ий, ворсува́-льник*, and in the morphs-variants – the first: *вуа́ль – за-вуа́л’-ува́-ти – завуа́льова-н-ий*. The suffixes *-н-, -нік* are able to make the suffix *-ува-* (in particular its allomorph *-ів-*) unstressed: *ма́ндри – ма́ндр-ува́-ти – ма́ндрів-н-ій, та́нець – та́нц’-ува́-ти – та́нців-нік*. Therefore, in the accent aspect, they are more powerful than the suffix *-ува-*.

The Adverbial suffixes can also interact with the Noun roots. They are semantically neutralized endings (sometimes formative suffixes) of the parts of the language: this class of words was formed mainly in a morphonological and syntactic way. Therefore, in a morphonological aspect, they are not marked by originality or homogeneity. Most of the

¹⁶ Исаченко А. В. Роль усечения в русском словообразовании. *International Journal of Slavic Linguistics and Poetics*. 1972. XV. Mouton-The Hague. P. 109.

adverbial suffixes have the obligatory element – a vowel morphoneme: *риссю, вручну, справді*, the rest – a consonant morphoneme: *смерком, зуртом*. The adverbialized verbal forms, unlike the Nouns and the Adjectives, mainly do not retain their affixes, but are replaced by the specific word-formation suffixes, for example: *-ма, -омá: сідьма, крадькомá*.

In addition to elementary, with the Noun stems interact the multi-element (non-elementary) inventory suffixes¹⁷. These are etymologically derived units that arose by the way of reallocation. The sample of the Noun word-forming nests indicates that it is not always easy to draw a line between the inventory elementary and inventory non-elementary suffixes. The most fundamental reason for this distinction is the quantitative characteristics of such units. An affix, which is different from another by the presence of a left additional segment and is more frequent – it is not a suffix with an interfix (a sub-morph), but an independent one¹⁸. For instance, the suffix *-ик*, used to denote the name of a person by his/her profession or the type of activity: *лазня – лазн-ік, стерно – стерн-ік*, can be found only in modern derivatives from the Adjective (*кадровий офіцер – кадров-ік*). In its turn, the suffix *-ник*, is predominant among the derivatives from the Noun: *нн + -ик: бюджет – бюджетник, дефолт – дефолтник, діаспора – діаспорник, квота – квотник, контракт – контрактник, офісори – офісорник, піар – піарник, спісок – спісочник, фестиваль – фестивальник*¹⁹. Therefore, it is expedient to recognize *-ик* and *-ник* as different morphemes and, accordingly, *-ник* – a non-elementary inventory suffix.

In the form of the multi-element inventory suffixes there are three types: *CVC, VCC, VCVC*. The *CVC*-type suffixes form the Noun words. These include the suffixes *-ник, -цик (-чик), -цин (-чин)*: *вухо – вуш-нік, барабан – барабан-цик, валюта – валют-чик, козак – козач-чина, Полтава – Полтавщина*. The *VCVC*-type suffixes are connected with the Adjective word-formation system: *-уват– (горб-ок – горбк-уват-ий)*,

¹⁷ Карпіловська Є. А. Суфіксальна підсистема сучасної української літературної мови : будова і реалізація. К. : Ін-т мовознавства ім. О. О. Потебні НАН України. 1999. С. 48–49.

¹⁸ Земская Е. А. Продуктивность и членимость. *Развитие современного русского языка. Словообразование. Членимость слова*. 1972. М. : Наука. 1975. – С. 216.

¹⁹ Кислюк Л. П. Підходи до вивчення нової похідної лексики. Українська мова в контексті сучасної славистики: Монографія / Н. Ф. Клименко, Є. А. Карпіловська, Л. П. Кислюк, Ю. В. Романюк; Відп. ред. Є. А. Карпіловська [Електронне видання]. К. 2019. С. 612–613 Режим доступу : [https://r2u.org.ua/data/other/Ukr.mova_v_konteksti_suchasnoi_slavistyky\(2019\).pdf](https://r2u.org.ua/data/other/Ukr.mova_v_konteksti_suchasnoi_slavistyky(2019).pdf).

-овит- (талáн – талан-овит-ий). The VCC-type units – the Adjectival, the Noun forming suffixes: -енк- (куркúль – куркул-éнк-о), -оньк-/ -еньк- (козá – кíz-оньк-а, зозу́ля – зозу́л-еньк-а; вишня́ – вишин-ев-ий – вишин-евеньк-ий), -івн- (цар – цар-івн-а, лімар – лимар-івн-а), -овн- (дух – дух-óвн-ий).

3. Morphological transformations in the structure of suffixes from the Noun wrd-formation

The suffixal morphemes, as the subjects of morphonological positions, not only cause the changes in the contact zones of the root morphemes or the stems, but may themselves undergo morphonological transformations. It is necessary to distinguish between two types of circumstances that cause these transformations. On the one hand, the suffixes are modified as components of the generative stems, for instance: спáль-өн-я – спáл-еньк-а, чобіт-ók – чобіт-óч-ок, малін-ов-ий – малін-ів-к-а, on the other hand, – the bearers of the word-formation meanings. The latter occurs only when, under certain morphological conditions, the root (the stem) alteration is impossible or insufficient. In this case, the word-forming suffixal morpheme is changed by a left extension to its main (original) allomorph of the sub-morph (rarely sub-morphs).

All characterized morphonological types of suffixes can be submorphized. Thus, the Noun suffixes of the canonical form (VC) under certain morphonological conditions are altered by the C-type sub-morphs, in particular, -н/, -ч/, -л/, cf.: Пóльща – пол'-ák, but Крим – крим-ч/ák, záxid – захід-н'/ák; Львів – львів-án-и, but Полта́ва – полтав-ч/án-и; хвіст – хвост-át-ий, but узóр – узóр-ч/ат-ий; злість – злост-ів-ий, but хворóба – хвороб-л/ів-ий, сльотá – сльот-л/ів-ий.

This type of The Noun suffixes can be modified by the sub-morphs of the VC-type, cf.: óлень – олен-ін-а, свиня́ – свин-ін-а, but ведмі́дь – ведмеж-át/ин-а, індік – індич-át/ин-а, though there is: індіч-ин-а; князь – кня́ж-ич, but цісар – цісар-ев/ич; ногá – нож-ищ-е, but діво – див-óв/ищ-е, Кавкáз – кавкáз-ець, but Донбáс – донбáс-ів/ець; Япóнія – япóн-к-а, but Кита́й – китај-án/к-а. In the latter case, the appearance of the sub-morph is caused by the action of a semantic factor – to avoid homonymy, cf.: кита́йка (fabric) and кита́йка (a female of a Chinese nationality formed from кита́ець). The following opposition illustrates the same phenomenon: корéйка (сорт м'яса), грéчка (злак) – корея́нка, гречáнка (from корéець, грек). The stems of some Nouns (mostly borrowed ones) cause the suffixes to build up with two sub-morphs: ока́зія – оказі-он/áль/н-ий, ко́ма – ком-ат/óз/н-ий, Кант – кант-і/án/ств-о.

Different morphs of the same suffix morpheme may be attached to the stems of a particular morphological class. For example, the Noun suffix *-лн(о)*. It combines with a verbal stem in a non-transformed form: *держ-а-ти* – *дѣржа-лн-о*, *затк-а-ти* – *зѣтка-лн-о*. With the Noun stems – in a transformed form due to the sub-morph *-у/*, which compensates the omitted stage – the verbal stem in *-ити*: *цпн* – *цпн-у/лн-о*, *кочерга* – *кочерж-у/лн-о*, *рогач* – *рогач-у/лн-о*. From the above-mentioned examples it is clear that the Verbal, the Noun derivatives differ in the very place of the accent: the submorph *у* pulls it on itself, while the original morph causes it to move to the 1st syllable of the stem. By this feature, the derivative *батож-у/лн-о* should be called the derivative from the Noun, in spite of the verb *батож-у-ти*.

The functional significance of the building up as a morphonological means can be also attested by the Verbal derivative *бож-к/а-ти*. Unlike the common root words: *божѣтися*, *богувати* it contains an built up suffix, whose sub-morph (*-к /*) attests to the derivation from the form *боже*, used in the function of the Interjective, cf.: *ой* – *ой-к/а-ти*, *ну* – *ну-к/а-ти*, etc.

In both the Noun and the Adjectival suffixes, the syllabic sub-morphs of the **VC**-type are largely identical in a morphonemic manifestation. In the consonant position, the sonorants morphonemes {*н*}, {*л'*}, {*в*}, {*ј*} are most often used in this case here: {*н*} – to {*а*}, rarely {*о*}, {*е*}, {*у*}; {*в*} – to {*і*}, {*у*}; {*ј*} – to {*і*}; {*л'*} – to {*а*}. The majority of sub-morphs in their morphonemic composition coincide with the suffixes – native or borrowed, although the unique forms also occur, e.g.: *козак* – *коз-арл'уґ-а* супроти *кіт* – *кот'уґ-а*.

In the verbal word-formation system, the modifications are made by building up segments *-ip/(-up/)*, *-iz/(-uz/)*, *-(u)фік/*, *-ств/*, the suffix *-ува-* undergoes some alterations more often, especially when combined with the stems of the borrowed substantives: *монополія* – *монопол-из/ува-ти*, *плісѣ* – *пліс-ур/ува-ти*, *нікѣ* – *нік-ір/ува-ти*, *газ* – *газ-ифік/ува-ти*, *теплó* – *тепло-фік/ува-ти*, *актóр* – *актóр-ств/ува-ти*. The sub-morphs {*-ip/*}, {*-iz/*} appeared from the desemantization of the foreign suffixes (Lat. *-ire-*, Ger. *-izieren*) during the penetration of borrowings in the Ukrainian language vocabulary. The Latin suffixoid *-фік/* (from *ficatio* ‘роблю’, in compound words denotes ‘здійснювання, втілення’) in Ukrainian vocabulary lost its independence and became a sub-morph. The verbal suffix *-а-* is able to modify with the help of the sub-morph *-нич/*: *ловелас* – *ловелас-нич/а-ти*, *дармоїд* – *дармоїд-нич/а-ти*. The suffix *-нич/а-* spread in the Ukrainian language under the influence of the Russian

language, in which it was singled out “due to the rearrangement of the verbal stems formed from the Nouns with the suffix nouns *-ник*”²⁰

CONCLUSIONS

The morphological affixal way of derivation is characterized by the highest degree of productivity in the system of word-formation from the Noun. In addition, as opposed to the prefixes and the suffixes, the suffixes interact much more with the Noun stems. In terms of morphonology, the affixes of the Noun word-forming nests are heterogeneous. Fixed in the analyzed material the word-forming prefixes are one / two-part structures with a limited morphonemic composition – {*д*}, {*б*}, {*з*}, {*р*}, {*н*}, {*л*'}, {*б*'}, {*м*'}, {*с*'}, {*з*'}. The greater morphonological diversity is marked by the suffixal morphemes, which are grouped into two classes. The first one (the most numerous) is formed by the units, the obligatory component of which is the consonant morphoneme. The second class is the one, in which this role belongs to the vocal morphoneme. The first ones are the *VC*-type nominal suffixes with one or two consonants in the position of the consonant component *C*. The second ones – the verb *V* or *VCV*-types. The Noun suffixes use the potencies of the language morphonological system much more powerfully, but they are far from being complete, since they are morphonemes (for example, {*д*'}, {*з*'}, {*ф*'}), which are not fixed in any of the Noun suffixes. In addition, the morphemes of a particular morphonemic composition illustrate some attachment to a certain style. In the course of the derivational processes, the suffixes may undergo the morphonological changes either by alternation (in the function of the constituent of the generative stem or by the way of building up (in the function of the derivative).

SUMMARY

The article emphasizes affixation as a leading method of producing derivative noun word-forming nests. The relevance of taking into account the peculiarities of the morphonological structuring of both components of the word-forming structure – the root / the stem and the word-forming suffix, is confirmed. Its elements are recognized as morphonemes and sub-morphemes. The peculiarities of constructing the plan of expression of prefixal and suffixal morphemes were emphasized, the basic structural manifestations of each of these varieties were established. It is shown that

²⁰ Словотвір сучасної української літературної мови : монографія. К. : Наукова думка. 1979. С. 183.

the suffixal derivative suture is more significant in the context of morphonology, because on it the interaction of word-forming morphemes is accompanied by various transformations of their external plans. We find out which morphonemes prefer prefixes and which suffixes are morphemes. The nature of the arrangement of morphony in the elementary suffixes of the noun phrase formation is analyzed. Ways and means of morphonological modification of suffixes in derivatives with noun roots have been established.

REFERENCES

1. Безпояско О. К., Городенська К. Г., Русанівський В. М. Граматика української мови. К. : Наукова думка, 1993. 335 с.
2. Валюх З. Словотвірна парадигматика іменника в українській мові : Монографія. Київ – Полтава : АСМІ. 2005. 353 с.
3. Вступ до порівняльно-історичного вивчення слов'янських мов / За ред. О. С. Мельничука. Наукова думка. 1966. 594 с.
4. Земская Е. А. Продуктивность и членимость. Развитие современного русского языка. Словообразование. Членимость слова. 1972. М. : Наука. 1975. С. 216–219.
5. Вплив суспільних змін на розвиток української мови : Монографія / Є. А. Карпіловська, Л. П. Кислюк, Н. Ф. Клименко, В. І. Критська, Т. В. Пуздирева, Ю. В. Романюк; Відп. ред. Є. А. Карпіловська. К. : Видавничий дім Дмитра Бураго. 2017. С. 231–343.
6. Земская Е. А. Продуктивность и членимость. Развитие современного русского языка. Словообразование. Членимость слова. 1972. М. : Наука. 1975. С. 216.
7. Исаченко А. В. Роль усечения в русском словообразовании. *International Journal of Slavic Linguistics and Poetics*. 1972. XV. Mouton-The Hague. P. 109.
8. Карпіловська Є. А. Суфіксальна підсистема сучасної української літературної мови : будова і реалізація. К. : Ін-т мовознавства ім. О. О. Потебні НАН України. 1999. 297 с.
9. Кислюк Л. П. Підходи до вивчення нової похідної лексики. Українська мова в контексті сучасної славістики: Монографія / Н. Ф. Клименко, Є. А. Карпіловська, Л. П. Кислюк, Ю. В. Романюк; Відп. ред. Є. А. Карпіловська [Електронний ресурс]. К. 2019. 613–625 с. Режим доступу: [https://r2u.org.ua/data/other/Ukr.mova_v_konteksti_suchasnoi_slavistyky\(2019\).pdf](https://r2u.org.ua/data/other/Ukr.mova_v_konteksti_suchasnoi_slavistyky(2019).pdf).
10. Клименко Н. Ф. Основы морфеміки сучасної української мови. К. : ІЗМН, 1998. 182 с.

11. Клименко Н. Ф., Карпіловська Є. А., Карпіловський В. С., Недозим Т. І. Словник афіксальних морфем української мови. К. : Ін-т мовознавства ім. О. О. Потебні НАН України. 1998. 434 с.

12. Клименко Н. Ф., Карпіловська Є. А., Кислюк Л. П. Динамічні процеси в сучасному українському лексиконі : Монографія. К. : Видавничий дім Дмитра Бураго. 2017. 335 с.

13. Лещук Т. Словотворення і науково-технічний поступ (на основі німецько-українських лексичних порівнянь). Львів : Світ культури – Просвіта. 1993. 195 с.

14. Нешименко Г. П. Проблематика деривационной морфонологии. Славянское и балканское языкознание. М. : Наука. 1982. – С. 302–321.

15. Рудницький Я. Наростки -ище, -исько, -сько. Вінніпег : Наклад УВАН. 1967. 64 с.

16. Словотвір сучасної української літературної мови : монографія. К. : Наукова думка. 1979. 406 с.

17. Царук О. В. Українська мова серед інших слов'янських мов : етнологічні та граматичні параметри. Дніпропетровськ : Наука і освіта. 1998. 323 с.

18. Словник іншомовних слів / Укл. С. М. Морозов, Л. М. Шкарапута. К. : Наукова думка. 1998. 662 с.

19. Чурганова В. Г. Очерк русской морфонологии. М. : Наука. 1973. 239 с.

20. Kowalik K. Budowa morfologiczna przymiotników polskich. Wrocław : Ossolineum. 1977. 207 s.

Information about the authors:

Fedurko M. Yu.,

Doctor of Philological Sciences, Professor,
Head of the Department Philological Disciplines
and Methods of Their Teaching in Primary School,
Ivan Franko Drohobych State Pedagogical University
64/17, Stryyska str., Drohobych, 82100, Ukraine

Kotovych V. V.,

Candidate of Philological Sciences,
Associate Professor at the Department Philological Disciplines
and Methods of Their Teaching in Primary School,
Ivan Franko Drohobych State Pedagogical University
24, Ivan Franko str., Drohobych, 82100, Ukraine

STRUCTURAL CLASS III SUFFIXAL TYPE VERBATES IN SOUTHWESTERN DIALECTS OF UKRAINIAN LANGUE: SEMANTIC AND ACCENTUATION SPECIFICS

Ivanochko K. M.

INTRODUCTION

During recent decades there actualize scholarly investigations of the roots of the Ukrainian nation, of the language as the base of its spiritual existence in particular. Studies of the Ukrainian language, of its living folk base cannot develop and be saturated with facts without detailed characteristics of its dialects.

Researches on Slavic dialects in the second half of the 20-th century are distinguished by their especial dynamics, which is associated with a significant change in the structure of knowledge of individual dialects and holistic continuums; with a considerable increase in the volume of information on dialects, the growth of linguistic information sources range and the improvement of material analysis means¹.

An integral component of a dialect language is its accentuation sublevel. The accenteme as its basic unit, despite its suprasegment nature², penetrates through the linguistic system. The accent system of dialects has its own specificity, in which archaic phenomena of different historical periods and innovative processes caused by lingual (phonetic, lexical-semantic and semantic-grammatical) and extra-lingual (integration processes, reliefs) factors are interwoven³. They (accentuation features) make one of the important links that unites the past and the present, and printed accent markers, according to I. Ogienko, serve as a “strong and expressive method of determining the place of publication of old printed books”, as well as “the nationality of handwritten accent artifacts”, and

¹ Гриценко П.Е. Феномен диалектного явления: онтология и гносеология. *Исследования по славянской диалектологии: Судьба славянских диалектов и перспективы славянской диалектологии в XXI веке.* № 17. Москва. 2015. Р. 9.

² Винницький В. М. Українська акцентна система: становлення, розвиток. Львів. 2002. Р. 16.

³ Попова Т. В. «Восточнославянские изоглоссы» и проблема дифференциации восточнославянского диалектного континуума. *Исследования по славянской диалектологии: 8. Восточнославянская диалектология, лингвгеография и славянский контекст.* Москва. 2002. Р. 24.

equally as “the nationality of old images, if they have accented inscriptions”⁴. Having analyzed the accentuation features of the Ukrainian artifacts he concluded that in terms of stress they were very close to the lively vernacular, especially to its western dialects⁵. To the stress specifics of the artifacts under study, he referred root stress predominance.

However, years of studying the accentuation system of verbs in the southwestern dialects of the Ukrainian language do not prove such opinionatedness of the scholar’s conclusions, and that served as a motivating factor for choosing the research subject.

In the system of the language a special place is given to the verb as a lexical-grammatical class of words which is characterized by the unity of lexical-semantic, semantic-grammatical, phonetic, derivational and accentuation features, representing the richness of “grammatical categories and their subordinate grammatical meanings, in which the multifacetedness of objective reality processes is generalized”⁶. In the course of the historical development of the language despite the etymological difference of their word forms the components of the grammatical paradigm of verbs acquired the generalized morphological semantics, being accompanied by phonetic, morphological, grammatical and accent changes.

In the morphological structure of verbs of the Ukrainian language southwestern dialects there are derivatives of twelve structural classes, the components of which are etymologically rooted in the Proto-Slavic linguistic community and represent different degrees of dialect usage range, productiveness / non-productiveness of derivational nests, lexical-semantic, semantic-grammatical, derivational, phonetic and accent features that reflect different historical periods of the language functioning. Most of them have already been the subject of the author’s accentuation studies. It has been generalized that they are characterized by their belonging to different accent types (root, suffix-root, suffix-flexion), which derive from late-Slavic accent paradigms (baritone, oxytonic, and moving). The accentuation features of the dialect verbates of Structural Class III suffixal accent type have not been the subject of scholarly reflection yet. *verbs*.

⁴ Огієнко І. Наголос, якo метод означення місця наголосу стародрукованих книжок. Замітки з історії наголосу на послугах палеотипії. *Записки НТШ. Праці фільольогічної секції*. Львів. 1925. Vol. CXXXVI-CXXXVII. P. 221.

⁵ Огієнко І. Наголос, якo метод означення місця наголосу стародрукованих книжок. Замітки з історії наголосу на послугах палеотипії. *Записки НТШ. Праці фільольогічної секції*. CXXXVI-CXXXVII. Львів. 1925. P. 224.

⁶ Ковалик І. І. Граматична структура системи дієслівних форм у сучасній українській літературній мові. *Питання українського і слов’янського мовознавства. Вибрані праці*. Львів – Івано-Франківськ. Part II.. 2008. P. 148.

1. Lingual peculiarities of Structural Class III

In the southwestern supradialect Structural Class III verbs are distinguished by high degree of usage productiveness. They represent the width of usage range, root, suffix and (not as frequent) variance accentuation. Some of the root accent type derivates (onomatopes⁷ and interjectives) have already been analysed. Drawing on longstanding studies in the field of Ukrainian dialectology, J. Zakrevskaya, following I. Ogienko, states that in the southwestern dialects (with rootedness into late Proto-Slavic Baritone Accent Paradigm III⁸) throughout the whole verb paradigm the root accent is rather stable and does not succumb to any unification from the normative accent⁹.

In the structure of suffix accent type the verbs of the defined structure are distinguished by the highest degree of usage productiveness (hundreds of units). On language levels and sublevels they are characterized as follows:

- phonetic – three and four syllabic wordforms;
- morphological – preserving stem class suffix – *a-* (*-я-*) in the whole grammatical paradigm (with it being complete), the tendency to presence flexions variance in singular, despite their narrowing, caused by relational suffix *-j-* reduction (with predominance in Boyko, Lemko and Transcarpathian subdialects, Upper Sannyan, partially in Upper Dniesterian ones), followed by shifting the stress to the root morpheme, which correlates with Serbo-Croatian accentuation features;
- semantic-grammatical – by the prevalence of iterative semantics (with the predominance of imperfective aspect grammeme in non-prefix formations), ability of semantic correlation with one-root derivates of aspect semantics;
- lexico-semantic – by correlation with one-root derivates of action types semantics;

⁷ Іваночко К. Акцентуація фауноонотопоеитичних дієслівних дериватів у південно-західних говорах української мови. *Лінгвістика. Збірник наукових праць*. Луганськ. 2012. Випуск. 2 (26). Р.71 – 88; Іваночко К. Акцентуація онотомоепічних ентомологічних суфіксальних дієслівних утворень у південно-західних говорах української мови. *Вісник Львівського університету. Філологія*. Львів. 2012. Випуск 57. Р. 263 – 274; Іваночко К. М. Наголосова варіантність предметних онотомоепічів третього структурного класу в південно-західних говорах української мови. *Науковий вісник Міжнародного гуманітарного університету. Серія: Філологія. Збірник наукових праць*. Одеса. 2017. Випуск 28. Р. 15 – 20.

⁸ Складенко В.Г. Історія українського наголосу. Дієслово. Київ. 2017. Р. 344.

⁹ Закревська Я. В. Система особових форм дієслова в західних говорах української мови (Теперішній час). *Українська лінгвістична географія*. Київ. 1966. Р. 132.

– derivational – by ability to form prefix derivates (with imperfective aspect grammeme predominating), as well as sporadicity of some semes acquiring homonymic relations;

– ethymological – by rootedness into Proto-Slavic language community.

From the lexico-semantic view side they are characterized by the procedurality of the semantics of:

– wish (*бага́ти, верта́ти*);

– influence on the object (subject (*бодáти, вихáти, гортáти, дрoл'áти, касáти, мотáти* і *мо́тати* (< **motàti* **motàjetь* (2-nd baritone accent paradigm) (Скл., 346); *перемута́ти; оберта́ти, пуца́ти, нха́ти, страха́ти, str'íl'áти, сязáти, труча́ти;*

– movement (*ганя́ти, гуля́ти, літа́ти, мина́ти; приступа́ють, руша́ти, міка́ти, тяга́ти*);

– position changing (*кляка́ти, кружа́ти, ляга́ти, сідáти*);

– request and enforcement (*ніха́ти, упрáша́тися; за́пріча́ти*);

– speaking (*вола́ти, галасáти*);

– will expression (*кича́ти; proczczaty*);

– being in a certain state (*woniaty*) and others.

To lexico-semantic features we also include preserved from Proto-Slavic times their ability to combine with one-root derivates of corresponding structural classes: VII (*бага́ти / багнути, верта́ти / верну́ти, гортáти / горну́ти, гуля́ти / гульнути, касáти / касну́ти, кляка́ти / клякну́ти, мина́ти / мину́ти; мотáти і мо́тати / мотнути, оберта́ти / обернути, ніха́ти / пихнути, сязáти / сязну́ти, тяга́ти / тягну́ти*), VIII (*бодáти / бості́, ляга́ти / лягті́ (лячі́)*), IX (*блукáти / блуді́ти, ганя́ти / гоні́ти, кружа́ти / кружі́ти, страха́ти / стра́шити*), XI (*літа́ти / леті́ти, сідáти / сиді́ти*).

A number of the verbs with the semantics of movement and position change, as well as influencing a subject (object), are distinguished by their aspect relations correlation with one-root Structural Class VII (less frequent VIII and IX) verbs: *верта́ти / верну́ти, гуля́ти / гульнути, касáти / касну́ти, кляка́ти / клякну́ти, мина́ти / мину́ти; мо́тати / мотнути, оберта́ти / обернути, ніха́ти) / пихнути, сязáти / сязнути; дрoл'áти / дру́лити; кінча́ти / кінчити; пуца́ти / пусти́ти; руша́ти / руши́ти, сідáти / сі́сти, str'íl'áти / стрі́лити, приступа́ють / приступи́ти*. Verbates with the semantics of state, as well as that of verbalization processes, represent the inability of correlation (at low usage productiveness) with derivates of action types and aspects: *бу́яти, woniaty, вола́ти, галасáти*.

In the aspect of accent they are differentiated by the predominance of stem class suffix accent, which proved their rootedness into late Proto-Slavic accent paradigms as follows:

– (mainly) 2-nd baritone: *бага́ти* (< **bъgàti* **bъgàjetь* (2-nd a.p.a.) (Скл., 346), *верта́ти* (< **vertàti* **vertàjetь* (2-nd a.p.a.) (Скл., 346), *вони́ати* (< **von'àti* **von'àjetь* (2-nd a.p.a.) (Скл., 186), *ганя́ти* (< **gān'ati* **gān'ajetь* (2-nd a.p.a.) (Скл., 346), *гуля́ти* (< **gūl'ati* **gūl'ajetь* (2-nd a.p.a.) (Скл., 346), *ліма́ти* (< **lětati* **lětajetь* (2-nd a.p.a.) (Скл., 346), *ніха́ти* (< **ръxàti* **ръxàjetь* (2-nd a.p.a.) (Скл., 186), *стри́ляти* (< **strěl'ati* **strěl'ajetь* (2-nd a.p.a.) (Скл., 346), *присутна́юути* (< **stōpàti* **stōpàjetь* (2-nd a.p.a.) (Скл., 346);

– (rarely) 1-st baritone (*каса́ти* < **k'asati* **k'asajetь* (1-st a.p.a.) (Скл., 346) and oxytonic (*сязати* < **sъgàti* **sъgèzetь* (a.p.b.) (Скл., 234).

With low degree of reconstruction in the process verbates of the dialects under investigation, as well as the Ukrainian language in general, Proto-Slavic accent paradigms, by the analogy to the second baritone accent paradigm, absolute majority of them proves accent uniformity (sequence of preserving suffix accentuation in the whole grammatical paradigm).

2. Morphological and accentual variance of oxytonic accent paradigm verbates

In the dialect space under investigation distinguished is a group of polysemantic procedural verbates with semantics of influence on an object, which are characterized by the stem class suffix *-a-*, grammeme iterativity and polisemantics. Lexico-semantic variants of these verbs in the course of historical development of the language have acquired the semantics of grammatical redundancy, the derivational marker of which is the variance of the grammatical paradigm (presence forms belonging to Structural Classes III and V) and the variance of their accent types (suffixe-root and suffix), (mostly) rooted in oxytonic accent paradigm with stressing the thematic affix in the Infinitive and the root – in the Presence: *кремса́ти* (*кремса́ю, кремса́еши, кремса́е* і *кремшу, кремшеши, кремше*); *купа́ти* (*купа́ю, купа́еши, купа́е* і *куплюся, куплешся, куплеться*) < **kōpàti* **kōpjetь* (oxytonic accent paradigm) (Скл., 234), *лама́ти* (*лама́ю, лама́еши, лама́е* і *ла́млю, ла́млеш, ла́мле*) < **lāmàti* **lāmjetь* (oxytonic accent paradigm) (Скл., 234), *струга́ти* (*струга́ю, струга́еши, струга́е* і *стру́жу, стру́жеши, стру́же*) < **strōgàti* **strūžetь* (oxytonic accent paradigm) (Скл., 234), *сука́ти* (*сука́ю, сука́еши, сука́е* і *сучу, сучеши, суче*) < **sūkàti* **sūcjetь* (oxytonic accent paradigm.) (Скл., 234), *плека́ти* (*плека́ю, плека́еши, плека́е* і *плéчу, плéчеш, плéче*).

Deriving from Proto-Slavic the verbate *крѣсати*, despite its low usage productiveness in West and South Slavic languages, in the supradialect under analysis represents the width of dialectal range (Hutsul, Bukovynian and modern central Boyko subdialects), being marked by incompleteness of its grammatical paradigm.

In Hutsul subdialects it belongs to Structural Class III and is characterized by lexical-semantic derivation productiveness and accentuation (suffix and root) variance: *крѣсати* «*обтісувати, обтинати галузки із зрубаного дерева*» (Ziel) (SH, 107), *крѣсати* «*те саме, що крецкотіти*»; *обрубувати тонкі сучки сокирою*»; *перен. «тікати»* (СГГ, 104) і *крѣсати* «*обрубувати гілки (сокирою)*» (МСГГ, 86).

In Bukovynian subdialects the verb under analysis correlates with derivatives of Structural Class III and has incomplete grammatical paradigm and suffix accent type: *крѣсати* «*бити*» (СБГГ, 232).

In modern central Boyko subdialects the defined derivative shows suffix-root accent (with the grammatical paradigm of Structural Class V verbs): *крѣсати, крѣмиу, крѣмиши* «*бити, луцювати*»; «*дуже сварити*»; «*швидко виконувати важку фізичну роботу (переважно вирубувати ліс)*»; «*колоти з поспіхом дрова*» (СГЦБ, 239 – 240).

Variance stress in the Galician variant of the Ukrainian literary language is the reflexion of stress peculiarities in the supradialect under research: *крѣсати* «*розрубувати*», *крѣменіти* «*різко виконати дію*» (Жел., 377).

In the southeastern variant of the Ukrainian literary language and the modern Ukrainian language the verbate under research is conventional with the grammatical paradigm of Structural Class III and root accentuation (without the influence of accent analogy to Russian, where it represents high degree of derivation nest productiveness and suffix accent type: *комсала*, dialect (from *кто комсает*), *вкрѣсаль, выкрѣсаль, докрѣсаль, искрѣсаль, закрѣсаль, накрѣсаль* «*нарвати (ганчірок)*», *обкрѣсаль* «*оббігати (навкруг)*», *открѣсаль* «*відрізати, відвалити (значну частину)*», *покрѣсаль* «*побити (трохи)*», *перекрѣсаль* (все), *прикрѣсаль* «*прикроїв (чогось)*», *прокрѣсаль* «*змарнував*» (ранок), *раскрѣсали* «*розбити, потовкти*» (у дріб'язки) (Даль II, 198): *крѣсати, -саю, -си* «*обрубувати, обтесувати*»; figurative «*погано, невміло щось робити*» (Гр. II, 302); *крѣсати, -саю, -си* (Погр., 268, УЛВН, 296), *крѣсати, -саю, -си*, colloquial «*грубо, нерівно розрізувати, рубати*» (СУМ, IV, 334); *крѣсати* «*обрубувати, обтісувати сокирою (Ж.), цукати (сокирою), возитися з сокирою (коло чогось)*» (Ме); –

Byelorussian. *крѣмсаць* «*рїзати тупим ножем*», Upper Sorbian *krjemić* «*крушити, дробити*», Slovenian *krĕmsati* «*рубати тупою сокирою*»; – Proto-Slavic *kremiti* <*(s)*krem-* «*крушити, дробити*», together with Ukr. *крім, крѳма, кромсати*. (ЕСУМ, III, 84).

The verbate *купати* in the southwestern supradialect is characterized by the width of usage range (Upper Dniesterian, Hutsul, Bukovynian and Boyko subdialects), moderate degree of lexical-semantic derivation (with low productiveness of the derivational nest), grammatic paradigm variance, correlating with derivates of Structural Classes III and V, and thus by accentuation variance.

In the dialects of Bukovynian and Upper Dniesterian subgroup it represents (at the width of usage range) grammatical paradigm incompleteness, belonging to Structural Class III and suffix accentuation type: *купати* на шнурку «*вести вепра на шнурку до ставка купати*» (ГБ, 99), *купатисе* «*купатися (про вепра)*» (ГБ, 99), *купали се* «*плавати (про гусей)*» (ГБ, 168), *купajúт* «*мити*» (УГР(г.), 179), *купати* «*обливати дівчат водою у перший понеділок після великодня*» (СБГГ, 241).

In Boyko subdialects it is distinguished by increasing the productiveness of lexical-semantic derivation, belonging to Structural Class V verb paradigm (at phonomorphological interchange of the final root consonant *-n-* / *-nl-*, conditioned by the assimilation of the Presence suffix *-j-*) and suffix-root accent which derives from oxytonic accent paradigm: *купатися*, *кўплет'с'а*, *кўпл'ут'(ц')с'а*, *купліс'ї* «*купатися*» (СБГ, I, 395), *скупати* «*покропити водою*» (СБГ, II, 228), *купати*, *кўплі*, *-ле* «*купати*» (СКУТГ, 109).

The verbate under analysis in the variants of the literary language, and thus in modern Ukrainian, represents low productiveness of the derivation nest, convention with Structural Class III grammatical paradigm and suffix accent type: *купати*, *-аю*, *-аєш* (Жел., 389), *купати*, *-аю*, *-єш* «*купати*» (Гр. II, 326), *купати*, *-аю*, *-аєш* «*занурювати у воду для миття, освіження тощо*» (СУМ, IV, 401), *купатися*, *-аюся*, *-аєшся* «*занурюватися у воду для миття, освіження тощо*» (СУМ, IV, 401).

Thus, the grammatical and accent variance of the analysed verb in the supradialect under research distributes them between two subgroups of dialects (Bukovynian-Upper Dniesterian and Carpathian) correlating with its language features in East, West and South Slavic subgroups of languages. Structural Class III grammatical paradigm, as well as suffix accent type, correlate with the Belarussian and Russian languages, and Structural class V grammatic paradigm, as well as suffix-root accent correlate with West and South Slavic languages: *купати* «*купати*»; –

Russian *купать*, Byelorussian *купáць*, Old Rus *купати*, Polish *kąpać*, Czech *koupati*, Slovak *kúpat'*, Upper Sorbian *kuřać*, Lower Sorbian *kuřas*, Polabian *korǎt*, Bulgarian *къня*, Macedonian *капе*, Serbo-Croatian *купати*, Slovenian *kópati*, Church Slavonic *къпати* «занурювати в воду, освіжати, омивати»; – Proto-Slavic *korpati* «сидіти навпочіпки», connected with **[čerǫti]* (ЕСУМ, III, 145–146).

The iterate *ламати* in the supradialect under research proves the width of usage range (Upper Dniesterian, Hutsul, Boyko and modern local Maramures dialects), correlates with one-root derivate of Structural Class IX with single-vector procedural semantics (*ломіти*), and despite low productiveness of the derivation nest proves its grammatical and stress variance (suffix-root and suffix with the latter predominating), which derives from the oxytonic accent paradigm: (<* *lāmāti* **lāmjetь* (baritone accent paradigm) (Скл., 174): *ламáти* «ламати (калину)» (ГБ, 21), *ломáти* «ламати» (ГБ, 233), *ломáла* (ГБ, 208), *ломáў* (ГБ, 208), *лóмлю*: *Калино́йку лóмлю...*(ГБ, 197), *лóми(т)* (< *ломіти*) «заламувати руки» (ГБ, 54, 144), *ломати*, *лómіе* «ламати (кукуру́дзу)» (ДСсБ, 45), *ламати*, *-мле* «заламувати руки»: *Ой вто́нула Васи́лина, лиш хусточка пла́вле, ходит д'івча по́при воду, білі руки ла́мле* (despite the absence of accent markers in the illustration, the rhythmical pattern of the song distich, as well as the grammatical form of the verb analyzed, prove it belonging to the paradigm of Structural Class V, and thus suffix-flexion accent. – К.І.) (СБГ, I, 402), *lamáti*, *lámli'u* / *lamáju*, *lámle* / *lámāt*, *lamli* «ламати» (СКУТГ, 112), *ламáти*, *лámл'у*, *лámлеш* «ламати»; «збирати врожай качанів кукуру́дзи» (Саб., 159).

The verbate under analysis in the variants of the literary language as well as in the modern Ukrainian language, despite its lexical-semantic derivation productiveness, represents only the grammatical paradigm of Structural Class III, though the illustrative material of the lexicographic source of the southeastern variant of the Ukrainian literary language represents it with Class V Presence which is characterized by suffix-root accent: *ламáти* «ломити» (Пі, 122), *ламáти* «ломити» (Жел., 397), *ломáти* / *ломіти*, – *собі голову* (Жел., 412), *ламáти*, *-áю*, *-áци* «ламати, ломити, розламувати»; «підмивати (вода береги)»; «порушувати; не дотримуватися слова»: *Не то ламле суботу, а ще й отцем своїм зве Бога* (Єв. IV, 18) (Гр. II, 342–353), *ламáтися*, *-мáюся*, *-éися* «ламаються, розламуватися»: *Все зараз ла́мнеться і гнеться* (Ен. IV, 26); «заломлюватися (про промені)» (Гр. II, 353), *ламáти*, *-áю*, *-áєи* «згинаючи або б'ючи з силою, відділяти частини чого-небудь або розділяти щось на частини»; «робити непридатним; руйнувати, псувати ударами»; «рiшуче відкидати що-небудь

традиційне, усталене; руйнувати, знищувати»; «умовляти когонебудь діяти певним чином»; «порушувати звичайний вигляд»; «викликати хворобливе відчуття ломоти» (СУМ, IV, 441).

Suffix accentuation of the designated verb belongs to accentuational acquirments of South Slavic languages, and root accentuation is a feature of West Slavic languages: *ламáти*, [*ломáти*], *ломíти*; – Russian *ломáть*, *ломíть*, Byelorussian *ламáць*, Old Rus. *ламати*, *ломити*; Polish *łamać*, *łomić*, Check *lámat*, *lomít*, Slovak *lámat'*, *lomat'*, Upper Sorbian *łamać*, *lemić*, Lower Sorbian *łamaś*, *łomiś*, Polabian *lümět*, Bulgarian *ломя*, Macedonian *ломи*, Serbo-Croatian *лђмити*, Slovenian *lomíti*, Old Slavonic *ломити*; – Proto-Slavic *lomíti*, iterative *lamati*; – related to Lithuanian *lámtyti* «ламати», *lamiti* «м'яти, гнути, ламати», *lìmti* «надломлюватися, ламатися»; Indo-European **lem-* / *lom-* «ламати; поламаний; м'який» (ЕСУМ, III, 1188).

In the dialects under investigation the Indo-European verbate *стругати* also proves grammatical and accent variance.

In Bukovynian and Upper Dniesterian subgroup of dialects the derivate represents the width of usage range (Hutsul, Upper Dniesterian, and Bukovynian dialects), lexical-semantic derivation productiveness, belonging to Structural Class III and suffix accentuation (at grammatical paradigm incompleteness): *стругáти* «обчищати від шкаралупи, лушпини (картоплю, кукурудзу)» (СГГ, 178), *стругáти*, *устружéко* «тесати»; «чистити від лушпини овочі та фрукти» (СГГБ, 164), *стругáти* «натирати (дев'ятьма намоченими плитками натиране укушене гадюкою місце)» (СГГР, 127), *стругáти*, *-гáс* «знімати стружку; стругати (дерево)»; «знімати лушпиння; чистити (сиру картоплю)» (НРС, 247), *стругáти* «знімати шкіру з овочів» (СБГГ, 528).

In the Galician variant of the Ukrainian literary language the verb analyzed proves its derivation nest productiveness (at grammatical paradigm incompleteness) and stem class suffix accentuation: *стругáти* (Жел., 927), *застругáти* (Жел., 273), *настругáти* (Жел., 495), *постругáти* «стругати» (Жел., 719).

Among the Carpathian dialects it is present only in the local East Boyko subdialect, but with the variance of its grammatical paradigm and accent: *стругáти*, *стру́жу* / *стру́жу*, *стру́же* / *стру́жат* «стругати» (СКУТГ, 175).

The designated verb manifests both lexical-semantic derivation productiveness and grammatical paradigm variance (with the same two accentuation types) in the southeastern variant of the literary language, and thus in the modern Ukrainian literary language: *стругати* «стругати» (Пі, 250), *стругáти*, *-гáю*, *-си* і *-жу́*, *-жеши* «стругати»; «шкребти»: *Стружать глину* (Вас.); «сильно дути (про вітер, завірюху)»: *Ой по*

улиці та метіль **струже** (Гр. III, 324); «танцювати»: Після сих други **стругали** гусаря. (Мкр. Н, 30) (Гр. IV, 219); **стругати**, **-ужу́**, **-ужеш** і **-уга́ю**, **-уга́си**; нак. **стружі́**, **стругай** «знімати стружку з поверхні дерев, металу і т. ін. яким-небудь різальним інструментом»: Ой йде милий дорогою та паличку **струже**, Ой як же я, мій миленький, люблю тебе дуже (Коломийка); «нарізати тонкими вузькими пластинками» // «знімати верхній шар з чого-небудь, робити його рівним, гладеньким»: Мати **струже** [припічок] та знов маже (Головка); «віяти з великою силою (про вітер, завірюху і т. ін.)» (СУМ, IX, 788), **струга́тися**, **стру́жеться** і **струга́ється** «піддаватися обробці способом стругання» (СУМ, IX, 788).

The illustrative material of “Etymological Dictionary of Ukrainian” in suffix accentuation of the verb analyzed proves accent acquirements of East Slavic languages, as in West and South Slavic languages it prevails with root accent type: **струга́ти** «знімати стружку; нарізати пластинками; сильно віяти», **стругну́ти**, **струг** «ніж, яким чистять картоплю»; – Rus. **строга́ть**, **строга́ть**, Byelorussian **струга́ць**, Old Rus **стругати**, **сръгати**, Polish **strugać**, Check **strouhati** «терти на терці; стругати», Old **sestrhal (koru)** «зішкрябав», **struhati**, Slovak **strúhat'** «дрібно різати; застругувати», Upper Sorbian **truhać** «терти на терці; скребти; брити», Lower Sorbian **tšugaś** «тс.», Bulgarian **стру́жа** «обробляю на токарному верстаті», Macedonian **струже** «точить, струже», Serbo-Croatian **стру́гати** «точити; стругати», Slovenian **střgati** «скребти; терти на терці», «точити», Old Slavic **сръгати** (**спроугати**) «шкребти, зшкрябувати, здирати», **сръгати** сл «бритися»; – Proto-Slavic **strǫgati** «скребти, стругати»; Indo-European ***streug-**, derivative from ***st(e)reu-** «намазувати, гладити, робити смуги, торкатися» (ЕСУМ, V, 451).

In the supradialect under research the width of usage range (Hutsul, local Upper Dniesterian, Bykovynian, Boyko, Volyn subdialects), lexical-semantic derivation productiveness (with the sporadicity of some sememes acquiring homonymic relations in Bukovynian and Boyko subdialects) is represented by one more Indo-European verbate of the former oxytonic accent paradigm, which unlike those analyzed above is characterized by only its belonging to the grammatical paradigm of Structural Class V and by the sequence of suffix-root accent: **sukaty** (sy) «сплітати, скручувати (свічки)», **wsukájmo**, **ne zsuka**, **sukanyj** (шнурок), **sy súczyt**, **Sukáty** (п'юки, тотуз). Por. **zasukaty** (SH, 223); **сука́ти** (ланьцухі) «перебувати (в тюрмі)» (ГБ, 157), **сука́ти**¹, **ссука́ти** «виробляти калачі»: Я вже колачі **ссука́ла**... (СБГТ, 532); **сука́ти**², **сучі́** «трати без мила»; «відіпрати (шурувати) в близні забруднені місця»

(СБГГ, 532); *сукáти*³ «сварити когось» (СБГГ, 532); *сукáти, сучу, сучеи* «скручувати з кількох ниток в одну»; «намотувати нитку на шпульку для ткання полотна»; «терти, розбивати на дрібні шматки (про скло, кераміку)»; «лушити (теревити) качани кукурудзи» (Саб, 346), *сукáтися, сучиця* «встрявати (в біійку)» (Корз., 232).

In Boyko subdialects it proves both belonging to Structural Class V and suffix-root accentuation, despite incomplete grammatical paradigm and variance accenting in the Infinitive (root, stem class suffix and the Infinitive suffix) in the western Boyko subdialects: *сукáти, сукáтí, сукáти нитки* «крутити нитки»; «скручувати нитки»; *сукáти с'вітло* «робити гноти для свічок; *сукáти цівочки* «навивати цівки на кросна» (СБГ, II, 265), *sukáti, súci, -e* «сукати» (СКУТГ, 176), *сукáти, сучу, сучеи* «скручувати, звиваючи кілька пасом, виготовляти що-небудь (налигач, мотузку і т. ін.); coarse «їсти (перев. багато)»: *Той нероба нич не робит, лиш суче та й суче, а коли насучеся – переве́рнеся, кúмо, та й спит.* (СГЦБ, 447).

In the lexicographic source of the Galician variant of the literary language the verbative defined is distinguished by both the productiveness of the morphological nest and stem class suffix accent (with traditional incompleteness of their grammatical paradigms): *сукáти, сукотáти* «скручувати» (Жел, 934), *засукáти / засукувати* «сукáти» (Жел., 274), *насукáти / насукувати* «сукáти» (Жел., 496), *посукáти / посукнути* (веретенom) (Жел., 720).

In the southeastern variant of the literary language the verb defined maybe by the analogy to those analysed above represents the same variance of Presence forms which belong to Structural Classes V and III, as well as variance (suffix and suffix-root) accentuation: *сукáти* «сукати» (Пі, 251), *сукáти, -ка́ю, -еи / -чу́, -чиш* «сукати, зскручувати» (Гр. IV, 227). In the 11-volume “Dictionary of Ukrainian” the analyzed verbate is documented with its grammatical and accent variance, but the illustrative material is presented with only Presence forms of Structural Class V: *сукáти, сучу́, сучеи́ і сукáю, сукáеи* «скручувати, звивати кілька пасом разом»: *Ті сучать* аркани, *ті гострять, Ті ружжя* [звинтівки] *свої заряджають* (Бор.). *Сучить* милі *заметіль* (Ус.); «*перебирати руками, ногами*» (СУМ, IX, 830).

Presence forms in South Slavic languages speak to root accent deriving from the oxytonic accent paradigm. Root accent in the Infinitive in West Slavic languages as well as in Slovenian and Serbian is motivated maybe by accent analogy to its Presence forms. The thematic affix accent (with the sporadicity of accentuating the finite affix in western Boyko subdialects) can be of the acquirments of the accent system of the

Ukrainian, Russian and Byelorussian languages: *сука́ти*, [*сука́тися*] «встрявати» (Корз.), [*суко́тати*] «сукати» (Нед.), [*сучі́ти*] «the.», [*сучі́тися*] «нав'язуватися»; – Russian *сука́ть*, [*ска́ть*] «сукати», *сука́ць*, *сука́ть*, др. *съкати* «тс.», Old Polish, Upper Sorbian *sukać* «сукати», Check *soukati*, *skati*, Slovak *súkat'*, Lower Sorbian *sukaš*, Polabian *súknö*, Bulgarian *сѹкам*, *сѹча*, Macedonian *сука*, *суче*, Serbo-Croatian *сѹкати*, Slovenian *súkati*, Old Slavic *суко*; – Proto-Slavic **śkati* «в'язати вузли, зв'язувати, сукати, скручувати», *sukati* «тс.»; – connected to Lithuanian *sũkti* «крутити, звивати», Latvian *sukt* «тс.; зникати»; Indo-European **seuk-*, derivative from **seu-* / *sũ-* «гнути, вертити, підганяти», reflected in Old Indian *suváti* «приводити в рух» (ЕСУМ, V, 470).

Thus, the verbs of Structural Class III of the former oxytonic accent paradigm in the southwestern dialects of the Ukrainian language, despite usage non-productiveness are characterized by lexical-semantic derivation productiveness (with the seme of grammatical redundancy), grammatical paradigm variance (Presence forms belonging to Structural Classes III and V) and accentuation variance (suffix-root and suffix). The former accent variant represents stressing the thematic affix in the Infinitive and the root in the Presence, which originates mainly from the oxytonic accent paradigm, correlating with accent features of West Slavic and rarer South Slavic languages. The latter (suffix) variant is of later acquisitions of the accent system of the southwestern dialects, as well as of East Slavic languages (Ukrainian, Byelorussian and Russian).

3. Phonetic-grammatical and accent correlation of verbs in the southwestern dialects of the Ukrainian language and South Slavic languages

In the Carpatian (Boyko, Transcarpathian and Lemko) and rarer in the Bukovynian-Upper Dniesterian (Hutsul, Upper Dniesterian and Upper Sannyan) dialects Structural Class III and sporadically II verbs represent (mainly in singular) presence paradigm variance.

The former of them is distinguished by preserving the relational affix (-j-) and flexion vowels (with the root or the thematic affix stressed). The latter paradigm is characterized by their (flexion vowels) constriction “after having lost the intervocal *j* (*ae* > *a*): *прунов'ідаш*, *махааш*”¹⁰ (with the third person singular actualized) and the root morpheme stressed, irrespective of the accent type of the derivate. In Lemko subdialects the

¹⁰ Возний Т. М. Система дієслівних форм в говірці села Бітлі на Львівщині. Українська діалектна морфологія. Київ. 1969. Р. 178.

verbs noted represent constriction in the majority of Presence forms and special flexions: **-м** (1-st person sing. by the analogy to athematic verbs), **-ш** (2-nd person sing.), **-т** (3-rd person sing.), **-ме** (1-st person pl.), **-те** (2-nd person pl.), **-ят** (3-rd person pl.).

The verbs of the first grammatical paradigm suffix type (with the flexion vowel constriction due to the intervocal relative affix reduction) were acquiring a different accent pattern, namely root accent in Presence forms singular, obviously by the analogy to accentuating root accent type verbs, rooted into the baritone accent paradigm. I. Pankevych analyzing accent peculiarities of Transcarpatian dialects hesitated on the motivation of the cause for “shifting the word accent to the initial syllable as it is in the Hungarian language or in Serbo-Croatian Stokavian dialects, today it is not easy to answer”, though he was convinced that that this phenomenon “had its origin on the Slavic ground”¹¹: **поборыкати**, **-рыкаш** (**-аси**) «безладно порити землю» (Саб., 235); **боронати**, **-на́йу**, **-ро́наш** (**-на́йеш**) «боронувати» (Саб., 29); **vertáti**, **vértat** «повертати» (СКУТГ, 197), [**vertáti**]: **-жу**, **vértat** «вертати», (СКУТГ, 197); **гачкати**, **-ка́йу**, **гáчкаш** (**-ка́йеш**) «підкочувати штани собі або кому-небудь» (Саб., 46); **розгортати**, **розгóртам**, **-аш** «роздягати, скидати верхній одяг; розмотувати щось загорнуте» (Пирт., 270); **гуляти** «гуляти» (ГБ, 232), but: **гулѣш** (ГБ, 232); **гусяти**, **л'а́йу**, **гусл'аш** (**л'а́йеш**) «грати на скрипці». Див. ще **густі**.: «муркотати (про kota)»: **гус'л'ам**; **гусл'ам** (**гусл'а́йе**), перен. «хрипіти в грудях у старої або хворої людини» (Саб., 54); **погаджѣл'ати**, **погаджѣл'ат** (СБГ, II, 90); **d'iláti**, **d'ilat** «робити» (СКУТГ, 75); **дорожати**, **-рóжат** (**-жáйе**) «дорожчати» (Саб., 73); **dumáti**, **dúmat** «думати» (СКУТГ, 79); [**žadáti**]: **-жу**, **žádat** «бажати» (СКУТГ, 214); **зоряти** [**зóр'ати**], **зóр'ам** (**-р'а́йе**) «світати» (Саб., 130); **каляти** [**кал'ати**], **л'а́йу**, **кал'аш** (**л'а́йеш**) «забруднювати болотом, грязюкою, грязнити» (Саб., 138); **karáti**, **kárat** «карати» (СКУТГ, 98); [**kasáti**]: **pri=kasáti s'a**, **-жу s'a**, **pri=kásat s'a** «доторкатися» (СКУТГ, 98); **катуляти**, **катуля́м**, **-яш** «котити, пересувати круглий предмет у певному напрямі» (Пирт., 133), **качуляти**, **качу́лят** «котити» (Саб., 140), **покачуляти**, **покачу́л'аш** «покотити» (Саб., 248); **kusáti**, **-жу**, **kúsat** «кусати» (СКУТГ, 110); **лігати**, **л'і́гаш** «лягати» (Саб., 162); **льімати** (Верхр., 1900, 72), **льіма́е**, **льі́мам** (Верхр., 1900, 72); **минати** «минати» (ГБ, 219), **мина́си** «минати» (ГБ, 141); **paláti**,

¹¹ Панькевич І. Українські говори Підкарпатської Русі і сумежних областей. Прага. 1938. Part 1 P. 328.

o=prálat «віяти зерно (трясучи в решеті)» (СКУТГ, 138), *опалáти, опáлаш* віяти зерно» (Саб., 214), *опалáти, -áлам, -аш* «підкидати хліб у формі перед його випіканням, формувати хлібину; очищати зерно від полови в коритці шляхом його підкидання на вітрі» (Пирт., 215); *запрічáти, -чáйу, -р'ічииш (-чáйеш), запр'ічáла* «забороняти» (Саб., 107); *пушчáти, пúш'ч'ат* «пускати» (СБГ, II, 163), *пуšćáти, пуšćáју, рúšćat* «пускати; сплавляти (ліс)» (СКУТГ, 156), *пущáти, -чáйу, пúшчаш (-чáйеш)* «пущати» (Саб., 304), *спущáти, спúщам, -аш* «спускати, опускати вниз» (Пирт., 290); *рубáти, -ју, рúbat* «рубати» (СКУТГ, 161); *(i)s'=s'iyáти, (i)s'=s'iyat* «дотягуватися руками» (СКУТГ, 165); *s'idáти, -ју, s'idat* «сідати» (СКУТГ, 165); *старáти, старат* «добувати», «роздобувати» (СБГ, II, 249); *stradáти, -ју, strádat* «страждати» (СКУТГ, 174); *таланати, талáнаш* «важко йти по великій грязюці або по чому-небудь грузькому» (Саб., 348); *[r'iyáти]: za=r'iyáти s'a, za=r'iyat s'a* «затягуватися», *pri=stiyáти, pri=stiyat* «причіпляти» (СКУТГ, 186), *порозмізáти, по'ро'с'ц'у'ізаш* «порозтягати що-небудь пружне (гуму і под.)» (Саб., 262); *r'ir'áти* «гнати», *na=r'ir'áти, na=r'ir'at* «відганяти» (СКУТГ, 186); *розмікатися, рóс'ц'і'каш':a* «розливатися в різні боки» (Саб., 319); *ховати, хóвам, -аш* «ховати, таїти щось» (Пирт., 328); *čekáти, čékát* «чекати» (СКУТГ, 67); *čer'áти, -ју, čer'at; čer'áj* «черпати» (СКУТГ, 68); *čítáти, -ју, čítat, -čítáj* «читати» (СКУТГ, 70).

Prefix imperfectives have also undergone constriction of presence flexion vowels, and nowadays representing the connectedness of non-prefix motivating derivatives (at their being actualized in colloquial Russian) are distinguished by their semantic correlation with one-root prefix perfectives of the corresponding structural classes: *обертати, о(о)', у, в)бёрташ* «повернути» (Саб., 210); *[beráти]: u=beráти, u=bírát* «наряджати, вбирати» (СКУТГ, 57); *[γobáти]: po=γobáти, po=γóbát* «помирати» (СКУТГ, 91); *[deráти]: po=za=deráју, po=za=dírát* «дразнити» (СКУТГ, 74); *[krašáти]: pri=krašáти, pri=krášat* «прикрашувати» (СКУТГ, 107); *[mowáти]: u=mowáти, u=mókat* «занурювати (в щось)» (СКУТГ, 127); *[mowáти]: pro=mowáти, -ју, pro=mókat* «ковтати, проковтувати» (СКУТГ, 127); *перенікати, перенікат* «пекти довше, ніж звичайно» (СБГ, II, 53); *[pr'iyáти]: u=pr'iyáти, u=pr'iyat* «запрягати» (СКУТГ, 153); *[rabl'áти]: vω=rabl'áти, vω=rábl'at* «виробляти» (СКУТГ, 156); *r'ikáти: na=r'ikáти, -ју, na=r'íkat* «жалітися на кого-н; давати ім'я дитині», *za=r'ikáти s'a, -ју s'a, za=r'íkat s'a* «зарікатися» | *u=r'ikáти* «піддавати пристріпу», «зурочувати» (СКУТГ, 159); *[staryáти]: po=staryáти s'a, po=stúryat s'a* «постаратися» (СКУТГ, 172); *[teráти]: na=teráти, na=tírát* «натерати»

(СКУТГ, 185); [*повтвор'áти*], *повтеб́рац* «повідчиняти» (Саб., 271); *tínáti*: *у=tínáti*, *у=tínat* «наводити порчу на когось» (СКУТГ, 186); [*čináti*]: *за=čináti*, *за=činát* «зачинати», *по=čináti s'a*, *počinát s'a* «починатися» (СКУТГ, 70).

In the Carpathian dialects with constricted presence flexions we come across a number of verbatives of the same root accent type structural class, rooted into the first baritone accent paradigm, which is motivated by phonetic-grammatical analogy to verbs with suffix accent type which derives from the second baritone accent paradigm: *bízati*, *bízat* «бути в стані тічки» (СБГ, I, 54) (< **b'égati* **b'égajet* (1-st a.p.a.) (Скл., 346), *nobízati*, *nobízat* «нобізати»; *-am* «стати тільною (про корову» (Саб., 24); *bróskati*, *bróskat* «бризкати, пирскати» (СКУТГ, 63); *višati*, *s'a višat* «вішатися»; «пустувати (переважно про дітей)» (Саб., 39) (< **v'ěšati* **v'ěšajet* (1-st a.p.a.) (Скл., 346); *glínati*, *glínat* «поглядати»; «поглядувати кудись, оглядатися» (Саб., 48); *gójkati*, *gójkat* «кричати, гукати»; «кричати «гой»; «лягати, сварити» (СБГ, I, 179); *drápnati*, *drápnat* «дряпати» (Саб., 78); *dužati*, *dužat* «міцніти» (Саб., 80); *klónati*, *klónat* «стукати в двері, просячи дозволу увійти» (Саб., 144); *kúšati*, *kúšat* «пробувати, куштувати їжу» (Саб., 158); *lygati*, *lygat* «хитати; рухати (лавицею)» (Саб., 161); *ponáhati*, *ponáhat* «понюхати» (Саб., 258); *ponaxáti*, *ponáxam*, *-aš* «понюхати» (Пирт., 244); *pyrhati*, *pyrhat* «літати, пурхати» (Саб., 230); *čábat*, *-aю*, *-aš* (*-aши*) «лазити навколiшки, пересуватися в горизонтальному положенні» (Саб., 406); *špótati* «підкладати ногу людині, щоб спіткнулася» (СГЦБ, 527), *špótati*, *-aю*, *-aš* (*-aши*) «робити підніжку» (Саб., 424), *špórtati*, *špórtat*, *-aš* «шпортати, колупати» (Пирт., 352).

Presence flexions constriction has also happened to the verbs which in different dialects of the southwestern supradialect are distinguished by accentuation variance: *gl'ádati*, *gl'ádat* «шукати» (Саб., 49); *ob=zírati s'a*, *ob=zírat s'a* «оглядувати» (СКУТГ); *obzeráti*, *-éram*, *-aš* «оглядати, приглядатися до чогось» (Пирт., 204); *polúnati*, *polúnat* «поколупати» (Саб., 252); *ponýtati*, *ponýtat* «помацати» (Саб., 258); *pro=t'iyáti*, *pro=t'iyat* «протягувати» (СКУТГ, 186); *poxrámatisja* «почати шкутильгати, захворіти на ноги» (СБГ, II, 128), *xrámatis* «шкандибати, маючи укорочену або хвору ногу; кульгати» (СГЦБ, 499), *xrámatis* «кульгати» (НРС, 268), *xrómati* «кульгати» (ДСсБ, 92), *xrámatis* «кульгати, шкутильгати»; «допускати життєві помилки» (СГБ, 178), *xrámáti* «шкутильгати» (СБГ, 615), *xrámatis* (Жел, 1045),

хрѐмати, -аю, -аи (-аєи) «кульгати, шкандибати» (Саб., 405),
похрѐмати, похрѐмаи «покульгати, пошкандибати» (Саб., 273).

It is interesting that verbs with loan roots (with root stress predominating in the source language) also represent presence flexion constriction caused by the same analogy: *погѐдати, погѐдаи* «попаякати» (Саб., 239); *гматѐти(ся), гматѐам(ся), -аи(ся)* «плутати(ся), заплутувати(ся)» (Пирт., 69); *канчѐти, канчаи* «застібати»; «з'єднувати», Cf. Hungarian *kapcsa* «клямба» (Саб., 138); *полѐтаи (полѐтати)* «полатати». Cf. *плѐтати* (Саб., 259); *шпѐтати, -аїу, -аи (-аїєи)* «робити підніжку»; «заважати кому-небудь у чомусь». Cf. German *spotten* «насміхатися, знуцатися» (Саб., 424).

CONCLUSIONS

Thus, vowels constriction in presence flexions of the first, second and third person singular (rare) and root morpheme accent is a characteristic phonetic and accentuation feature of the verbs (mostly of Structural Class III with suffix accent type) of southwestern dialects of the Ukrainian language, the Carpathian subgroup in particular, which correlates them with phonetic and accentuation peculiarities of the Bulgarian, Serbian, Croatian and Polish languages¹². In Lemko subdialects flexion constriction is characteristic of also other grammatical forms of the verbs analysed. The actualisation of the defined processes in autochthonous derivatives of western Boyko, local modern eastern Boyko, Transcarpathian and Lemko subdialects caused their spreading onto verbates with loan roots.

Presence forms representing the specifics of phonetical and accentuation processes of the southwestern dialects have not become an acquirement of the Galician variant of the Ukrainian literary language, as in the analysed lexicographic source the analysed verbs are represented mostly in the form of the Infinitive. They have not contributed to grammatical system of the southeastern variant of the Ukrainian literary language, and thus to the modern Ukrainian literary language either.

SUMMARY

In the article accent processes of Structural Class III suffixal accent type verbs in the southwestern dialects of the Ukrainian language with their lexical-semantic, semantic-grammatical, derivational, phonetic and

¹² Онишкеич М. Бойківсько-південнослов'янські мовні паралелі. Праці XII республіканської діалектологічної наради. Київ. 1971. Р. 443.

etymological peculiarities correlation have been analyzed. Accentuation analysis of the designated verbs has been conducted by contrasting their accentuation features in the variants of the literary language, the modern Ukrainian literary language and other Slavic languages. It has been detected that most of the defined class's verbs (except the derivatives of sound or interjection semantics) are characterized by accent uniformity (accenting stem class suffix throughout the whole grammatical paradigm). Among the derivatives of the structural class under investigation a big group of prefixal derivatives which in the Ukrainian language are characterized by stem connectedness (with their actuality in Russian), by the imperfectivity of the suffix accent correlative grammeme, and by the ability of correlating with one-root prefixed perfectives of different structural classes have been noted.

Of accent specifics are rooted into late Proto-Slavic oxytonic accent paradigm verbs. They represent grammatical (belonging to Presence forms of Structural Classes V and III) and thus accent (suffix-root and suffix) variance. Suffix-root accentuation being characteristic of the grammatical paradigm of Structural Class V verbs correlates with accent features of West Slavic and rarer of South Slavic languages. Suffix accent type being characteristic of Structural Class III derivatives is of later accent acquisitions of the southwestern dialects and East Slavic languages.

Lingual peculiarity of the southwestern supradialect, esp. of the Carpathian dialect subgroup, is the availability of a considerable number of Structural Class III and rarer II verbs which are characterized by phonetic and accent variance.

Forms with accented thematic affix in the Infinitive and root in the Presence correlate with accent peculiarities of verbates in South Slavic languages, and affix accent throughout the whole grammatical paradigm correlate them with the southeastern variant of the Ukrainian language as well as the modern Ukrainian, Byelorussian and Russian languages.

REFERENCES

1. Гриценко П.Е. Феномен диалектного явления: онтология и гносеология. *Исследования по славянской диалектологии: Судьба славянских диалектов и перспективы славянской диалектологии в XXI веке.* Москва. 2015. Вып. 17. Ст. 9 – 59.
2. Винницький В. Українська акцентна система: становлення, розвиток. Львів. 2002. 578 с.
3. Попова Т. В. «Восточнославянские изоглоссы» и проблема дифференциации восточнославянского диалектного континуума. *Исследования по славянской диалектологии. Восточнославянская*

діалектологія, лінгвогеографія і славянський контекст. М. 2002. № 8. Ст. 18 – 25.

4. Огієнко І. Наголос, jako метод означення місця наголосу стародрукованих книжок. Замітки з історії наголосу на послугах палеотипії. *Записки НТШ. Праці фільольогічної секції*. Львів, 1925. Т.Т. СХХХVI-СХХХVII. Ст. 197 – 224.

5. Ковалик І. І. Граматична структура системи дієслівних форм у сучасній українській літературній мові. *Питання українського і слов'янського мовознавства. Вибрані праці*. 495с. Львів – Івано-Франківськ. 2008. Ч. II. Ст. 143 –149.

6. Іваночко К. Акцентуація фауноономатопоетичних дієслівних дериватів у південно-західних говорах української мови. *Лінгвістика. Збірник наукових праць*. Луганськ. 2012. Випуск 2 (26). Ст. 71 – 88.

7. Іваночко К. Акцентуація ономатопоетичних ентомологічних суфіксальних дієслівних утворень у південно-західних говорах української мови. *Вісник Львівського університету. Філологія*. Львів. 2012. Випуск 57. Ст. 263 – 274.

8. Іваночко К. М. Наголосова варіантність предметних ономатопів третього структурного класу в південно-західних говорах української мови. *Науковий вісник Міжнародного гуманітарного університету. Серія: Філологія. Збірник наукових праць*. Одеса. 2017. Випуск 28. Ст. 15 – 20.

9. Скляренко В. Г. Історія українського наголосу. *Дієслово*. Київ. 2016. 702 с.

10. Закревська Я. В. Система особових форм дієслова в західних говорах української мови (Теперішній час). *Українська лінгвістична географія*. Київ. 1966. Ст. 132 –139.

11. Возний Т. М. Система дієслівних форм в говірці села Бітлі на Львівщині. *Українська діалектна морфологія*. Київ. 1969. Ст. 177 – 183.

12. Панькевич І. Українські говори Підкарпатської Русі і сумежних областей. Прага. 1938. Ч. 1. 549 с.

13. Онишкевич М. Й. Бойківсько-південнослов'янські мовні паралелі. *Праці XII республіканської діалектологічної наради*. Київ. 1971. Ст. 440 – 446.

LEGEND

1. Б.-Н. – Білецький-Носенко П. Словник української мови. Київ. 1966. 421 с.

2. Верхр., 1900 – Верхратський І. Про говір долівський. *Зап. Наук. т-ва ім. Т. Шевченка*. Л. 1900. Т. 35 – 36. Кн. 3 – 4. С. 1 – 128.

3. ГБ – Верхратський І. Говір батюків. Львів. 1912. 308 с.
4. Гов. – Говори української мови (збірник текстів). Київ. 1977. 590 с.
5. Гр. – Словарь української мови: у 4-х томах. Київ. 1958. Т. II. 1959. Т. III, IV.
6. ДСсБ – Горбач О. Діалектний словник села Бродина повіту Радівці (Румунія). *Південнобуковинська гуцульська говірка і діалектний словник села Бродина повіту Радівці (Румунія): Матеріали до української діалектології*. Випуск 4. Мюнхен. 1977. 102 с.
7. ДСсР – Горбач О. Словник діалектної лексики північно-наддністрянської говірки сіл Романів, Підсоснів, Підберізці й Лагодів. *Північно-наддністрянська говірка й діалектний словник с. Романів Львівської області*. Мюнхен. Т. VII (X). 1965. С. 24 – 103.
8. ЕСУМ – Етимологічний словник української мови: у 7-и т. Київ. 1982 – 2012. Т.Т. 1989. Т. III. 549 с.; 2003. Т. IV. 652 с. 2006. Т. V. 703 с.
9. ЭССЯ – Этимологический словарь славянских языков. Праславянский лексический фонд. Москва. 1984. Выпуск 11. 220 с.
10. Жел. – Желеховський Є., Недільський С. Малоруско-німецький словар: У 2 т. Мюнхен. 1886. ТТ. I – II. – 1117 с.
11. МСГГ – Піпаш Ю. О. Матеріали до Словника гуцульських говірок. Ужгород. 2005. 264 с.
12. НРС – Шило Г. Наддністрянський регіональний словник. Львів. 2008. 288 с.
13. Пирт. – Пиртей П. Короткий словник лемківських говірок. Івано – Франківськ. 364 с.
14. Пі – Словник живої народної, письменної і актової мови руськихъ югівщанъ Російської і Австро-Венгерської цесарії. Київ. 1882. 304 с.
15. Погр. – Погрібний М. Словник наголосів. Київ. 1964. 639 с.
16. Саб. – Сабодаш І. Словник закарпатської говірки села Сокирниця Хустського району. Ужгород. 2008. 478 с.
17. СБГ – Онишкевич М. Й. Словник бойківських говірок : У 2-х ч. Київ. 1984. Ч. I. 495 с.; Ч. II. 515 с.
18. СБГГ – Словник буковинських говірок. Чернівці. 2005. 688 с.
19. СГГ – Гуцульські говірки. Короткий словник. Львів. 1997. 232 с.
20. СГГБ – Негрич М. Скарби гуцульського говору: Березови. Львів. 2008. 224 с.
21. СГГР – Грицак М. Скарби гуцульського говору: Росішка. Львів. 2008. 318 с.

22. СГЦБ – Матіїв М. Словник говірок центральної Бойківщини. Київ – Севастополь. 2013. 601 с.
23. Скл. – Скляренко В. Г. Історія українського наголосу. Дієслово. Київ. 2016. 702 с.
24. СКУТГ – Словарь карпатоукраинского торуньского говора. Москва. 2001. 216 с.
25. СУМ – Словник української мови : в 11-ти т. Київ Наукова думка. 1973. Т. IV. 840 с.; 1978. Т. IX. 916 с.
26. УГР – Павлюк М., Робчук І. Українські говори Румунії: діалектні тексти. Едмонтон – Львів – Нью-Йорк – Торонто. 2003. 782 с.
27. УЛВН – Українська літературна вимова і наголос. Київ. 1973. 724 с.
28. SH – Janów J. Słownik huculski [text]. Krakow. 2001. 302 s.

Information about the author:

Ivanochko K. M.,

Candidate of Philology,

Associate Professor at the Department of Ukrainian Language,

Drogobych State Pedagogical Ivan Franko University

16/3, A. Sheptytskyj str., Drogobich, 82104, Ukraine

UKRAINIAN POST-IMPERIAL SCIENCE ABOUT LITERATURE:KEY FACTORS OF FORMATION

Ivanyshyn P. V.

INTRODUCTION

The purpose of this studio is to give a generalized author's vision of the main factors of formation of the newest Ukrainian science about literature, which is in no way claimed to be exhaustive and definitive. In our view, both creation, perception, and interpretation of this image are impossible without Lina Kostenko's observation, which accurately defines the outlines of the latest «concrete-hermeneutic situation» (G.-G.Gadamer): «We are opening Ukraine in Ukraine, and this does not threaten anyone with the loss of territories or spiritual values. It just demands a revision of the usual scheme and rearrangement of incorrectly placed mirrors.

Ukrainians are a nation that has been displaced for centuries by physical destruction, spiritual expropriation, and genetic mutations, goal-directed mixing of peoples within its territory, because of this amnesia of historical memory and a qualitative loss of the national genotype itself was happened. Her image has been distorted for centuries... It is a great miracle that this nation is still present, it could have been leveled and disappeared a long time ago. In fact, it is a rare nation, lonely on its own land in its great society, and even lonelier in the universe of humanity. Phantom of Europe, which only at the end of the century began to acquire real features for the world. It is waiting for its philosophers, historians, sociologists, geneticists, writers, artists. Neurasthenics are asked not to worry».

The qualitative changes in the Ukrainian humanitarian space, which have drawn since the mid-1980s (during the so-called «reconstruction» in the USSR), have received a new impulse with the disintegration of the Soviet empire and Ukraine's independence in 1991. The same changes directly affected Ukrainian literature and the complex of literary disciplines. Colonial cultural and historical circumstances of the formation of scientific existence (totalitarianism of thinking of the Russian-Communist model, censorship of the Communist Party, omnipotence of repressive bodies, the only-correctness of the ideology of the CPSU, etc.) have disappeared into the past. Instead, the post-colonial realities of the young state, with their obvious advantages and disadvantages, began to form epistemological reality.

1. External factors of formation of the postcolonial literary studies

In the post-imperial period the development of the Ukrainian science about literature was determined by two groups of factors: external, extra-scientific, which influenced the creation of new circumstances for the existence of science, and internal, constituting from the inside the ways of modern Ukrainian philology. The main *external* factors were: socio-political, ideological and ideological, cultural, philosophical, economic, socio-psychological and religious. Although it is worth noting that, in general, extra-scientific factors began to play a smaller role in epistemological development than it was in the Soviet period.

The defining *socio-political* reality was gaining independence by Ukraine, which was associated with the appearance of opportunities to build a truly independent nation state with a well-developed infrastructure and the realization of a versatile national revival of colonized by centuries Ukrainian people. The stateless nation was given the chance to finally become a State nation. However, unfortunately, the national-liberation revolution of the late 1980s did not come to a logical political end. The post-colonial «state of Ukraine» never became a full-fledged state of the Ukrainians, no the ideology of state-building was created and, accordingly, the strategy of versatile national revival, Ukrainian culture and language did not receive due support from political leadership.

According to experts, the post-colonial state has more and more acquired features of the neo-colony of Russia and Western superpowers, covered up by pseudo-democratic institutions. The two large-scale national uprisings (the Maydans of 2004 and 2013-2014) and the Russian-Ukrainian war, which began with the Moscow's annexation of the Crimea and the formation of pro-Kremlin puppet regimes in Eastern Ukrainian lands in 2014, were the political confirmations of the neo-colonial status quo. Vitaliy Donchyk, comprehending the cultural and historical situation of the 1990s, emphasized that our people, «having been got freedom, is still threatened», that «our language, culture, history, spirituality ... were found in a Horde siege», and this situation of «internal occupation» (V. Ivanyshyn's term) summarized as follows: «They want one from us, but essentially everything: that we would not be masters on our land, we would not be conscious of ourselves a nation with all its defining signs, priorities – like all nations in Europe¹.

¹ Дончик В.Г. “А ми ще є?” (“Берестечко” Ліни Костенко). Дончик В.Г. З потоку літ і літпогоу. К. ВД “Стилос”. 2003. С. 402-403.

The development of Ukrainian culture, including science, has become mainly an affair of individual institutions, enthusiasts-ascetics and civic organizations. And, according to Ivan Fizer, it should be, above all, a large-scale state affair: «...this is about creating such a dianoya and such a pandeya by the state, that is, such an intellectual paradigm and such a system of education that would take into account maximum of intellectual, ethno-psychological, moral and utilitarian aspects of the Ukrainian nation. In such a context of humanitarian policy, and only in this, Ukrainian philology will have the opportunity to grow and function»².

Postcolonial reality was marked by the active confrontation of various ideologies – social worldviews. The former key confrontation of communist / anti-communist has been changed by a confrontation between existentially historical, national-centric systems of ideas and their imperial and cosmopolitan opponents. Among the latest, the revanchist (communist, socialist), Muscovite (neo-Eurasian) and Eurocentric (neo-liberalism, multiculturalism, globalism, feminism, gender) doctrines played a significant role. It is typical that these universalist ideologies produced various cultural imperialisms (E. Smith, E. Said), appealing to a variety of «universal», «global», supranational values («general-human», «internationalist», «common Slavic», «Eurasian», «class», etc.) intended to devalue the organic and cultural values, in order to ensuring political, economic and cultural domination over different countries and peoples. All these ideological confrontations between supporters and opponents of national value systems were also actively present in Ukrainian humanities, often defining the nature as if purely scientific discussions and polemics³.

The *general-cultural* factor has manifested itself in several aspects. First of all, the influence of the Russian-Soviet colonial paradigm has significantly decreased, however, not everywhere and not always (although many Soviet rituals, myths and symbols remain in the information space of the country). On the other hand, the presence of the Ukrainian cultural tradition has intensified. The penetration of Western mass-cultural

² Фізер І. Зустрічі чи зіткнення української філології із західними методологічними стратегіями. Слово і час. 2006. №4. С. 8.

³ Бойчук Б. Про літературну історіософію та бешкетування в літературі. Критика. 2002. Ч. 6. С. 32; Дончик В. Так хто ж реанімує ідеологізацію? Літературна Україна. 2007. 14 червня; Іванишин П. Захист після захисту, або Новітній тип політичної цензури. Літературна Україна. 2007. 21 червня; Клочек Г. Проблема Григорія Грабовича: момент істини. Дзеркало тижня. 2003. 1 листопада; Фізер І. Зустрічі чи зіткнення української філології із західними методологічними стратегіями. Слово і час. 2006. №4. С. 5-10; Хоменко О. Любитипо-гарвардськи: типологія процесу. Хоменко О. Есеї республіканської осені. Тернопіль. Джура. 2011. С. 100-105.

stereotypes and the latest Russian pop culture (through the radio, television, newspapers, books, Internet, etc.) has also become appreciable. This cultural-semiotic chaos, unverified by a conscious and clear state policy in the spiritual sphere, has become deeper in common-world tendencies. For example, the «catastrophic collapse of cultural values» (J. Ryus) in Western societies, which became expressive after the Second World War. Cultural spheres as a system of national-spiritual values (M. Weber, P. Ricker) have been increasingly suffered invasion and devaluation by anti-cultural ersatz. Mentioned tendencies, unfortunately, directly concerned the latest Ukrainian literary criticism as an organic branch of any national culture. From here, the key task of the Ukrainian post-Soviet society, formulated, for example, by Mykola Zhulynskiy in the context of awareness of the importance of «national factor, or more widely, nationalism» by the significant part of Ukrainian intelligentsia, became expressive⁴.

The *philosophical* factor is most noticeably manifested at the deepest, theoretical level of scientific consciousness, and also had a worldwide character. It is about an accelerated development in the age of Modern (from the 15th century) of devastating, calculating, shopkeeper («calculated», according to M. Heidegger) thinking, the sources of which are found in antiquity. At the same time there was a decline of the existential and historical thinking («comprehending considerations»), the shepherding thinking and the affirmation of nihilistic, technocratic, anti-existent thinking, called not to protect, but to rule over being, to exploit and, as a result, to destroy it. Many scientists in Ukraine and in the world have become hostages of namely nihilistic or partially nihilistic (eclectic) types of philosophizing. At the same time, the aspiration to discover the «nihilistic metaphysics of post-structuralism» (I. Ilyin) and to critically comprehend the following tendencies were noticeable: «It is clear understandable aspiration to join the latest philosophical and aesthetic ideas and «to be on par with Europe» acquires too straight-linear forms, turns of an uncontrollable desire absolutely everything «transfer» to us and free or non-free neglecting of the peculiarities of national development»⁵.

The *economic* factor was a natural consequence of two economic tendencies. At the local level, it is a systemic crisis (especially deep in the 1990s) in the Ukrainian economy that has caused miserable, residual

⁴ Жулинський М. Національна культура за умов формування нової суспільної солідарності в Україні. Сучасність. 1997. №1. С. 68.

⁵ Дончик В. Про історію літератури, якої досі не було. Слово і час. – 2002. – № 4. – С. 7.

financing of the cultural sphere, and in the social sphere has generated a shameful stratification on a small stratum of oligarchs-fast-enriched (mostly indifferent to the problems of the Ukrainian national-spiritual development) and the absolute majority of society that was permanently below the poverty line. At the global level, these are frequent global crises that have deprived entire countries and nations of economic independence for the benefit of foreign political elites or transnational corporations and banks. In such circumstances, adequate material ensuring of Ukrainian education and science became an impracticable dream. From here, the absence of a large number of educational and scientific publications and institutions, frequent emigration abroad or refusal from the active scientific activity of leading scientists, and an unfortunate dependence on foreign grant funds, which were often allocated to questionable or controversial, from the point of view of the immanent scientific interests, projects, were noticeable.

The *socio-psychological* factor significantly influenced the formation of creators and recipients of literary and literary studies production. Particularly notable was the phenomenon of marginalization as a pathology of the spirit. We are talking about the appearance and notable activity since the nineteenth century of national marginals, spiritually alienated individuals. These are «non-rooted» (by S. Weil), denationalized, torn between several cultures, deprived of a whole national identity people who often aspired «endless self-affirmation» (D. Bell). In an independent Ukraine, new anthropological varieties were added to the ancient types of marginals –with the consciousness of the «Soviet people» (the so-called «scoops»): a large number of westernized, westernized (West-oriented) and neo-Russophile individuals (from the 2014 outlined as «separatisti» and «wadding-men») in the intelligentsia environment.

To some extent, some common European tendencies have manifested themselves. Destruction by Europeans in the twentieth century of their own national archetypes, sacred symbols caused, according to Karl-Gustave Jung, to a mental devastation, to search of false ways of rescue: «We allowed falling a home built by our parents, but now try to get into the eastern palaces about which our ancestors had no idea. (...)... the vacuum is filled with the most absurd political and social ideas, the different feature of which is spiritual devastation». Not by chance, perhaps, that the same

author noted at this time an increase in the number of patients sick on neuroses, schizophrenia, paranoia⁶.

This internal socio-psychological situation is complicated by global tendencies. According to experts, modern Euro-Atlantic civilization (and not only it) has been imbued with the ideologemes of liberal «postmodern democracy» and «global capitalism». It is governed and governs by a layer of inefficient managers – shopkeepers and consumers (spiritual «Vaishya»). According to modern researchers, «Vaishya culture tendencies, which are based on the cult of consumption, lead to a consistent removal of moral taboos and to go out beyond all possible cultural frames. The decline of the major social institutions (family, civil society, ideology, classical culture) witnesses that the upper «ozone» layer of the social organization is being quickly destroyed today⁷. In the field of social, including scientific, communication the phenomenon of hyper-textuality (excessively of sign systems) has been expanding, which has led to lack of perception, understanding, reflection, practicality (applying). Moreover, many works of art and literary studies have become more and more imitations, «forgeries» (R.-M.Rilke) or «simulacra» (J. Baudrillard) in the fields, accordingly, of literature or science.

An important *spiritual and religious* factor was also important in the 1990s. The artificial spreading of atheism by the imperial communist power or controlled by the Soviet special forces Moscow Orthodoxy changed in the post-colonial period with a perceptible tendency of restoring organic religious identity and conversion of the Ukrainians to traditional Orthodox and Greek Catholic churches. All this has caused to a certain restoration of spiritual and religious literary creative work and based on the Christian (philosophical and theological) tradition of humanitarian reflection. The interest in biblical studies, theology, religious philosophy, personalism, theoretical foundations of Christian exegetics, etc. was revived. Interdisciplinary interpretations of «Christianity as the foundational basis of literary creative work» have become systematic⁸.

However, these positive processes had to co-exist and conflict with the latest pan-European tendency caused by ideological domination within the Euro-Atlantic community of liberal secularism and atheism. This was not

⁶ Левчук Л. Західноєвропейська естетика ХХ століття. Навчальний посібник. К. Либідь. 1997. 224 с.

⁷ Розумний М.М. Доктрина дії: Соціально-філософський концепт. Х. Майдан. 2009. С. 97.

⁸ Хороб С.І. На літературних теренах. Дослідження, статті, рецензії. Івано-Франківськ. ПНУ ім. В.Стефаника. 2006. С. 239.

about a random or temporary phenomenon, but a systematic, «long process of secularization and dehumanization» (D. Fockem), which led to a peculiar fashion of atheism in the surrounding of Western intellectuals or, accordingly, part of the westernized Ukrainian scientists (from here, for example, defending of religious relativism, cynicism and skepticism, the principles of the sexual revolution and gender ideology, the promotion of homosexuality, or other sexual perversions, as if «democratic» gender norm, etc.).

2. Intra-scientific factors of the newest literary process

However, no matter how significant were the external factors of the literary process, influencing the collective consciousness and the conditions of being of each humanitarian, intro-scientific (internal) factors: methodological, aesthetic and literary began to play a major role in the time of independence – with the disappearance of total Communist Party control.

The most significant of all internal factors – *methodological* – factor has manifested itself as a consequence of the historical change of epistemological paradigms. In Soviet times, *methodological monism* prevailed in social thinking, especially in the humanities, in particular, in literary studies, as well as in artistic creative work: there was one and only «correct» Marxist-Leninist methodology and the only analytical and at the same time the creative method of socialist realism. Everything else was considered bourgeois, false, or criminal (or at least secondary), and any, even involuntary, attempts to go out this «methodology» and this «method» were severely punished (in some periods of colonial history – even by imprisonment or physical destruction).

With the independence of Ukraine, another, contrary to methodological monism, the epistemological principle – *methodological pluralism*, was established. There were created such conditions when each scientist or artist was free to determine, at his or her own discretion, from which methodological positions to analyze his or her subject of study, which of the numerous methods to use. This widened possibilities and raised quality of both cognitive and creative activities, caused appearance of large number of interesting and productive scientific explorations.

However, it should be taken into account that sometimes the work lost logical unity and gracefulness, and sometimes the main thing – the awareness in the name of which it was performed. The creator and the perceptor of scientific products often found himself in a difficult situation, because his thinking was often determined by the lack of established and consistent methodological position, which made it impossible for effective

scientific communication: speech and consciousness of analysts and recipients became «a set of rather eclectic approaches, slogans, conclusions that often contradicted one another, if not within the same utterance, then within one speech»⁹. Thus, in the context of methodological pluralism, each time some organizing, system-forming factor, some methodological dominant was needed. Unfortunately, this cognitive regularity has been taken into account (and is still taken into account) by not all researchers, which inevitably reduced the quality and argumentativeness of analytical procedures.

Another danger of methodological pluralism has been the use by some researchers of contradictory, from a scientific point of view, and heteronomous (foreign) national scientific tradition approaches. (At the same time, some of the used methods were directly reminded about new political directives that forced the researcher not to study, but to falsify, to «over-interpret» (U. Eko) artistic reality in the interests of the colonialist political doctrine; which allowed Sergiy Kvit, for example, to describe postmodernism as a «fetishisation of liberalism» in the spirit of the previous definitions of Richard Rorty or Brian Shaw, who wrote about «postmodern bourgeois liberalism».) That is, it was about the use of a primarily Western scientific experience without any critical comprehension and transformation in accordance with the concepts and experience of the national scientific paradigm.

In the article in 1993, Solomiya Pavlychko was one of the first who diagnose the danger of such a process. The Ukrainian researcher offered in response to the crisis literary phenomena – «theory or philosophization of literary studies» and at the same time warned against inorganic ways of its solving: «The topic of today's discussion is just as dangerous, because it easily pushes in recent times on a popular way of comprehensive, unprecedented distribution of recipes ... At the forefront of this movement are some respected professors of Ukrainian origin and American citizenship, in every second sentence of their articles on this subject, using the sacrament word «necessary»¹⁰. In the 1990s, many humanitarian authorities began to warn against postmodern «desacralization» (L. Kostenko), «neo-Bolshevism» (I. Denysiuk), «democratic nihilism» (I. Dziuba), or «political anti-Ukrainian literary criticism» (Val. Shevchuk).

⁹ Розумний М.М. Доктрина дії: Соціально-філософський конспект. Х. Майдан. 2009. С. 107.

¹⁰ Павличко С. Методологічна ситуація в сучасному українському літературознавстві. Павличко С. Теорія літератури. Передм. Марії Зубрицької. К. Вид-во Соломії Павличко «Основи». 2002. С. 488, 483.

In fact, at that time, another, national-centric position was formed, based on national-philosophical (national-existential) hermeneutics: productive philosophizing of the science of literature in the spirit of applying methodological pluralism can be only then, when, by generalization of Gregory Syvokin, the researcher will not forget about «historical and national determining of literary-theoretical knowledge»¹¹. According to these reflections, S. Andrusiv, O. Bagan, M. Bondar, O. Vertiy, Ya. Garasym, R. Golod, I. Denysiuk, I. Dziuba, D. Drozdovskiy, V. Donchuk, M. Zhulynskiy, N. Zborovska, V. Ivanyshyn, S. Kvit, G. Klochek, V. Morenets, L. Moroz, M. Nayenko, A. Pogribniy, T. Salyga, L. Senyk, L. Skupeiko, I. Fizer, O. Khomenko, S. Khorob, N. Shumylo and others literary critics have spoken and created, however, these warnings have not always been heard. From here, it became possible to generalize postcolonial theoretical experience as a «commotion on the methodological field» (I. Dziuba), «spreading of methodologies» (M. Nayenko), or «collision of Ukrainian philology with Western methodological strategies» (I. Fizer).

It is natural that the production of a part of Ukrainian post-imperial literary critics (V. Ageeva, G. Grabovych, T. Gundorova, etc.) formed a somewhat indifferent to the real scientific needs, cultural situation and literary reality, meta-discourse, about which in his time GomiBgabga wrote in reference to the Western experience: «The demands of the land, the survival of the race, the cultural revival – all demand the understanding and answers to the very concepts and structures that academics of post-structuralism elucidate in language games, and few of them know about the political struggle of the real people outside those discursive boundaries»¹².

The changing of paradigms of literary thinking also happened under the influence of *aesthetic* factor. Here, the aesthetic variety replaced the doctrine of Marxist-Leninist aesthetics that prevailed in Soviet times. It was about the variety of theories of interpretation of the beautiful, the concepts of the beautiful and the arts and artistic practices. Numerous diaspora editions (original and reprinted) that became available in continental Ukraine (works by L. Biletskiy, I. Ohiyenko, D. Dontsov, Yu. Lypa, E. Malaniuk, Yu. Klen, M. Shlemkevych, U. Samchuk, E. Onatskiy, L. Luttsiv, Yu. Sherekh, Y. Lavrinenko, Yu. Boyko, I. Mirchuk, V. Yaniv, I. Kachurovskiy, I. Koshelivets, B. Kravtsiv,

¹¹ Сивокін Г.М. У вимірах сприймання. Теоретичні проблеми художньої літератури, її історії та функцій. К. Фенікс. 2006. С. 34.

¹² Слемон С., Тіффін Г. Постколоніальна критика. Антологія світової літературно-критичної думки XX ст. За ред. М.Зубрицької. Львів. Літопис. 1996. С. 537.

V. Derzhavyn, Yu. Lutskiy, I. Fizer, G. Grabovych, R. Rachmanniy, T. Skrypka, etc.) have promoted to this.

These discourses, on the one hand, promoted to the emancipation of artistic thought and creative work, and, on the other, sometimes paradoxically promoted to the latest restrictions. True, as the researchers observed, these restrictions and even censorship appeared already in the coordinates of not communist, but liberal nihilism, linked first of all with the well-known tendency to devaluation or «dehumanization of art» (H. Ortega-and-Gasset) – the guidelines of cosmopolitan («decomposing» after D.Dontsov) modernism, avant-gardism, and postmodernism. Clearly nihilistic elements – imperialism, atheism, materialism, cosmopolitanism, feminism, humanism, anti-traditionalism, sexual revolution, multiculturalism, genderism, etc. – have caused, according to some authors, to the degeneration and tiredness of European cultures. It is bluntly manifested in aesthetics and art.

The post-colonial aesthetic consciousness of Ukrainians in the 1990s fully met with what the Western cultures were the largest collided in the period of World War II. John Fowls wrote in this regard about «the tyranny of self-expression» and outlined other aspects of post-war «black art»: «One of the most striking features of our age has been the everywhere use of poles of violence, cruelty, evil, danger, fuss, ambiguity, iconoclasm, anarchy in the popular and intellectual amusements»¹³. In this creative work, «registers, attributes and aspects of the inhuman seize a person and his nearest world, his nature and all his ideas» (G. Zedlmayer).

Traditional aesthetic and hermeneutical ideas, according to esthete Vladyslav Tatarkevych's, impel to consider art as a part of culture that arises through the artist's skill, forms a «separate continent in the world» and exists exclusively in the works of art. Instead, avant-garde-postmodern theories have tried to confirm another position in which art arises as an «enemy of culture» (J. Diubiuffe), arises as something opposite to skill – that is why «everything is art» (G. Arp) or «a work of art becomes everything that can gather attention on itself» (M. Porembskiy), becomes identical to any, even everyday, activity. From here the idea about the loader as an artist (G. Rosenberg), the appearance of the so-called «concrete poetry», «plastic sound», performances, etc. Finally, art is detached from works of art, it arises as an abstract «creative work» – so, let's say, it is enough the existence of an intention, not a work for R. Morris: «There are no more works of art, there are only artistic

¹³ Фаулз Дж. Арістос. Вінниця. Тезис. 2003. С. 283.

situations» (A. Mol)¹⁴. The coexistence and conflict of art and anti-art theories and practices became an attribute feature of Ukrainian post-colonial culture.

Aesthetic relativism, perceived by a number of Ukrainian literary critics, has generated two major tendencies. Part of the researchers, as if fearing relapses of communist «ideologization,» refused to admit the ideological, intentional, spiritual-forming component of art, taking down its leading function to a very differently interpreted, and thus fundamentally relative, aestheticism. In this way, the vision of the essence of art as a spiritually-creative, socially-cultural, ultimately ontological phenomenon, and literature as a «source of a complete historical here-being of the people, was essentially narrowed» (M. Heidegger). The other part – in general, had doubts about the existence of any criteria of artistic¹⁵. Such ahistorical and anti-hermeneutic, postmodern position forced these researchers to elevate «their subjective spontaneity to the rank of the only equivalent criterion of cognition», impelled, following Ivan Fizer's observation, to a radical gap with the past, which marked the «intensified decentralization of the cultural field, relativizing of all values, erasing the boundaries between intellectual erudition and thought, science and supposition, finally, between elitist and mass cultures»¹⁶.

All this painful was reflected first of all on theoretical reflection and on the quality of literary criticism, impelled to the creation of a rather aggressive, «Ukrainian-phobic academic international» (S. Kvit), to the unmotivated glorification of little-artistic or anti-aesthetic phenomena, and, on the contrary, to the subjective objection or reticence of phenomena of truly artistic value. Those researchers who nevertheless confirmed and creatively developed classical hermeneutic and aesthetic ideas about art, the opponents were often interpreted as «fascists», «nation-realists», or «Old World nationalists» in the heat of polemic, resorting to not entirely scientific terminology.

The *literary* factor was directly dependent on the aesthetic factor. In the period of independence, the very object of the literary studies and idea about it has significantly changed. At the base of the social-realist canon

¹⁴ Татаркевич В. Історія шести понять: Мистецтво. Прекрасне. Форма. Творчість. Відтворництво. Естетичне переживання. Пер. з пол. В.Корнієнка. К. Юніверс. 2001. С. 45-47.

¹⁵ Іванишин П. Критерії художності: актуалізація базового поняття. Українське літературознавство. 2010. Вип. 69. С. 70-75.

¹⁶ Фізер І.М. Американське літературознавство. Іст.-критич. Нарис. К. Вид. дім «Києво-Могилянська академія». 2006. С. 76.

was the idea of literature as a party-class phenomenon, the «wheel and screw of the proletarian affair» (V. Lenin), which defined the following triad: literature – national in form, socialist in content, international in spirit. From here are the Marxist-Leninist restrictions of the creative work of Soviet writers, the withdrawing of a number of periods and hundreds of authors from the history of literature, a significant aberration of classics, dialogue with world literature through mediation of Russian literature, etc. These include the imposition of the principles of pseudo-historicism to the art of words («the connection of literature with social reality and class struggle»), «Soviet patriotism», humanism, atheism, irreconcilability with the manifestations of «bourgeois nationalism» and, as Alexander Biletskiy wrote in 1948, the struggle against «the creeping in front of the West»¹⁷. Although, of course, there were whole creative experiences and individual works that consciously went out beyond the social realism and formed the literature of resistance. In the post-colonial period, literature was able to be what it should be – the art of words, an important element of national culture, an artistic fact and a factor of human-creation, nation-creation and spiritual and aesthetic transmission. As hermeneutics long since witnesses: «Literature ... plays the role of the function of spiritual preservation and tradition, and that's why it brings a hidden history into everything modern»¹⁸.

Many writers have seized this opportunity, creating the newest Ukrainian literature, by innovator way mastering and developing national and other-cultural experiences. However, the other part was to a greater or lesser degree oriented towards the tradition of Western aesthetic nihilism, with its anti-cultural and anti-artistic dominants. Literature has again been politicized, however, not so clearly as in the Soviet period, and this time from the position of another ideological doctrine – in a radical-demoliberal (with non-Marxist admixtures) spirit. Literature, if admits as an artistic phenomenon, then in a rather aberrant, extra-cultural look: again national in form only, liberal in content and cosmopolitan in spirit (sense).

The appearance and activation of numerous literary groups that cultivated avant-garde and postmodern «writing» caused constant discussions and polemics in the surrounding first of all of the writers themselves, in which specialist literary critics were gradually involved. Some referred literature that cultivates lack of spirituality, nihilism,

¹⁷ Скупейко Л., Дончик В. «Слово і час»: сторінки українського літературознавства. Слово і час. 2002. №8. С. 8-10.

¹⁸ Гадамер Г.-Г. Істина і метод. Пер. з нім. К. Юніверс. 2000. Т. I. Герменевтика I. Основи філософської герменевтики. С. 146.

devastation, vulgarity, neo-cynicism to the phenomena of «anti-aesthetics», «anti-literature», «anti-art» (Val. Shevchuk), or, as Volodymyr Panchenko speaks, «genital literature,» others, however, believed that it was «normal» or «only possible» literature.

CONCLUSIONS

So, in the post-imperial period the development of the Ukrainian science about literature was determined by two groups of factors: external, extra-scientific, which influenced the creation of new circumstances for the existence of science, and internal, constituting from the inside the ways of modern Ukrainian philology. The main external factors were: socio-political, ideological and ideological, cultural, philosophical, economic, socio-psychological and religious. However, the main role in the formation of the newest literary process was played by intra-scientific (internal) factors: methodological, aesthetic and literary.

These mentioned factors have inevitably influenced on the formation of post-imperial scientific consciousness. This was manifested in the formation of different (often eclectic, polar) ideas about the art of words, in re-reading (often selective) of history of Ukrainian literature, in uneven – deeper or superficial – understanding of «white spots», in creating their own (often very subjective) literary canons, in not always motivated detracting or exaggeration of the role and importance of separate periods, schools, personalities, etc. Obviously, the outlined factors can hardly be called the only ones that determined the essence of the post-colonial literary process. However, without taking them into account, understanding of the post-imperial science of literature will, in our opinion, be deprived of stereoscopicity and depth.

SUMMARY

The article attempts to give a generalized author's vision of the main factors of the formation of modern Ukrainian science about literature, which in no way claims to be exhaustive and definitive. The author attributes socio-political, ideological, generally-cultural, philosophical, economic, spiritual and religious, methodological, aesthetic, literary to the main factors. The author argues that in the post-imperial period the development of the Ukrainian science about literature was determined by two groups of factors: external, extra-scientific, which influenced the creation of new circumstances for the existence of science, and internal, constituting from the inside the ways of modern Ukrainian philology. The main external factors were: socio-political, ideological and ideological, cultural, philosophical, economic, socio-psychological and religious.

However, the main role in the formation of the newest literary process was played by intra-scientific (internal) factors: methodological, aesthetic and literary. These mentioned factors have inevitably influenced on the formation of post-imperial scientific consciousness. This was manifested in the formation of different (often eclectic, polar) ideas about the art of words, in re-reading (often selective) of history of Ukrainian literature, in uneven – deeper or superficial – understanding of «white spots», in creating their own (often very subjective) literary canons, in not always motivated detracting or exaggeration of the role and importance of separate periods, schools, personalities, etc.

REFERENCES

1. Андрусів С.М. Модус національної ідентичності: Львівський текст 30-х років ХХ ст. Львів. Львівський національний університет імені Івана Франка. 2000. Тернопіль. Джура. 2000. 340 с.
2. Бойчук Б. Про літературну історіософію та бешкетування в літературі. *Критика*. 2002. Ч. 6. С. 32.
3. Бондар М. Українська література класичного періоду: рух крізь категорію художності. *Нова історія української літератури (теоретико-методологічні аспекти)*. Зб. К. Фенікс. 2005. С. 220-234.
4. Боротьба нового і старого чи витіснення національного? (Постмодернізм – український варіант сьогодні й завтра) [Учасники полілогу В. Дончик, Д. Дроздовський, П. Іванишин]. *Слово і час*. 2008. № 6. С. 16-35.
5. Гадамер Г.-Г. Істина і метод. Пер. з нім. К. Юніверс. 2000. Т. І. *Герменевтика І. Основи філософської герменевтики*. 464 с.
6. Денисюк І. Кілька міркувань щодо концепції нової української літератури (із приводу сучасного підручника). *Нова історія української літератури (теоретико-методологічні аспекти)*. Зб. К. Фенікс. 2005. С. 117-130.
7. Дзюба І. Метод – це насамперед розуміння. *Дзюба І.М. З криниці літ: У 3 т.* К. Вид. дім «Києво-Могилянська академія». 2006. Т. 2. С. 677-687.
8. Дончик В. Про історію літератури, якої досі не було. *Слово і час*. – 2002. – № 4. – С. 6-19.
9. Дончик В. Так хто ж реанімує ідеологізацію? *Літературна Україна*. 2007. 14 червня.
10. Дончик В.Г. «А ми ще є» («Берестечко» Ліни Костенко). *Дончик В.Г. З потоку літ і літпотоку*. К. ВД «Стилос». 2003. С. 400-408.

11. Жулинський М. Національна культура за умов формування нової суспільної солідарності в Україні. *Сучасність*. 1997. № 1. С. 65-70.
12. Зборовська Н. Сучасне українське літературознавство: локальний конфлікт в Інституті літератури чи порубіжна наукова дискусія? *Слово і час*. 2007. № 7. С. 3-11.
13. Іванишин В.П. Нариси з теорії літератури: навч. посіб. [упоряд. тексту П.В. Іванишина]. К. ВЦ «Академія». 2010. 256 с.
14. Іванишин П. Захист після захисту, або Новітній тип політичної цензури. *Літературна Україна*. 2007. 21 червня.
15. Іванишин П. Критерії художності: актуалізація базового поняття. *Українське літературознавство*. 2010. Вип. 69. С. 70-75.
16. Іванишин П. Літературознавство як кітч? [рец. на кн.] Гундорова Т. Кітч і Література. Травестії. К. Факт. 2008. 284 с. *Слово і час*. 2009. № 7. С. 76-86.
17. Квіт С. Основи герменевтики: Текст лекцій. К. б.в. 1999. 124 с.
18. Ключек Г. Проблема Григорія Грабовича: момент істини. *Дзеркало тижня*. 2003. 1 листопада.
19. Костенко Л. Гуманітарна аура нації, або Дефект головного дзеркала. К. Видавничий дім «KM Academia». 1999. 32 с.
20. Левчук Л. Західноєвропейська естетика ХХ століття. Навчальний посібник. К. Либідь. 1997. 224 с.
21. Моренець В. Голос у пустелі. *Слово і час*. 2006. № 4. С. 80-83.
22. Мороз Л. Триєдиність як основа універсалізму (національне – загальнолюдське – духове). *Нова історія української літератури (теоретико-методологічні аспекти)*. Зб. К. Фенікс. 2005. С. 86-101.
23. Наєнко М.К. Історія українського літературознавства і критики. навч. посіб. К. ВЦ «Академія». 2010. 520 с.
24. Павличко С. Методологічна ситуація в сучасному українському літературознавстві. *Павличко С. Теорія літератури*. Передм. Марії Зубрицької. К. Вид-во Соломії Павличко «Основи». 2002. С. 483-491.
25. Панченко В. Генітальна література, або Дурдом Софії Андрухович. Режим доступу: <http://litakcent.com/2008/01/10/volodymyr-panchenko-henitalna-literatura-abo-durdom-sofiji-andruhovych/>
26. Розумний М.М. Доктрина дії: Соціально-філософський концепт. Х. Майдан. 2009. 136 с.
27. Салига Т. Конфлікт світоглядів і поколінь чи наша «культурна війна»? *Іванишин П. Агон, або Перипетії одного захисту: монографія*. Дрогобич. Посвіт. 2015. С. 5-12.

28. Сенік Л. Роман опору. Український роман 20-х років: проблема національної ідентичності. Львів. Академічний експрес. 2002. 239 с.
29. Сивокінь Г.М. У вимірах сприймання. Теоретичні проблеми художньої літератури, її історії та функцій. К. Фенікс. 2006. 304 с.
30. Скупейко Л., Дончик В. «Слово і час»: сторінки українського літературознавства. *Слово і час*. 2002. №8. С. 8-10.
31. Слемон С., Тіффін Г. Постколоніальна критика. *Антологія світової літературно-критичної думки ХХ ст.* За ред. М.Зубрицької. Львів. Літопис. 1996. С. 536-539.
32. Татаркевич В. Історія шести понять: Мистецтво. Прекрасне. Форма. Творчість. Відтворництво. Естетичне переживання. Пер. з пол. В.Корнієнка. К. Юніверс. 2001. 368 с.
33. Фаулз Дж. Арістос. Вінниця. Тезис. 2003. 340 с.
34. Фізер І. Зустрічі чи зіткнення української філології із західними методологічними стратегіями. *Слово і час*. 2006. № 4. С. 5-10.
35. Фізер І.М. Американське літературознавство. Іст.-критич. Нарис. К. Вид. дім «Києво-Могилянська академія». 2006. 108 с.
36. Хоменко О. Любитипо-гарвардськи: типологія процесу. *Хоменко О. Есеї республіканської осені.* Тернопіль. Джура. 2011. С. 100-105.
37. Хороб С.І. На літературних теренах. Дослідження, статті, рецензії. Івано-Франківськ. ПНУ ім. В.Стефаника. 2006. 410 с.

Information about the author:

Ivanyshyn P. V.,

Doctor of Philology, Professor,

Head of the Department of Ukrainian Literature

and Theory of Literature,

Drohobych State Pedagogical University named after Ivan Franko

24, Shevchenko str., Drohobych, 82100, Ukraine

LINGOCULTUROLOGICAL ASPECT OF RESEARCHING OIKONYMS OF UKRAINE

Kotovych V. V., Fedurko M. Yu.

INTRODUCTION

The issue of interaction of language and culture is one of the central ones in linguistics, since language does not only form the culture but also develops itself in it. “The division of mankind into peoples and tribes, the difference between its languages and dialects are closely related, but at the same time, both are directly dependent on the third phenomenon, of much higher level – on the action of human spiritual power. The display of this power, which has been happening on the earth for millennia, is a supreme purpose of the whole movement of the spirit, an ultimate idea arising from the world-historical process, for exaltation and expansion of the inner being is the only thing that an individual has the right to regard as an imperishable property, and the nation is a true guaranty of the future development of new great personalities <...> Language is an organ of inner being, which with all the subtlest threads of its roots has accreted with the power of the national spirit, and the stronger the influence of the spirit on language is, the richer its development is”¹. This idea of William von Humboldt became one of the foundations of modern linguoculturology, and the latter became related to onomastics.

In addition to performing their direct functions, certain environmental objects also acquire a sign function, and are capable of carrying some additional meanings. The names calling these objects form interconnected secondary semiotic systems, which we call the codes of national culture². Code is a versatile way of displaying information during its storage, transmitting and processing in the form of a system of correspondences between message elements and signals that help to fix these elements³. Cultural code is a collection of signs and a system of rules with the help of which cultural information can be represented as a set of relevant symbols.

¹ Гумбольдт В. Избранные труды по языкознанию. Москва: ОАО ИГ «Прогресс», 2000. С. 28–29.

² Гудков Д. Б. Одиниці кодів культури: проблеми семантики. *Мова, свідомість, комунікація*. Москва: МАКС Пресс, 2004. Вип. 26. С. 39.

³ *Энциклопедия кибернетики*. Київ: Головна редакція УРЕ, 1973. Т. 1. С. 492.

It allows penetrating into the semantic level of culture, revealing the meaning encoded in the word. V. Krasnykh suggested comparing culture code with a net, which culture throws on the outside world and thus divides, categorises, structures, evaluates it⁴. In linguistics nowadays, where anthropocentrism is recognised as a key idea, and a linguistic personality is placed in the centre of culture and cultural tradition, the analysis of onomastic material in the aspect of interaction between language and culture, the researches on onyms as explicators of the linguocultural code are becoming more urgent.

1. Key aspects of the intersection of linguoculturology and onomastics

In science, as well as in all the spheres of human life, each period dictates certain requirements. Modern anthropocentrism, which actively forms a new scientific paradigm, stimulates the comprehension of language in the linguoculturological aspect. “Modern linguistics has received a social order for an integrated theory. Thus, many “paired” sciences emerged, ranging from linguogeography, which Leonid Bulakhovskiy spoke about in the 1960s, and ending with modern ones – psycholinguistics, sociolinguistics, ethnolinguistics, pragmalinguistics, gender linguistics, linguistic philosophy, linguoculturology”⁵. And in each of them its place is found not only by appellatives but also by onyms.

Linguoculturology as a science is a wide and multifaceted phenomenon. The material of its research is the national language in all its varieties and forms⁶. The roots of this field of knowledge are very deep, and at its origins stands the German scientist William von Humboldt with the anthropocentric theory of unity of the “spirit of the people”, his language and culture, together with the eminent Ukrainian linguist Olersandr Potebnia with the first in Slavic linguistics linguo-psychological and linguo-philosophical concepts (“the inner form of a word is the relation of the meaning of thought to consciousness: it shows how a person thinks of his own thought”)⁷.

Today, researchers are directly tracing the development of ideas of great thinkers through the society of neo-Humboldtians, through the representatives of Edward Sapir – Benjamin Whorf school, through

⁴ Красних В. В. Этнопсихолінгвістика і лінгвокультурологія : курс лекцій. Москва: Гнозис, 2002. С. 232.

⁵ Даниленко Л. І. Лінгвістика ХХ – початку ХХІ ст. у пошуках цілісної теорії взаємозв'язку мови, культури і мислення. *Мовознавство*. 2009. № 5. С. 10.

⁶ Кононенко В. І. Українська лінгвокультурологія. Київ: Вища школа, 2008. С. 22.

⁷ Потебня О. Естетика і поетика слова. Київ: Мистецтво, 1985. С. 218.

linguistic and cultural searches of philosophers, anthropologists, psychologists, linguists, culturologists at the end of the nineteenth century and at the beginning of the twentieth century and up until the mid-1990s, when linguoculturology made itself known.

Many famous Slavic linguists became creators or fervent supporters of linguoculturological researches: N. Arutiunova, Ye. Bartminskyi, A. Wierzbicka, V. Vorobiov, R. Grzegorzczkova, V. Krasnykh, V. Maslova, A. Pajdzynska, Yu. Stepanov, V. Teliya, M. Tolstoy, S. Tolstaya, V. Shaklein and others. An important contribution to the formation and development of Ukrainian linguoculturology was made by the Ukrainian scientists F. Batsevych, P. Hrytsenko, S. Yermolenko, V. Kononenko, M. Kocherhan, O. Levchenko, L. Matsko, O. Selivanova and many others.

Linguoculturology today is the epicentre, or at least a related direction of ethnoculturology, ethnopsychology, cognitive science, that is, of the sciences that study the manifestations of the national spirit, national consciousness in various aspects, and taking into account theoretical foundations of ethnology⁸. Since the subject of linguoculturology is a description of synchronously acting means and methods of interaction between language and culture, and its task is “a consideration of the phenomena of language and culture that determine each other, which involves primarily multidimensional issues, the possibility of different systematic approaches to solving linguistic issues”⁹, it cannot bypass onomastic researches. Unfortunately, “pure” culturologists did not often use “classical onomastics”, and, accordingly, onomatologists did not always pay attention to cultural phenomena and processes, the influence of extra-linguistic factors on the creation of a proper name. This was often used by amateurs, treating parallel researches in the field of onomastics and linguoculturology as a diversity of views. In fact, there is no alternative reading here: onomastics, the science of proper names, more often carries out its researches in terms of linguoculturology, the science which is “focused on the cultural factor in language and on the linguistic factor in man”¹⁰.

The tradition of studying proper names in the aspect of interaction between language and culture began to emerge in the late twentieth

⁸ Кононенко В. І. Українська лінгвокультурологія. Київ: Вища школа, 2008. С. 3.

⁹ Шаклейн В. М. Становление и развитие теории лингвокультурной ситуации в лингвокультурологических исследованиях. *Язык и культура*. Т. 2. Київ, 1998. С. 138.

¹⁰ Телия В. Н. Русская фразеология. Семантический, прагматический, лингвокультурологический аспекты. Москва: Язык русской культуры, 1996. С. 38.

century. The revitalisation of linguocultural investigations in onomastics dates back to the first decade of the twenty-first century: scientists elaborate theoretical and methodological foundations of this approach, propose and prove new terms, study and describe the specifics of the linguistic picture of the world modelled on the onomastic material¹¹. We can say that all onomatologists without exception emphasise the importance of such researches for “argumentation of statements, hypotheses and conclusions of historical, historical-cultural and ethnogenetic order¹²”, argue that “toponyms are monuments of material and spiritual culture”¹³, assure that “the character of proper names depends on the level of culture and public consciousness of people”¹⁴. At the same time, experts in linguoculturology emphasise that the interest in the origin of the name of the native settlement “lies in the desire to find their roots, the origins of spiritual culture.¹⁵” However, it has to be stated that in Ukrainian studies complex researches on onymous space in terms of linguoculturology are still very modest.

The reference to onyms as a source of linguocultural researches is natural, since socially the most important and stable quanta of linguistic and cultural information are encoded in the Dictionary of Proper Names <...> It is important to get rid of the subjective and selective approach to revealing ethno-cultural [linguocultural] possibilities of the noun, according to which single names, but not the whole system are determined cultural¹⁶. Therefore, when speaking about the linguoculturological study of onyms, one should appeal to their different classes – both more and less “culturally intensive”. It is difficult to create an unconditional hierarchy – to determine which class of onyms contains more linguocultural information and which less. In some groups of proper names, it seems to “lie on the surface” (microtoponyms, urbanonyms, ergonyms), in others it hides behind the deep layers of old ethnic languages and ethnocultures

¹¹ Васильева Т. Ю. Ойконимия Белорусского Поозерья в лингвокультурологическом аспекте: автореф. дис... канд. филол. наук : 10. 02. 02. Минск, 2014. С. 6.

¹² Худаш М. Л., Демчук М. О. Походження українських карпатських і прикарпатських назв населених пунктів (відантропонімі утворення). Київ: Наукова думка, 1991. С. 6.

¹³ Купчинський О. А. Найдавніші слов'янські топоніми України як джерело історико-географічних досліджень (Географічні назви на -ичі). Київ: Наукова думка, 1981. С. 4.

¹⁴ Бучко Г., Бучко Д. Історична та сучасна українська ономастика. Чернівці: Букрек, 2013. С. 384.

¹⁵ Кононенко В. І. Українська лінгвокультурологія. Київ: Вища школа, 2008. С. 72.

¹⁶ Колесник Н. Онімія української народної пісні. Чернівці: Технодрук, 2017. С. 69.

(hydronyms), around others it seems to create a linguistic and cultural aura (anthroponyms).

The key questions of the linguoculturological aspect of the analysis of proper names are the study and description of the toponymic picture of the world and the codes of culture, the explication of which will answer the question of how the culture of name forming is reproduced in language. The linguistic picture of the world is a scheme of perceiving reality, fixed in language and specific to each language community. We consider the metaphor “the linguistic picture of the world paints the environment in national tones” to be very apt.

V. Zhaivoronok, claiming that the world appears to man as he due to his development learns and masters it, defines three concepts: *the picture of the world*, *the conceptual picture of the world* and *the linguistic picture of the world*. The scientist treats the first picture as the one that “comes primarily from a person or an ethnic group and is the result of human perception, imagination, thinking processes and transformative activity¹⁷”; “the conceptual picture of the world is not only a system of concepts about the totality of environmental realia, but also a system of meanings embodied in these realia through the word-sign and the word-concept¹⁸”; finally, the linguistic picture of the world is “a mosaic-like field structure of interconnected linguistic units, which, through a complex system of phonetic phenomena, lexico-semantic and grammatical meanings, and also of stylistic characteristics, reflects a relatively objective state of things of the environment and the inner world of man, that is, in general the picture (model) of the world as it is¹⁹. Toponyms in the canvas of the linguistic picture are of particular importance because they are “specific types of encyclopedic national and cultural texts that store cultural and historical plots in their semantic memory, inscribed in modern social consciousness²⁰”.

Onomatologists-linguoculturologists have their own opinion about the linguistic picture of the world: “The linguistic picture of the world is an image of the world embodied in language. In language and through speech, people reproduce the world by the means of language, reflect its various components, processes and their relationships (imagined or real), that is, it

¹⁷ Жайворонок В. Н. Українська етнолінгвістика. Київ: Довіра, 2007. С. 9.

¹⁸ Там само, с. 11.

¹⁹ Там само, с. 15.

²⁰ Співак С. М. Власна назва в композиційно-смысловій структурі віршованих текстів американської поезії: комунікативно-когнітивний підхід : автореф. дис... канд. філол. наук: 10.02.04. Київ, 2004. 20 с.

is not simply a relation of reference or correlation, but a possibility to make the world spiritually alive. The surrounding world does not appear to be an object. This world is fundamentally subjective, “dismembered” (R. Kis) and re-integrated in a new continuity – in the contextuality of the world of language – in flashes and reflexes, in shadows and shades of the Ukrainian word, its “facets” are elucidated and defined (and not only named) by the ray of word²¹. Therefore, to name, according to H. Lukash, is also to “make it brighter” and “define”, “to make it spiritually alive”. Toponyms as linguistic signs reflect the historical and cultural background of the people; the toponymic vocabulary evokes a wide range of associations in the mind of the native speaker and creates a toponymic model of the world picture.

If contemporary Ukrainian onomatologists usually use the term *onymous / toponymic space*, and describing this space in the ethnolinguistic and partly in the linguoculturological aspect they prefer to talk about *the onymous fragment of the linguistic picture of the world, toponyms as elements of the linguistic picture of the world*, etc., then in Russian and Byelorussian onomastics the term *the toponymic picture of the world* is often used. Closest to the analysis of this question was S. Kupchynska in her article “*Toponimichna krayina svitu: teoretychnyi aspekt*”. The scientist, in particular, notes that all the terms (*the toponymic picture of the world* (according to L. Dmytriyeva), *the toponymic version of the picture of the world* (according to O. Berezovich), *the landscape (topographic) picture of the world* (according to M. Holomidova), etc.) mean the same – an integral part of the overall picture of the world with specific characteristics. Such, purely toponymic characteristics are space, time, topographical and regional peculiarities²².

The term *toponymic picture of the world* is actively used by T. Vasylyeva, who is investigating the oikonymy of Byelorussian Poozeriya in the linguoculturological aspect. For the researcher the toponymic picture of the world is a collection of all toponyms that function in language and objectify the content of the conceptual picture of the world. This approach made it possible to bring to the centre of the research

²¹ Лукаш Г. П. Картина світу як об’єкт вивчення лінгвокультурології. URL: http://ntsa-ifon-npu.at.ua/blog/kartina_svitu_jak_obekt_vivchennja_lingvokulturologiji/2010-11-15-186

²² Купчинська З. Топонімічна картина світу: теоретичний аспект. *Problemy jazyka, literatury a kultury*. 2 část. Olmouc, 2006. С. 563–570.

the issue of reproduction of valuable priorities and outlook peculiarities of a particular linguocultural community with the help of proper names²³.

Understanding culture as a set of key codes in which it is embodied involves considering the process of forming onyms as a particular type of encoding cultural senses. In this aspect, oikonyms of a particular region are the repository and explicator of cultural content transmitted by different codes. Identifying such content helps to create the whole picture of the mental sphere of the carriers of toponyms and to establish the specifics of the oikonymicon as a fragment of the linguistic picture of the world. At the same time, it is important to develop a methodology for the selection of cultural and historical information from the onomasticon of a particular people, as well as for a description and interpretation of this information.

A linguoculturological research often foresees linguistic modelling as a method of reconstruction of the toponymic picture of the world. For example, modelled semantic fields *mistseprozhyvannia* (*residence*) and *mistseznakhodzhennia* (*location*) form, correspondingly, coming-from-anthroponyms names with the fixation of information about the people who live there, and coming-from-appellatives formations indicating the ways of perceiving the place of settlement.

What concerns oikonyms, despite the fact that they have probably been the most thoroughly worked up in the etymological and structural-semantic aspects, there is currently no complex linguoculturological research on the system of names for human-populated objects in Ukrainian linguistics. And this is due, as we believe, to subjective and objective factors. Subjectivism, apparently, consisted in the fact that the linguoculturological investigation of the Ukrainian oikonymic space was still “out of time”. The onomastic researches which started last century in the field of studying the oikonymy of Ukraine were aimed at a lexical-semantic, structural-word-forming and etymological investigation of settlement names and were to be crowned with the publication of a complete historical-etymological dictionary of settlements names of our state. Such a dictionary is indispensable, but it is still in process, and its forerunners have become regional dictionaries of oikonyms, narrower or wider dictionaries of Ukrainian toponyms.

Objective factors are, first of all, the line between real and folk etymology, which is important not to cross when researching the oikonym in the linguocultural aspect. As V. Kononenko rightly emphasises, the

²³ Васильева Т. Ю. Ойконимия Белорусского Поозерья в лингвокультуро-логическом аспекте : автореф. дис... канд. филол. наук: 10. 02. 02. Минск, 2014. С. 6.

awareness of the inner form of the word is conditioned by the ability of the speaker to perceive words as a living organism, something secret, and revealing their meaning is not only interesting but also necessary for self-enrichment. Oikonyms attract the attention of residents of cities and villages. It is known that *Lviv* was named after the son of Prince Danylo Halytskyi *Lev*, and the name *Kyiv* is usually associated with the name of its founder, *Kyi*. But the population often offers its own interpretation of the origin of geographical names, far enough from scientific researches²⁴. M. Khudash repeatedly spoke about the harm the so-called folk etymology did to science, emphasising on “the need for appropriate reaction by scientists-onomatologists to the appearance of amateurish etymologies of oikonyms based on imaginary folk-etymological inventions that deceive readers who know nothing about onomastics²⁵. It is also important to remember A. Biletskyi’s warning which consists in the fact that the lack of chronological, geographical, linguistic and cultural-historical definitions, or the lack of attention to them, deprives onomastic researches of scientific value²⁶. Therefore, the linguoculturological study of oikonyms should be aimed at selecting what does not contradict linguistic laws and at the same time derives from the traditions of culture of national name formation.

Secondly, the analysis of language in terms of its cultural function implies a reference to the text as a cultural and artistic, cultural and historical, national and cultural phenomenon. The oikonym when linguoculturologically worked up must be read itself as a text – encyclopedic, embodied mainly in one lexeme, but filled with significant linguistic, cultural, historical, geographical, ethnographic, encyclopedic and other information.

And thirdly, the basic concept of the theory of human-centrism is the picture of the world (conceptual and linguistic). The oikonymic system exists in the minds of native speakers as an organised fragment of the linguistic picture of the world. The conceptual picture, which can be widely modelled when analysing the concepts of *village*, *town*, *small homeland*, *Motherland*, etc., has a limited field of expression (interpretation) at the level of oikonymy. Actually, we restrict this field of interpretation with the help of onomastic researches. For, on the one hand,

²⁴ Кононенко В. І. Українська лінгвокультурологія. Київ: Вища школа, 2008. С. 71–72.

²⁵ Худаш М. Л., Демчук М. О. Походження українських карпатських і прикарпатських назв населених пунктів (відантропонімі утворення). Київ: Наукова думка, 1991. С. 6–7.

²⁶ Білецький А. О. Основы этимологических исследований ономастического материала. *Вибрані праці*. Київ: Видавничий дім Дмитра Бурого, 2012. С. 235.

so many oikonyms – so many concepts if you understand the concept as “an object from the world “Ideal”, which has a name and reflects certain culturally predetermined ideas of man about the world “Reality”²⁷. On the other hand, the oikonymic model, the word-forming structure, the semantics of the etymon have already thrown their “net” on the oikonym; and that mental image that can be outlined, at least when analysing microtoponyms, in linguoculturological researches on oikonymic material is restrained by that “net” which is trying to transform imaginary information (myths, legends, folk stories) into real, scientific one.

2. Research on the oikonymicon in ethno-linguistic, linguocognitive and linguoculturological aspects

When building culture, the word is a brick, but the proper name, in particular, preserves the origins of linguistic culture, embodying a segment of information directed to the communicator into stiff form²⁸. Today, according to approximate estimates of researchers, there are more than four hundred definitions of culture in science. The American scientists, Alfred Louis Kroeber and Clyde K. Kluckhohn, grouped them into six large groups: descriptive, historical, normative, psychological, structural, genetic. From among many we will choose the shortest and the most capacitive of Alfred Kroeber: “Culture is the fullness of the activity of a social person.²⁹” It is a social person who is at the centre of the scientific paradigm. Anthropocentrism of modern linguistics determines the special status of proper names in the lexical space, and the names of inhabited and named objects – cities, urban settlements, villages – in the onomastic space. “A name is an impulse of culture since it leads a person into the sign space, but it also results from it as its meanings grow in the expanses of culture, are kept and controlled by it (it is these features that make the name one of the most important indicators of the type of culture)³⁰”.

Oikonyms, like any proper names, are “younger than common names.³¹” In a row of other nomina propria (proper names), oikonyms occupy a “middle place by age”: they are younger, as a rule, from

²⁷ Вежбицкая А. Язык. Культура. Познание. Москва: Русские словари, 1996. С. 90.

²⁸ Антонюк О. В. Ім'я корабля – породження людської історії і культури. *Питання сучасної ономастики*. Дніпропетровськ, 1997. С. 8.

²⁹ Матвеева Л. Л. Культурологія. Київ: Либідь, 2015. С. 18–23.

³⁰ Топоров В. Имя как фактор культуры. URL: http://www.gumer.info/bibliotek_Buks/Linguist/topor/name.php].

³¹ Бучко Г., Бучко Д. Історична та сучасна українська ономастика. Чернівці: «Букрек», 2013. С. 198.

anthroponyms, hydronyms, etc., and older than ergonyms, urbanonyms, and others. Today, it is important to “see that cultural background which stands behind the onomastic units and allows relating surface structures of the onym with their deep essence, that is, with the culture³²”.

Polish researchers have determined the tendency of studying onyms from the point of view of culturology using the term *onomastyka kulturowa*. Ewa Rzetelska-Feleszko notes that such a definition was introduced into the scientific circulation in 2004 by Robert Mrozyk in the context of literary, sociolinguistic, historical or comparative onomastics, as an analogue to the term *lingwistyka kulturowa* established in Polish linguistics; she predicts new culturological onomastic researches a perspective future.

The scientist interprets culturological onomastics as one of the directions of culturological linguistics and agrees with Jerzy Kuryłowycz’s opinion that in the process of communication the proper name, except identifying, can perform additional functions: expressive, symbolic, evaluative, the function of influence, etc.

The researches on culturological onomastics include, firstly, the search for such naming motives that reflect material and spiritual culture and transform it into separate names or into a system of names; secondly, revealing in the onym additional information despite the etymological significance which is based on axiological, historical, religious, social, civilisational facts; thirdly, the analysis of the name change, especially the change that occurs at the function level (for example, a neutral > an expressive, symbolic, political function). The investigations carried out in this way give grounds to interpret culturological onomastics as one of the directions of culturological linguistics³³. Czesław Kosyl defended a similar opinion in the 1970s: “I am primarily interested in oikononyms as a source of information about the area, and therefore in its physiographic conditions, the conditions of history and inhabitants. In this approach, their genesis and extrinsic motivation are examined first.³⁴”

“The study of onomasticons is always socially oriented, taking into account the whole set of extralingual parameters,” emphasises

³² Маслова В. А. Ономастика сквозь призму лингвокультурологии. *Региональная ономастика: проблемы и перспективы исследования*. Витебск: ВГУ имени П. М. Машерова, 2018. С. 28.

³³ Rzetelska-Feleszko E. Nowe nazwy własne – nowe tendencje badawcze. Kraków : Wydawnictwo PANDIT, 2007. S. 57–59.

³⁴ Kosyl Cz. Nazwy miejscowe dawnego województwa Lubelskiego. *Prace onomastyczne*. 27. Wrocław etc., 1978. S. 10.

A. Mezenko³⁵. The linguistic and cultural information encoded in the settlement name is very closely intertwined: sometimes linguistics becomes the key to knowledge of culture, at other times culture gives impetus to decoding language laws of naming. Therefore, we are talking about peculiar linguocultural codes, the explication of which in oikonyms invariably touches on lexico-semantic groups of appellatives and different classes of onyms.

The study of oikonyms is only a fraction of the onomastic work. However, just as it is impossible to talk about oikonyms today without touching other classes of onyms, we cannot speak about the analysis of names of settlements only in a linguistic (onomastic) manner.

Etymological, lexical-semantic and structural-word-forming directions have always been the most important ones of the linguistic analysis of oikonymic material. Each of them had their zealous supporters and partial apologists who, in general, did not deny but complemented each other.

“The procedure for etymologising the onym material,” notes S. Verbych, “is simple on the one hand, and complicated on the other. Its simplicity is that the process of determining the origin of proper names is based on the following basic principles: 1) determining the word-forming model (type) of the name; 2) clarifying the forming appellative (mainly each proper name is secondary to the identical general one); 3) revealing the semantic motivation of the onym, which often necessitates the etymologisation of the appellative itself³⁶”. Here we allow ourselves to add the fourth principle in view of etymologising the actual oikonymic material: discovering the basic onym (the oikonym comes often from anthroponyms, hydronyms, microtoponyms, oikonyms, etc.). And S. Verbych says: “The complexity is specified by the need for an individual approach to the analysis of each name, which must be studied on a broad background of similar formations, taking into account all its variants, considering in detail phonetic regularities of the structure and features of its word formation. <...> This means that etymological-onomastic researches must be complex, that is, based on both linguistic facts and data of material culture and historical sources. At the same time, the scientist took A. Biletskyi’s words as the epigraph to the cited work: “The etymological analysis of the onomasticon should be started with the

³⁵ Мезенко А. М. Именослов Белорусского Поозерья в кругу ономастических исследований: проблемное поле, подходы, перспективы. *Региональная ономастика : проблемы и перспективы исследования*. Витебск: ВГУ имени П. М. Машерова, 2016. С. 29.

³⁶ Вербич С. Наукове й ненаукове в етимології онімної лексики. *Вісник НАН України*. 2010. № 2. С. 50–51.

word-formation analysis”³⁷, and we are not tired of repeating again after Yu. Karpenko: “The key to the history of toponymy lies in the word formation, not in the semantics of geographical names³⁸”, although semantics cannot be neglected either, since it is the semantic analogies and the lack of attention that often generate false versions.

In Ukraine, the onomastic searches of the late twentieth century had a very important purpose: to contribute to the creation of the Slavic Onomastic Atlas (the idea was born in 1958 at the IV International Congress of Slavists in Moscow; a subcommittee for its establishment was created in 1959 at the International Slavic Onomastic Conference in Krakow), to compile and publish the Onomastic Atlas of Ukraine and the Ukrainian Toponymic Dictionary. The process of carrying out such work and the reasons for its slow progress have been discussed at numerous meetings, conferences and seminars. And while the so-called classic work is continuing – onomastics of the early twenty-first century is confidently occupying new scientific lacunae.

Researches on toponymy in ethno-linguistic, linguocognitive, linguoculturological aspects have become such lacunae. Each of these directions of the research has its own regular specifics.

Ethnolinguistic onomastics has been the most deeply developed, if not created, by representatives of the Russian scientific school. From the cohort of many, we will name only a few, without exaggeration, significant names like E. Berezovich, A. Gerd, A. Matveyev, M. Tolstoy, S. Tolstaya, V. Toporov and one specific feature: ethnolinguistic researches on onomastics are concentrated, which is quite logical, on toponymy in general, and even more correctly – on microtoponymy. “Referring to toponymy as a material for an ethnolinguistic research seems quite natural. This layer of spiritual culture of the people which is little studied in the mentioned aspect encodes information about the environment, and the perception of space, without a doubt, is one of the most important components of the national model of the world”³⁹. In Ukraine, ethnolinguistic consideration of onomastic problems is strongly encouraged by the ideas of V. Zhaivoronok, which are fruitfully being developed by contemporary researchers and interpreters of microtoponymy, although the formation of the Ukrainian ethnolinguistic onomastics is not yet discussed.

³⁷ Там само, с. 50.

³⁸ Карпенко Ю. О. Топонімія Буковини. Київ: Наукова думка, 1973. С. 43.

³⁹ Березович Е.Л. Топонимия Русского Севера: Этнолингвистические исследования. Екатеринбург: Изд-во Урал. ун-та, 1998. С. 7.

Cognitive onomastics came to Ukrainian linguistics thanks to O. Karpenko. A thorough research of the scientist gave impetus to the active search in this direction of representatives, first of all, of the Odesa Onomastic School. The scientist herself, grouping onymous concepts by type of denotation, singled out nine frames – anthroponymic, toponymic, theonomic, ergonymous, zoonymous, cosmonymous, chrononymous, chrematonymous and ideonymous. All the frames, in turn, are divided into smaller unities – subframes, slots or domains. There are five domains in the toponymic frame: oikonymy, hydronymy, oronymy, choronymy and microtoponymy⁴⁰.

Crystallising the structure of the individual toponymic frame, the researcher notes that “performers of roles of the toponymic frame are proper geographical names”⁴¹. Relations between geographical names are understood by native speakers by: 1) territory (objects, name representatives, they are adjacent, close, distant, belong to one or different ethnic territories); 2) sizes (very large, large, smaller, very small); 3) the type of objects (oikonyms, hydronyms, oronyms, choronyms, microtoponyms); 4) knowledge that is often associated with symbolism; 5) linguistic form (names: similar – dissimilar, transparent – opaque, one-structured – multi-structured, distinctly native – distinctly foreign).

The basis of the first, closest circle of the individual toponymic frame is the toponyms (mainly oikonyms) of the small homeland: the name of the native settlement; what has become closest in the process of cognising the world, travelling and resettlement; what is of particular importance, symbolising the great Motherland; what becomes a family heirloom, a memory. The second circle is a mental reflection of what onomatologists call a toponymic system. “Every toponymic system exists first of all in the consciousness of a particular person, but the consciousness of a person cannot fix all the onomastic spaces of speech, it reflects only fragments which are separate in a spatial and quantitative relation. Such sets of toponyms, reflected in the minds of native speakers, are the toponymicon of the language personality”⁴².

The second circle gradually and unobtrusively, without any mental complications, goes into the third – ethnic one (linguo-ethnic, the circle of

⁴⁰ Карпенко О. Проблематика когнітивної ономастики. Одеса: Астропринт, 2006. С. 7–8.

⁴¹ Там само, с. 148.

⁴² Дмитриева Л.М. Онтологическое и ментальное бытие топонимической системы: На материале русской топонимии Алтая. Барнаул: Изд-во Алтайского гос. ун-та, 2002. С. 49.

the great Motherland, home country). The fourth circle of the individual toponymic frame is the names of foreign countries; the fifth one – invented proper names, and finally the sixth circle – those proper geographical names which a specific representative of the mental vocabulary does not know.

These circles, as O. Karpenko points out, are quite relative, because everything is conditioned by the degree of knowledge and strength of entry into the mental lexicon. After all, the distribution of circles of the individual toponymic frame is also individual and subject not only to an objective situation, but also to emotions⁴³.

The study of oikonymic material from the position of linguoculturology today has the most supporters among scientists of Vitebsk and Smolensk scientific schools, that is, of the Russian-Belorussian border who are increasingly talking about the oikonym as an encyclopedic linguocultural code. I. Koroliova states: “Geographical names are an integral part of the general linguistic system; their origin and development are conditioned by common linguistic regularities. At the same time, the process of naming any geographical objects is not purely linguistic and does not simply mean marking. Toponyms contain in their bases significant and important information from various informational spheres: linguistic, historical, social, culturological, ethnographic, etc.”⁴⁴

What are the specifics of the linguoculturological study of onomastic material in general and of oikonoms in particular? How legitimate is the study of oikonoms in the linguoculturological aspect?

First of all, we want to emphasise the position: if we are talking about the linguoculturological aspect of the study of oikonymic material, we should consider the linguoculturological aspect in onomastics, and not talk about linguoculturological onomastics. In this regard, the well-known linguoculturological scientist V. Maslova notes: “The results of linguoculturological researches are beginning to be used also in onomastics, although it is too early to speak about the formation of linguoculturological onomastics”⁴⁵. We will add: early and hardly needed. Especially when considering oikonoms. Linguoculturology cannot replace the linguistic grounding of proper names. It points to cultural foundations

⁴³ Карпенко О. Проблематика когнітивної ономастики. Одеса: Астропринт, 2006. С. 171–194.

⁴⁴ Королева И. А. Языковые и культурные контакты в русско-белорусском приграничье. *Актуальные проблемы приграничных районов Беларуси и Российской Федерации*. Витебск, 2011. С. 32.

⁴⁵ Маслова В. А. Ономастика сквозь призму лингвокультурологии. *Региональная ономастика: проблемы и перспективы исследования*. Витебск: ВГУ имени П. М. Машерова, 2018. С. 29.

and directs theoretical linguistic researches into the plane of human-centric, national and spiritual.

The principles of linguoculturological analysis of onomastic units, proposed by V. Maslova, deserve special attention. At first, the researcher suggests drawing a clear line between linguoculturological and linguistic regional geographic researches. Linguistic regional geography is particularly active in studying non-equivalent vocabulary for marking cultural and natural objects of a country whose language is being learned as a foreign one. Linguoculturology examines implicit cultural and national properties of the onym. Hence the discursive approach to the analysis of the onym. One of the variants of this approach is a conceptual one, which allows following the interaction of culture, linguistic consciousness and an onomastic unit.

Analysing the names of cities in the Vitebsk region, the researcher proposes to consider them as a concept value, which is reconstructed according to the scheme: the nucleus, the periphery (near and far) and the interpretive (figurative) zone. In the core of the field there is value, that is, the name of the value concept; factual information (historical, geographical, linguistic) is stored in the near periphery; in the far periphery there are culturally significant traits that are linked to the value priorities of the regional society, to the stereotypes and images of regional linguistic consciousness (senses as a result of human cognitive activity; a culturally loaded cognitive structure); in the interpretive zone (the figurative part) are fixed various poetic images of the city, created with the help of tropes, connotations, metaphors, games with internal form⁴⁶.

The linguoculturological aspect of onomastic researches involves studying the national and cultural background on which proper names emerge and their systems are developed⁴⁷, demonstrating the connection of the process of name formation with ethnic consciousness, national mentality and culture. Onomastic investigations, conducted in a cultural way, help to study the ways of migration of individual ethnic groups, identify the places of their former existence, determine linguistic and cultural contacts of peoples.

Oikonyms reflect the unique perception of reality by a people, concentrating national and cultural information about society. The nominator is at the centre of created onyms, and the objects named by him form the unique toponymic picture of the world.

The linguoculturological aspect of studying toponymy of a particular region foresees the analysis of the influence of extralingual factors on the formation of toponymy; foresees also the determining of the place and importance of the cultural and historical component in the naming of

⁴⁶ Там само, с. 29–30.

⁴⁷ Дамбусв И. А. Ойконимия Циркумбайкальского региона : лингвокультурологический аспект : автореф. дис... канд. филол. наук : 10.02.22. Улан-Удэ, 2004. С. 6.

toponyms; and interpretation of semantics of the toponym as a reflection of the nominator's culture.

CONCLUSIONS

The anthropocentric paradigm drawn up at the end of the twentieth century differs from the previous ones (comparative-historical and system-structural) by the transfer of research interests from the object of cognition to the subject – the person who speaks⁴⁸, and in the perspective of onomastic researches – to the person who names. Such naming has always been conscious and never accidental. It conceals the nominator's ethnic, national, social, cultural identity, his way of thinking, and the principle of creating the proper name.

The lexico-semantic, structurally-word-forming, etymological aspect of studying the oikonymicon has become a good basis for linguoculturological investigations. A person names a geographical object, basing himself on the name forming traditions of his time and previous eras. Spiritual and material culture of the name-giver, ways of interaction between man and nature, peculiarities of perception and comprehension of the surrounding reality, migration and colonisation processes, awareness of his responsibility for the inhabited and named object are the main aspects of the study of the oikonymicon through the prism of anthropocentrism.

Each oikonym should be regarded as an encyclopedic linguocultural code whose encoding occurred when this word was born, and explication carries linguistic, cultural, historical, geographical, ethnographic, often figurative, metaphorical information.

Linguoculturological researches are determined not only by the consideration of linguistic units, but also by the disclosure of their meanings, shades, connotations and associations, and this takes into account information of an encyclopedic nature and defines clear principles for the selection of such information. The methodology for identifying linguocultural information in oikonymy should be based on the analysis of the name of the inhabited object as a linguistic and cultural sign of the onomastic code representation.

SUMMARY

The author has outlined the principles of linguoculturological working-out of Ukrainian oikonyms. It has been stated that the analysis of the onomasticon in the linguoculturological aspect is natural, because it encodes the most important and stable quanta of ethno-cultural information.

⁴⁸ Мезенко А.М. Именослов Белорусского Поозерья в кругу ономастических исследований. Региональная ономастика : проблемы и перспективы исследования. Витебск: ВГУ имени П. М. Машерова, 2016. С. 28.

It has been emphasised that today scientists while conducting researches in the linguistic and cultural perspective, appeal to different classes of onyms. It is almost impossible to create an unconditional hierarchy by determining where there is more linguoculturological information and where there is less. In some groups of proper names, it seems to “lie on the surface” (microtoponyms, urbanonyms, ergonyms), in others it hides behind the deep layers of old ethnic languages and ethnocultures (hydronyms), creating a multi-vector linguocultural aura (anthroponyms) around others.

It has been proved that the lexical-semantic, structurally-word-forming, etymological aspect of studying the oikonymicon has become a good foundation for the present ethno-linguistic, linguocognitive and linguoculturological investigations. Spiritual and material culture of the name-giver, ways of interaction between man and nature, peculiarities of perception and comprehension of the surrounding reality, migration and colonisation processes, awareness of their responsibility for the inhabited and named object are the main facets of the linguoculturological study of oikonyms through the prism of anthropocentrism.

REFERENCES

1. Антонюк О. В. Ім'я корабля – породження людської історії і культури. *Питання сучасної ономастики*. Дніпропетровськ, 1997. 235 с.
2. Березович Е. Л. Топонимия Русского Севера: Этнолингвистические исследования. Екатеринбург: Изд-во Урал. ун-та, 1998. 338 с.
3. Білецький А. О. Основы этимологических исследований ономастического материала. *Вибрані праці*. Київ: Видавничий дім Дмитра Бураго, 2012. 791 с.
4. Бучко Г., Бучко Д. Історична та сучасна українська ономастика. Чернівці: Букрек, 2013. 456 с.
5. Васильева Т. Ю. Ойконимия Белорусского Поозерья в лингвокультурологическом аспекте: автореф. дис... канд. филол. наук 10. 02. 02. Минск, 2014. 18 с.
6. Вежбицкая А. Язык. Культура. Познание. Москва: Русские словари, 1996. 416 с.
7. Вербич С. Наукове й ненаукове в етимології онімної лексики. *Вісник НАН України*. 2010. № 2. С. 50–68.
8. Гудков Д. Б. Одиниці кодів культури: проблеми семантики. *Мова, свідомість, комунікація*. Москва: МАКС Пресс, 2004. Вип. 26. С. 39–50.
9. Гумбольдт В. Избранные труды по языкознанию. Москва: Прогресс, 2000. 400 с.

10. Дамбуєв І. А. Ойконимия Циркумбайкальского региона: лингвокультурологический аспект: автореф. дис... канд. филол. наук: 10.02.22. Улан-Удэ, 2004. 20 с.
11. Даниленко Л. І. Лінгвістика ХХ – початку ХХІ ст. у пошуках цілісної теорії взаємозв'язку мови, культури і мислення. *Мовознавство*. 2009. № 5. С. 3–11.
12. Дмитриева Л.М. Онтологическое и ментальное бытие топонимической системы: На материале русской топонимии Алтая. Барнаул: Изд-во Алтайского гос. ун-та, 2002. 253 с.
13. Жайворонок В. Н. Українська етнолінгвістика. Київ: Довіра, 2007. 262 с.
14. Енциклопедія кібернетики. Київ: Головна редакція УРЕ, 1973. Т. 1. 584 с.
15. Карпенко О. Проблематика когнітивної ономастики. Одеса: Астропринт, 2006. 325 с.
16. Карпенко Ю. О. Топонімія Буковини. Київ : Наукова думка, 1973. 238 с.
17. Кононенко В. Українська лінгвокультурологія. Київ: Вища школа, 2008. 337 с.
18. Колесник Н. Онімія української народної пісні. Чернівці: Технодрук, 2017. 368 с.
19. Королева І. А. Языковые и культурные контакты в русско-белорусском приграничье. *Актуальные проблемы приграничных районов Беларуси и Российской Федерации*. Витебск, 2011. С. 261–264.
20. Красних В. В. Этнопсихолінгвістика и лінгвокультурологія. Москва: Гнозис, 2002. 284 с.
21. Купчинська З. Топонімічна картина світу: теоретичний аспект. *Problemy jazyka, literatury a kultury*. 2 část. Olmouc, 2006. С. 563–570.
22. Купчинський О. А. Найдавніші слов'янські топоніми України як джерело історико-географічних досліджень (Географічні назви на -ичі). Київ: Наукова думка, 1981. 252 с.
23. Лукаш Г. П. Картина світу як об'єкт вивчення лінгвокультурології. URL: http://ntsaiфонпу.at.ua/blog/kartina_svitu_jak_obekt_vivchennja_lingvokulturologiji/2010-11-15-186
24. Маслова В. А. Ономастика сквозь призму лінгвокультурології. *Региональная ономастика: проблемы и перспективы исследования*. Витебск: ВГУ имени П. М. Машерова, 2018. С. 27–31.
25. Матвеева Л. Л. Культурологія. Київ: Либідь, 2015. 512 с.
26. Мезенко А. М. Именослов Белорусского Поозерья в кругу ономастических исследований. *Региональная ономастика: проблемы*

и перспективы исследования. Витебск: ВГУ имени П. М. Машерова, 2016. С. 27–30.

27. Потебня О. Эстетика і поетика слова. Київ: Мистецтво, 1985. 301 с.

28. Співак С. М. Власна назва в композиційно-смісловій структурі віршованих текстів американської поезії: комунікативно-когнітивний підхід: автореф. дис... канд. філол. наук : 10.02.04. Київ, 2004. 20 с.

29. Телия В. Русская фразеология. Семантический, прагматический, лингвокультурологический аспекты. Москва: Язык русской культуры, 1996. 288 с.

30. Топоров В. Имя как фактор культуры. URL: http://www.gumer.info/bibliotek_Vuks/Linguist/topor/name.php].

31. Худаш М. Л., Демчук М. О. Походження українських карпатських і прикарпатських назв населених пунктів (відантропонімі утворення). Київ: Наукова думка, 1991. 268 с.

32. Шаклеин В. М. Становление и развитие теории лингвокультурной ситуации. *Язык и культура*. Т. 2. Київ, 1998. С. 138–184.

33. Kosyl Cz. Nazwy miejscowe dawnego województwa Lubelskiego. *Prace onomastyczne*. 27. Wrocław etc., 1978. S.10.

34. Rzetelska-Feleszko E. Nowe nazwy własne – nowe tendencje badawcze. Kraków: Wydawnictwo PANDIT, 2007. 627 s.

Information about the authors:

Kotowych V. V.,

Candidate of Philological Sciences,
Associate Professor at the Department Philological Disciplines
and Methods of Their Teaching in Primary School,
Ivan Franko Drohobych State Pedagogical University
24, Ivan Franko str., Drohobych, 82100, Ukraine

Fedurko M. Yu.,

Doctor of Philological Sciences, Professor,
Head of the Department Philological Disciplines
and Methods of Their Teaching in Primary School,
Ivan Franko Drohobych State Pedagogical University
64/17, Strybska str., Drohobych, 82100, Ukraine

THE PRINCIPLES OF WORD-BUILDING PARADIGMATIC SYSTEMATIZATION OF DEVERBATIVES IN THE UKRAINIAN LANGUAGE

Kushlyk O. P.

INTRODUCTION

The stem-centric direction of development of derivatology is becoming increasingly popular in the Ukrainian linguistic studies. It provides a substantial and systematic study of many issues which are impossible to solve using the formanto-centric approach. Characteristic for the stem-centric approach based on the word-building stem as a typological factor allows us to predict formation of the derivative units of a certain linguistic status denoting the part of speech, to determine the continuum of their word-formation meanings, to determine the inventory of word-formation means for explication of these meanings, to determine the influence of the linguistic and extra-linguistic constituents on the derivational capabilities.

An important step in this research is to define the word-building potential of the verb as the most complex morphological class of words with the most extensive system of grammatical categories, as the main class of feature words, as the “most indicative type”¹ of predicates, as an organizational center of semantically elementary sentence, as a carrier of semantic-syntactic valency with its imminent prognostic function regarding the filling of certain open positions around it with non-predicative nouns, as representative of “the greatest polysemanticity among independent parts of the language”² with a high degree of “semantic renewal and expansion of the semantic volume”³.

As an object of study in Ukrainian derivatology, the verb was researched two main aspects:

¹ Городенська К. Дієслово // Іван Вихованець, Катерина Городенська. Теоретична морфологія української мови. Київ : Пульсари, 2004. С. 217.

² Соколова С. О. Префіксальний словотвір дієслів у сучасній українській мові : монографія. К. : Наукова думка, 2003. С. 7.

³ Шумейкіна А. В. Багатозначність дієслів конкретної фізичної дії в сучасній українській літературній мові : автореф. дис. ... канд. філол. наук : 10.02.01. Київ, 2007. С. 3.

1) the derivation of different part-of-speech classes of words and non-part-of-speech units;

2) as a word-forming base for units of other part-of-speech classes.

The first approach made it possible to establish the historical (diachronic) and synchronous derivation of verbs from nouns, adjectives, numerals, pronouns, verbs and onomatop words, determination of sets of word-building affixes that united with these part-of-speech and non-part-of-speech units, according to which we differentiate ways of forming derivative verbs in the Ukrainian literary language. Depending on the morphological belonging of the stems, we distinguish the verbs motivated by nouns, pronouns, adjectives, numerals, other verbs and interjections⁴. This approach supplied the theoretical basis for realization of the second approach, which allowed the scholars to examine the use of verbs of different morphological origin as derivative for forming nouns, adjectives and verbs⁵. The shift of attention from the word-forming affix (formant) to

⁴ Юрчук Л. А. Питання суфіксального словотворення дієслів у сучасній українській мові. Київ : Вид-во АН УРСР, 1959. 100 с.; Юрчук Л. А. Суфіксальний дієслівний словотвір // Словотвір сучасної української літературної мови. Київ : Наукова думка, 1979. С. 171–210; Возний Т. М. Словотвір дієслів в українській мові у порівнянні з російською та білоруською. Львів : Вища школа, 1981. 187 с.; Русанівський В. М. Структура українського дієслова. Київ : Наукова думка, 1971. С. 251–280; Городенська К. Г. Префіксально-суфіксальний словотвір // Словотвір сучасної української літературної мови. Київ : Наукова думка, 1979. С. 306–313; Городенська К. Г. Структура відіменних дієслів // К. Г. Городенська, М. В. Кравченко. Словотвірна структура слова (відіменні деривати). Київ : Наукова думка, 1981. С. 20–108; Карпіловська Є. А. Словотворча і семантична структура звуконаслі-дувальних дієслів у сучасній українській мові. *Українське мовознавство*. 1985. Вип. 13. С. 45–50; Лагута Т. М. Семантико-типологічна характеристика відсубстантивних дієслів сучасної української мови : автореф. дис. ... канд. філол. наук : 10.02.01. Херсон, 2003. 20 с.; Сорочан О. В. Лексико-семантичні групи відприкметникових дієслів (семантичний та функціональний аспекти) : автореф. дис. ... канд. філол. наук : 10.02.01. Київ, 2005. 18 с.; Бабакова О. В. Семантична структура та функціонування дієслів звучання : автореф. дис. ... канд. філол. наук : 10.02.01. Запоріжжя, 2007. 20 с.

⁵ Родніна Л. О. Суфіксальний словотвір іменників // Словотвір сучасної української літературної мови. Київ : Наукова думка, 1979. С. 57–775; Третєвич Л. М. Українські віддієслівні іменники з нульовим суфіксом. *Мовознавство*. 1977. № 6. С. 61–68; Третєвич Л. М. Про словотвірну семантику віддієслівних іменників з нульовими суфіксами в сучасній українській мові // Словотвірна семантика східнослов'янських мов : [зб. статей / відп. ред. М. А. Жовтобрюх]. Київ : Наукова думка, 1983. С. 120–128; Пінчук О. Ф. Словотвірна структура віддієслівних іменників сучасної української літературної мови // Морфологічна будова сучасної української мови. Київ : Наукова думка, 1975. С. 35–83; Грищенко А. П. Суфіксальний словотвір прикметників в українській мові // Словотвір сучасної української літературної мови. Київ : Наукова думка, 1979. С. 126–129, 134–138; Русанівський В. М. Префіксальний словотвір // Словотвір сучасної української літературної мови. Київ : Наукова думка, 1979. С. 235–237; Соколова С. О. Префіксальний словотвір дієслів у сучасній українській мові : монографія. Київ : Наукова думка, 2003. 283 с.

the verbal stem was determined by the general tendency towards developing the stem-centric direction in theoretical derivatology.

1. The review of literature

There are already some publications in the Ukrainian linguistic studies dealing with general linguistic problems and more specifically within the verbal plane, which made an important contribution to the formation of the stem-centric approach of the development of derivatology and, therefore, one of the tasks of the stem-centric approach is to establish a semantic continuum formed from the meanings of words-derivatives and determine the complex of explicators of these meanings which correlates with the onomaseological approach in the study of word-formation units, and in the development of functional derivatology as a field of functional linguistics.

The generative capacity of adjectives⁶ and nouns⁷ has already been analyzed on the principles of paradigmatic approach, worked out by V. Hreshchuk, which is adequate to the stem-centric aspect of the study of word-formation phenomena, the necessity of which was frequently emphasized by I. Kovalyk⁸. The verb as the central lexical-grammatical category of words has not been ignored by the scholars either: the typical word-building paradigms of the verbs of some lexico-semantic groups have been singled out, among all the specific physical action denoting creation⁹ and destruction¹⁰ of the object, verbs of movement¹¹, as well as derivative verbs motivated by nouns, adjectives and interjections¹².

⁶ Грещук В. Український відприкметниковий словотвір. Івано-Франківськ : Плай, 1995. 208 с.; Грещук В. В. Теоретичні засади основоцентричної дериватології. Відприкметниковий словотвір // В. В. Грещук, Р. О. Бачкур та ін. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 6–38; 107–153.

⁷ Бачкур Р. О. Структура словотвірних парадигм українських назв тварин та рослин : автореф. дис. ... канд. філол. наук : 10.02.01. Івано-Франківськ, 2004. 20 с.; Беркешук І. С. Дериваційний потенціал іменників у сучасній українській мові : автореф. дис. ... канд. філол. наук : 10.02.01. Івано-Франківськ, 2007. 20 с.; Валюх З. О. Словотвірна парадигматика іменника в українській мові : монографія. Київ; Полтава : АСМІ, 2005. 356 с.; Микитин О. Д. Структурно-семантична типологія словотвірних парадигм іменників у сучасній українській мові : автореф. дис. ... канд. філол. наук : 10.02.01. Івано-Франківськ, 1998. 20 с.

⁸ Ковалик І. І. Словотвір іменників у сербо-лужицьких мовах. Львів, 1964. С. 43–44.

⁹ Джочка І. Ф., Пославська Н. М. Віддієслівний словотвір // В. В. Грещук, Р. О. Бачкур та ін. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 154–324; Джочка І. Ф. Дериваційний потенціал дієслів конкретної фізичної дії з семантикою створення об'єкта : автореф. дис. ... канд. філол. наук : 10.02.01. Івано-Франківськ, 2003. 20 с.

¹⁰ Джочка І. Ф., Пославська Н. М. Віддієслівний словотвір // В. В. Грещук, Р. О. Бачкур та ін. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 259–324; Пославська Н. М. Структура і семантика словотвірних парадигм дієслів із семою руйнування об'єкта : автореф. дис. ... канд. філол. наук : 10.02.01. Івано-Франківськ, 2006. 20 с.

The actuality of the proposed study is caused by the need to generalize the principles of word-formation and paradigmatic systematization of the deverbatives on the basis of conducted researches in order to refine, improve, deepen the theoretical foundations (methods, mechanisms, techniques) of typologization of the described material and to identify the material taking into account other essential parameters or features, which contributes to the consistency and comprehensiveness of logical conclusions in the process of spreading of the stem-centric approach on the whole verbal system.

2. Results and discussion

The basic concept of stem-centric derivatology is the concept of a stem with the function of a means of intra-structural typology. Focusing attention on a stem makes it possible to determine the partial linguistic identity of the motivational word, lexical and grammatical semantics, syntagmatic and paradigmatic, phonetic and morphemic structure, the origin that determines the derivative potential of the analyzed unit. An indicator of derivative potential is the word-building paradigm – a complex system-formation unit that comprises a set of derivatives of one stage of formation united by the identity of the derivative stem. Such a definition of the word-building paradigm attests to the undeniable hierarchical subordination of its word-formation nest. However, there are other attempts to qualify the word-building paradigm known in linguistics. In particular, it was identified with other complex units, including: 1) word-formation nest as a set of common root words, in which each element occupies a specific place, defined by the system of language and fixed by the linguistic norm¹³ or part of a nest¹⁴; 2) with a word-formation chain of common root words, in which each derivative is a product of the next one¹⁵; 3) with a unit that implements a single semantic model¹⁶ or a

¹¹ Адамець Н. В. Словотвірна парадигматика дієслів руху в сучасній українській мові : автореф. дис. ... канд. філол. наук : 10.02.01. Івано-Франківськ, 2016. 20 с.

¹² Кушлик О. П. Словотвірна парадигматика похідних дієслів в українській мові : монографія. Дрогобич : Коло, 2015. 384 с.

¹³ Тихонов А. Н. Множественность словообразовательной структуры слова и русская лексикография // Русский язык. Вопросы его истории и современного состояния. Москва : Наука, 1978. С. 31.

¹⁴ Тихонов А. Н. Проблемы изучения комплексных единиц системы словообразования // Актуальные проблемы русского словообразования : [сб. научн. статей]. Ташкент : Укитувчи, 1982. С. 7–13.

¹⁵ Straková V. Substantivni derivace (v ruštině a češtině). Praha, 1973. С. 87.

¹⁶ Цыганенко Г. П. О словообразовательной парадигме – одном из компонентов теории словообразования. *Изучение грамматического строя языка и преподавание грамматики в вузе и школе*. Кишенёв : Штеница, 1976. С. 72.

set of word-formation categories, directly formed on the basis of a certain class (parts of language, semantic groups)¹⁷ and others. All these approaches testify to the desire of researchers to embrace the concept of “word-building paradigm” of different linguistic realities, which are to some extent important for the theory and practice of word-formation, but often deny each other or are relevant only to some of the analyzed material.

The top of the word– building paradigm is a verb belonging to a particular structural unit. Modern researches, performed on the level of the stem-centric approach to the analysis of word-formation phenomena of the study of the verbal system, testify that the criteria for selecting the stems of the common part of the linguistic identity to the role of the top of the word-building paradigm are unequal. For example, the tops of word-building paradigms in the studies of I. Dzhochka, N. Poslavska and N. Adamets are verbs of one or another lexico-semantic group, which is conditioned by the unity of the semantics of the group of verbs. Moreover, within the semantic similarity further internal structuring of meaning is possible, which in turn unites the narrower corpus of words. Exploring the word-building paradigm of verbs of a specific physical action to denote the creation of an object, I. Dzhochka specifies the general semantics by adding another eight subgroups, separating the verbs that denote the following actions: “build, erect any structures”, “to make things with one’s hands”, “create recesses, openings, etc.”, “cook dishes, food”, “create various types of records”, “create, make an object by connecting parts (components)”, “create various types of images of objects (signs, drawings, charts, etc.)”, “create an object (generalized meaning)”¹⁸. If the word-formation capabilities of verbs in these subgroups coincide, then the proposed taxonomy only specifies the semantics of the topmost verbs; whereas if the word-building potencies of some of them differ from each other, then this serves as a basis for the corresponding generalizations, which clarify the theoretical foundations of the problem solved, since it is foreseen to find out possible additional meaningful shades of words (lexico-semantic variants), which show different potential, identify the causes of it, predict potential capability regarding word-formation activity.

Studying the generative capability of verbs of a particular physical action to denote demolition (destruction) of an object, N. Poslavska

¹⁷ Манучарян Р. С. Словообразовательно-семантическая парадигма. *Сб. науч. тр. МГПИИЯ им. М. Тореза*. Москва, 1980. Вып. 164. С. 56.

¹⁸ Джочка І. Ф., Пославська Н. М. Віддієслівний словотвір // В. В. Грещук, Р. О. Бачкур та ін. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 157–158.

systematizes the actual material using the method of specification, according to which the structuring of the lexical-semantic group of verbs depends on the hierarchy of semantic components of the words belonging to it¹⁹. In other words, the decisive parameter for selecting the top of the word-building paradigm of verbs with the meaning of destruction is the categorial-lexical seme (or archiseme) of destruction as an explicator of the general idea of destructive influence; in its turn, the categorial-lexical seme is subordinated to differential seme, which specifies the archiseme by delineating the features of the fragment of destructive influence, its participants, etc. Hence the top of word-building paradigms appear “not verbal lexemes, but their separate lexical-semantic variants”²⁰.

Another researcher, N. Adamets, establishing a typology of word-building paradigms of the verbs of movement in modern Ukrainian, selects a semantic field as a unit of systematization of verbal semantics because, in her belief, it most fully reveals the conceptual meaningful interaction of all structural elements. The author agrees that the semantic differentiation of verbatives with the seme of movement is based on the use of not the whole semantic space, but only the individual lexico-semantic variants²¹.

Thus, one of the foundations of integrating derivatives into word-building paradigms is the lexico-semantic unity of their stems. Such a view is quite reasonable, since the meaningful unity stipulates the structural and semantic homogeneity of word-building paradigms, and the further internal semantic differentiation of verbs provides a more pronounced prediction of the valency and adjunct surrounding and contributes to the establishment of valency types inherent in the original units. All this collectively determines the word-building capability of the analyzed verbs. However, typologization of the topmost verbs based on the semantic criterion does not take into account the origin of the verbs themselves, which can be both non-derivative and derivative, which also greatly influences their word-

¹⁹ Джочка І. Ф., Пославська Н. М. Віддієслівний словотвір // В. В. Ґрещук, Р. О. Бачкур та ін. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 159.

²⁰ Джочка І. Ф., Пославська Н. М. Віддієслівний словотвір / Н. М. Пославська, // В. В. Ґрещук, Р. О. Бачкур та ін. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 160.

²¹ Адамєць Н. В. Словотвірна парадигматика дієслів руху в сучасній українській мові : автореф. дис. ... канд. філол. наук : 10.02.01. Івано-Франківськ, 2016. С. 4.

formation activity: non-derivative verbs are more active in producing derivative units than the derivative ones²².

A completely different picture arises in the case when derivative verbs are selected as top of word-building paradigms. Their derivation gives rise to a specific implementation paradigmatic approach to them. The main criterion for allocating derivative verbs to the role of the top of the word-building paradigm is the derivation of words of one lexico-grammatical category of words and the unity of word-formation meaning, the expression of which is a certain word-formation tool – suffix, prefix, suffix, etc. In particular, the top of the word-building paradigm of verbs motivated by nouns can be word-formation types of verbs with word-formation meanings "to be the one who is called a noun stem", e.g.: *гончарювати, городникувати, гребарювати, дігтярувати, знахарювати* (заст.), *кашюварити, ковалювати, конюхарити, косарювати, кочегарити* (розм.), *кравцювати, кухарювати, кухюварити, кушнірювати, малярювати, мельникувати, мірошникувати, пасічникувати, пастухювати, рибалити, секретарити, скотарити, скотарювати, слюсарити, слюсарювати, смолярювати*, etc.; "to process an object with substance named by a derivative noun stem", e.g.: *вохрити, воцити, глазурувати, гудронувати, дернувати, золотити, каніфолити, латунювати, мастичити, нікелювати, оліфити, парафінити, платинювати*, etc. ; "act as an instrument named by a derivative noun stem", e.g.: *гільйотинювати, грейдерювати, дискувати, каландрювати, помпювати, катапультювати, кернювати, компостювати, нівелювати, пресювати, скреперювати, трієрювати, чизелювати*, etc. Since some word-formation meanings are common to two or three word-formation means, this gives reason to combine word-formation types of verbs with such means into a single group of derivative verbs of word-building paradigms. For example, the word-formation meaning of verbs motivated by nouns "to process an object with substance named by a derivative stem" is peculiar to the suffixes *-юва-* / *-юва-*, *-и-* / *-ї-* which makes it possible to separate the verbs with these two suffixes as the top of a typical word-building paradigm, e.g.: *воскювати* and *воцити, парафінювати* and *парафінити*. However, if derivatives of verbs with a common word-formation meaning expressed by different word-formation formants create different typical word-building paradigms, then such verbs as the top of

²² Грещук В. Теоретичні засади основоцентричної дериватології. Відприкметниковий словотвір // Грещук В. В., Бачкур Р. О. та ін. Нариси з основоцентричної дериватології. Івано-Франківськ, 2007. С. 37.

word-building paradigms are distinguished depending on the word-formation means as well.

The verbs motivated by adjectives have a somewhat more complex hierarchical structure than the ones motivated by nouns. Their word-formation meanings, formed by a definite lexico-semantic group of derived adjectives and word-formation means, are subordinated to a more numerous classification unit – structural-semantic type. The fact that the verbs belong to structural-semantic types of inhoatives (or verbs with the word-generating meaning “to acquire the feature called by the base adjective”), essives (or verbs with the word-meaning “to demonstrate a feature called by the base adjective”) the word-formation meaning “to endow with a feature called by the base adjective”²³, on the one hand, regulates their unification into lexical-semantic groups, and on the other – causes their word-formation potential by additional factors specific only to the structural and semantic types. In particular, the division of verbs motivated by adjectives into inhoatives, essives or causatives is to some extent related to their correlation with the predicates of process, state and action, whose valent-derivative capability is different.

The onomatopoeic verbs in the function of the top word-generating paradigm, expressing the common word-formation meaning “to produce the sound called by the sound-imitating word” by means of the word-formation suffix **-а-** / **-ка-**, **-ча-** have differences in the typical word-building paradigm caused by other factors, namely, depending who makes the sound (animal or human) or what object produces the sound, according to which they are differentiated into **bestial**, that is, verbs that express the sounds made by animals, e.g.: *муркати, муркотати, муркотіти, нявкати, півкати, підпадьомкати, пугикати / пугукати, рехкати, рохкати, скрекотати, скрекотіти, стрекотати, стрекотіти, сюркати, сюркотати, сюрчати, туркати, etc.*; **homonal**, that is, verbs that transmit the human sounds, e.g.: *гигикати, плямкати, пхукати, тупати, хрумкати, хрумчати, хрупати пхикати, пхинькати, хихикати, хихотати, хихотіти, хлипати, хникати, хухати, etc.*, **object**, i.e. verbs, denoting sounds produced by different objects, e.g.: *дзенькати, дзенькотати, дзенькотіти, кресати, ляпати, ляскати, ляскотати, ляскотіти, плескати, стукати, стукотати, стукотіти, тараккати, тараккотати, тараккотіти, тельнякати, торохкати, торохкотати, торохкотіти, торохтіти, тріскати,*

²³ Кушлик О. П. Словотвірна парадигматика похідних дієслів в українській мові : монографія. Дрогобич : Коло, 2015. С. 137.

*тріскотати, тріскотіти, тряскати, хльоскати, хльостати, хляскати, хряскати, хряскотіти, цоркати, цоркотати, цоркотіти, цьвохкати, цьвохкотіти, цюкати, etc.*²⁴

Consequently, in contrast to the lexical-semantic unity of nouns, adjectives, as well as verbal non-derivative stems as a means of classification of derivatives formed from them, derivative (pronoun, adjective) verbs in this role are united by the common word-formation meaning, and the verbs motivated by onomatops also have a common source of the sound they produce.

The principle of paradigm formation implies the separation of specific and typical word-building paradigms²⁵.

A specific word-building paradigm captures the entire set of derivatives of the first level of formation. The common element in their meaning and the meaning of the top word is a relevant feature on the basis of which the structural-semantic features of derivatives and their word-formation meanings are determined. In addition, the need to make a separate specific word-building paradigm is stipulated by the peculiarities of verbs of this or that word-formation type, determined by a common word-formation meaning, word-formation affix and a motivational (noun, adjective or onomatops) stem, to produce a different number of deverbatives.

The filling of a particular word-building paradigm in accordance with the part of speech derivatives is structured by morphological zones²⁶ – indicators of the length of word-building paradigm. The sequence of locations of such zones is different. Some researchers follow a sequence of grammatical analysis of parts of speech, namely: noun parts of speech (nouns, adjectives) followed by verbs. Accordingly, the substantive,

²⁴ Кушлик О. П. Словотвірна парадигматика похідних дієслів в українській мові : монографія. Дрогобич : Коло, 2015. С. 239.

²⁵ Земская Е. А. О парадигматических отношениях в словообразовании // Русский язык : Вопросы его истории и современного состояния. Виноградовские чтения I–VIII. Москва : Наука, 1978. С. 71; Манучарян Р. С. Некоторые вопросы сопоставления словообразовательных категорий // Проблемы семантики. Москва : Наука, 1974. С. 287; Грещук В. Український відприкметниковий словотвір. Івано-Франківськ : Плай, 1995. С. 12; Грещук В. В. Теоретичні засади основоцентричної дериватології. Відприкметниковий словотвір // В. В. Грещук, Р. О. Бачкур та ін. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 10–11; Валюх З. О. Словотвірна парадигматика іменника в українській мові : монографія. Київ : Полтава : АСМІ, 2005. С. 31.

²⁶ They are also called blocks, sub-paradigms, small paradigms.

adjective and verbal zones are located in the word-building paradigm²⁷. Some linguists place derivatives of the adduct zone after the verbal derivatives, which is caused by its limited content²⁸. In addition, when it comes to the adjective zone, there is no unanimity among scholars regarding the adjective. The similarity of the word-formation characteristics of adjectives and present participles as well as the frequent adjectivation of the latter gives ground to analyze them among derivatives of the adjective zone²⁹. According to others, the participle is traditionally considered a form of a verb and, therefore, a word-changing category, therefore it is inappropriate to consider them in word formation.

The internal systematization of derivatives based on the paradigmatic approach is also facilitated by their positioning vertically within the morphological zone. For this reason, derivatives also have different considerations, but it is already customary to submit them depending on the method of formation and within the method – on the means of formation. Therefore, word-building paradigms with the topmost verbs are preceded by suffix derivatives, then prefix, prefix-suffix, then – composites, and even further – derivatives, which is caused by the transition of words from one part of speech to another³⁰. It is this principle that contributes to the identification of the ways and means of using verbal stems in the processes of derivation. Correlated to the word-formation capability of topmost verbs, systematized by belonging to a particular lexico-semantic group, or, if it is a derivative of a verb, to a certain structural-semantic type, and within its word-formation type, are their word-formation means: derivatives of a substantive derivative: mostly suffixed derivatives; in contrast, verbal zone derivatives appear in the suffix, prefix, prefix-suffix, prefix-postfix, and post-fixation ways of formation.

Within a particular word-building paradigm of this or that topmost verb, the linguists establish a continuum of word-formation meanings

²⁷ Джочка І. Ф., Пославська Н. М. Віддієслівний словотвір // В. В. Грещук, Р. О. Бачкур та ін. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 202–215; 277–283.

²⁸ Кушлик О. П. Словотвірна парадигматика похідних дієслів в українській мові : монографія. Дрогобич : Коло, 2015. С. 104–106, 222, 230–231, 250.

²⁹ Джочка І. Ф., Пославська Н. М. Віддієслівний словотвір // В. В. Грещук, Р. О. Бачкур та ін. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 202.

³⁰ Грещук В. В. Теоретичні засади основоцентричної дериватології. Відприкметниковий словотвір // В. В. Грещук, Р. О. Бачкур та ін. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 13.

(set of semantic positions) of derivatives. The well-known scholar Miloš Dokulil distinguished three types of word-formation meanings: transpositional, mutational and modificational: transpositional, mutational and modifying³¹.

The transpositional word-formation meaning implies a change in the part-of-speech classification of a given word, provided its semantics are preserved. It is implemented in the noun to denote an object action (process or status). The formation of verbs of such nouns is a natural act, which is caused by the known unity of the opposites of the noun and verb, which are constituents of this unity and function only within its limits. Most convincingly, this principle is evidenced by the verb's ability to perform the syntactic function of a subject. Getting into the position of the subject, the verb acquires the functional attributes of the noun, which at the same time creates incompatibility of the categorical meaning of the verb occupied by its syntactic position. Correlation of the meaning with a non-proper syntactic function is due to the replacement of a verb with a noun, since for the latter this position is primary, proper. The verbs acquire the categorical meaning of the nouns because in the sentence they express such syntactic links and semantically-syntactic relations to other words, like nouns. However, the lexical meaning of such nouns, which is to name actions, states, processes, does not motivate their categorical meaning – grammatical objectness. This contradiction is a consequence of the secondary formation of these nouns on the basis of verbs, since derivatives always differ in their lexical meaning from non-derivative units, with which they are combined into one category – a part of speech³².

A mutational type of word-formation meaning is formed when the derived word acquires a new categorical characteristic or a new meaning of a lexico-grammatical category. The part-of-speech nature of the derivative may or may not change. Derivatives with the following meanings can potentially be formed from verbs: the performer of the action, the addressee of the action, the tool of action, the action, the material, the result of the action, the place of action, the verbal quality, the objected quality of the action, the carrier of the quality of the action³³.

³¹ Dokulil M. *Tvoreni slov v češtině. I. Teorie odvozování slov*. Praha : Nakl. Českosl. akad. věd., 1962. S. 29–49, 68–76.

³² Городенська К. Г. Реалізація семантичного потенціалу дієслів у синтаксичних дериватах // *Словотвірна семантика східнослов'янських мов*. Київ : Наукова думка, 1983. С. 102–103.

³³ Buzášyová K. *Sémantická štruktúra slovenských deverbatív*. Bratislava : Veda, 1974. S. 10.

The modifying word-formation meaning is peculiar to derivatives which have undergone insignificant shifts in semantics within the same part of the speech. It gives the creative word stylistic, expressive characteristics (for nouns and adjectives) or temporal, quantitative, resultant shades of meaning (for verbs).

However, the possibilities of realizing word-formation meanings are often broader than those three basic types of word-formation values suggested by M. Dokulil. This causes the problem of increasing the structure of word-formation meaning, which is especially clearly demonstrated in the verbs. Polish linguists R. Gzregorczykova and J. Puzynina singled out the fourth type of word-formation meaning – a combined one, within which they considered transpositional-modification and modification-transpositional formations, whose word-formation tool combines modification and transpositional functions³⁴. Obviously, the same can be said of the transpositional-mutational meaning, explicated by a derivative, which simultaneously performs transpositional and mutational functions.

Explication of one word-formation meaning by the way of several word-formation means testifies to the depth of the semantic position, which is at the same time the depth of a particular word-building paradigm – its second parametric characteristic. To illustrate this depth, for example, in the substantive zone of the word-building paradigm, the verb *tampon* is served by the deverbating *тампонувати*, *тампонування*, *тампонація*, *тампонаж* (word-formation means – suffixes **-нн-**, **-ацій-** and **-аж**) with a transpositional derivative meaning "objected action". Sometimes the usage promotes the establishment the secondary meaning that attest to the depth of semantic position. Thus, word-formation tools that first expressed common semantics in the language development process became identifiers of different, though to some extent, related concepts, such as: the objected action and the result of that action, the objected action and the place of action, etc. Of great importance here is the degree of frequency: the frequent use of a derivative word with a secondary meaning can lead to displacement of the primary meaning.

A typical word-building paradigm of verbs is formed by specific paradigms that have the same set of derivative meanings. But the set of realized word-formation meanings, and accordingly the composition of typical and specific word-building paradigms of a verb of a certain lexico-

³⁴ Grzegorzycykova R., Puzynina J. Problemy ogólne słowotwórstwa. Warszawa : PWN, 1998. Vol. 2 : Morfologia. S. 377.

semantic group or definite word-formation type, do not always coincide, which is conditioned by the basic principle of generalization of factual material. In addition, the depth of a particular word-building paradigm does not belong to the characteristic features of a typical word-building paradigm because it does not change the total number of distinguished semantic positions. Combined types of word-formation meanings of definite derivative verbs (transpositional-mutational or modification-mutational) do not play a typological role. However, the specific nature of their syncretism, the delimitation of its components occurs in the appropriate context which makes it possible to trace the dynamics of the development of semantics in one or another direction, which at some stage may cause the loss of the primary meaning or the displacement of the secondary, resulting in a syncretic type of word-formation meaning transforms in the concrete type of the word-formation meaning.

CONCLUSIONS

Establishing the word-building paradigm of the verbs in the Ukrainian language as the central and most complex lexico-grammatical category of words is an important stage in the development of the stem-centric direction of derivatology. However, the existing research does not yet cover the whole corpus of verbs of the Ukrainian language. Outside the attention of scholars are the verbs motivated by verbal stems as well as other lexico-semantic groups of primary verbs. Finding out to what extent these stems will be productive in forming derivative units, what continuum of derivative meanings they will be able to form and by which word-formation means to realize them, should supplement modern studies with new generalizations that would help to form a coherent picture of the word-building paradigm.

SUMMARY

This article is devoted to the stem-centric approach as one of the important ways of development of the Ukrainian derivatology, that involves shifting attention in explaining word-formation phenomena and processes from a word-formation means to a stem. The author argues that the analysis of the words of each part of speech on the basis of the stem-centric aspect is a necessary stage of a thorough study within the whole word-formation system. However, the research of word-formation capabilities of verbs as a central class of words has its own peculiarities. Systematization of word-building potential of deverbatives – verbs motivated by nouns, adjectives and onomatopoeia – by means of word-building paradigm as a complex word-formation unit, adequate to this

process, makes it possible to perform important tasks that cannot not be done with a formanto-centric approach – to determine the word-building potential them: to establish a continuum of realized word-formation meanings, to designate set of word-formation means for their realization, to trace abilities of some of them to express additional semantic meanings.

REFERENCES

1. Адамець Н. В. Словотвірна парадигматика дієслів руху в сучасній українській мові : автореф. дис. ... канд. філол. наук : 10.02.01. Івано-Франківськ, 2016. 20 с.
2. Бабакова О. В. Семантична структура та функціонування дієслів звучання : автореф. дис. ... канд. філол. наук : 10.02.01. Запоріжжя, 2007. 20 с.
3. Бачкур Р. О. Структура словотвірних парадигм українських назв тварин та рослин : автореф. дис. ... канд. філол. наук : 10.02.01. Івано-Франківськ, 2004. 20 с.
4. Беркешук І. С. Дериваційний потенціал іменників у сучасній українській мові : автореф. дис. ... канд. філол. наук : 10.02.01. Івано-Франківськ, 2007. 20 с.
5. Валюх З. О. Словотвірна парадигматика іменника в українській мові : монографія. – Київ; Полтава : АСМІ, 2005. 356 с.
6. Возний Т. М. Словотвір дієслів в українській мові у порівнянні з російською та білоруською. Львів : Вища школа, 1981. 187 с.
7. Городенська К. Г. Префіксально-суфіксальний словотвір // Словотвір сучасної української літературної мови. Київ : Наукова думка, 1979. С. 306–313.
8. Городенська К. Г. Структура відіменних дієслів // К. Г. Городенська, М. В. Кравченко. Словотвірна структура слова (відіменні деривати). Київ : Наукова думка, 1981. С. 20–108.
9. Городенська К. Г. Реалізація семантичного потенціалу дієслів у синтаксичних дериватах // Словотвірна семантика східнослов'янських мов. Київ : Наукова думка, 1983. С. 102–113.
10. Городенська К. Дієслово // Іван Вихованець, Катерина Городенська. Теоретична морфологія української мови. Київ : Пульсари, 2004. С. 217–297.
11. Грищенко А. П. Суфіксальний словотвір прикметників в українській мові // Словотвір сучасної української літературної мови. Київ : Наукова думка, 1979. С. 126–129, 134–138.
12. Грещук В. Український відприкметниковий словотвір. Івано-Франківськ : Плай, 1995. 208 с.

13. Грещук В. В. Теоретичні засади основоцентричної дериватології. Відприкметниковий словотвір // В. В. Грещук, Р. О. Бачкур та ін. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 6–38; 107–153.

14. Джочка І. Ф. Дериваційний потенціал дієслів конкретної фізичної дії з семантикою створення об'єкта : автореф. дис. ... канд. філол. наук : 10.02.01. Івано-Франківськ, 2003. 20 с.

15. Джочка І. Ф., Пославська Н. М. Віддієслівний словотвір // В. В. Грещук, Р. О. Бачкур та ін. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 154–324.

16. Земская Е. А. О парадигматических отношениях в словообразовании // Русский язык : Вопросы его истории и современного состояния. Виноградовские чтения I–VIII. Москва : Наука, 1978. С. 63–77.

17. Карпіловська Є. А. Словотворча і семантична структура звуконаслі-дувальних дієслів у сучасній українській мові. *Українське мовознавство*. 1985. Вип. 13. С. 45–50.

18. Ковалик І. І. Словотвір іменників у сербо-лужицьких мовах. Львів, 1964. 94 с.

19. Кушлик О. П. Словотвірна парадигматика похідних дієслів в українській мові : монографія. Дрогобич : Коло, 2015. 384 с.

20. Лагута Т. М. Семантико-типологічна характеристика відсубстантивних дієслів сучасної української мови : автореф. дис. ... канд. філол. наук : 10.02.01. Херсон, 2003. 20 с.

21. Манучарян Р. С. Некоторые вопросы сопоставления словообразовательных категорий // Проблемы семантики. – Москва : Наука, 1974. С. 286–295.

22. Манучарян Р. С. Словообразовательно-семантическая парадигма. *Сб. науч. тр. МГПИИЯ им. М. Тореза*. Москва, 1980. Вип. 164. С. 54–60.

23. Микитин О. Д. Структурно-семантична типологія словотвірних парадигм іменників у сучасній українській мові : автореф. дис. ... канд. філол. наук : 10.02.01. Івано-Франківськ, 1998. 20 с.

24. Пінчук О. Ф. Словотвірна структура віддієслівних іменників сучасної української літературної мови // Морфологічна будова сучасної української мови. Київ : Наукова думка, 1975. С. 35–83.

25. Пославська Н. М. Структура і семантика словотвірних парадигм дієслів із семою руйнування об'єкта : автореф. дис. ... канд. філол. наук : 10.02.01. Івано-Франківськ, 2006. 20 с.

26. Пославська Н. М. Віддієслівний словотвір // В. В. Грещук, Р. О. Бачкур та ін. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 154–179, 259–324.
27. Родніна Л. О. Суфіксальний словотвір іменників // Словотвір сучасної української літературної мови. Київ : Наукова думка, 1979. С. 57–775.
28. Русанівський В. М. Структура українського дієслова. Київ : Наукова думка, 1971. С. 251–280.
29. Русанівський В. М. Префіксальний словотвір // Словотвір сучасної української літературної мови. Київ : Наукова думка, 1979. С. 235–237.
30. Соколова С. О. Префіксальний словотвір дієслів у сучасній українській мові : монографія. Київ : Наукова думка, 2003. 283 с.
31. Сорочан О. В. Лексико-семантичні групи відприкметникових дієслів (семантичний та функціональний аспекти) : автореф. дис. ... канд. філол. наук : 10.02.01. Київ, 2005. 18 с.
32. Тихонов А. Н. Проблемы изучения комплексных единиц системы словообразования // Актуальные проблемы русского словообразования : [сб. научн. статей]. Ташкент : Укитувчи, 1982. С. 7–13.
33. Тихонов А. Н. Множественность словообразовательной структуры слова и русская лексикография // Русский язык. Вопросы его истории и современного состояния. Москва : Наука, 1978. С. 31–40.
34. Третьевич Л. М. Українські віддієслівні іменники з нульовим суфіксом. Мовознавство. 1977. № 6. С. 61–68.
35. Третьевич Л. М. Про словотвірну семантику віддієслівних іменників з нульовими суфіксами в сучасній українській мові // Словотвірна семантика східнослов'янських мов : [зб. статей / відп. ред. М. А. Жовтобрюх]. Київ : Наукова думка, 1983. С. 120–128.
36. Цыганенко Г. П. О словообразовательной парадигме – одном из компонентов теории словообразования // Изучение грамматического строя языка и преподавание грамматики в вузе и школе. Кишенёв : Штиница, 1976. С. 56–72.
37. Шумейкіна А. В. Багатозначність дієслів конкретної фізичної дії в сучасній українській літературній мові : автореф. дис. ... канд. філол. наук : спец. 10.02.01. Київ, 2007. 22 с.
38. Юрчук Л. А. Питання суфіксального словотворення дієслів у сучасній українській мові. Київ : Вид-во АН УРСР, 1959. 100 с.

39. Юрчук Л. А. Суфіксальний дієслівний словотвір // Словотвір сучасної української літературної мови. Київ : Наукова думка, 1979. С. 171–210.
40. Buzášsyová K. Sémantická štruktúra slovenských deverbatív. Bratislava : Veda, 1974. 236 s.
41. Dokulil M. Tvoreni slov v češtině. I. Teorie odvozování slov. Praha : Nakl. Českosl. akad. věd., 1962. 264 s.
42. Grzegorzczkova R., Puzynina J. Problemy ogólne słowotwórstwa // Gramatyka współczesnego języka polskiego. Warszawa : PWN, 1998. Vol. 2 : Morfologia. S. 361–388.
43. Straková V. Substantivní derivace (v ruštině a češtině). Praha, 1973. 125 s.

Information about the author:

Kushlyk O. P.,

Doctor of Philology,

Professor at the Ukrainian Language Department,

Ivan Franko Drohobych State Pedagogical University

16/3, A. Sheptytskyj str., Drohobich, 82104, Ukraine

IDEOLOGICAL-ARTISTIC AND GENRE-STYLE PARADIGMS OF WESTERN UKRAINIAN AND EMIGRATION PROSE OF THE 1920S-1930S¹

Maftyn N. V.

INTRODUCTION

The literary process of Ukraine was being created in the 1920s and 1930s on both sides of Zbruch, therefore, Western Ukrainian and emigration prose is an organic component of the all-Ukrainian complete literary process the epicenter of which was the search for a style that would meet the requirements of the day and which later would be named by Yu Sherekh as the “national-organic”.

A marked revival of literary life in Western Ukraine dates back to the mid-1920s. The “depression” of postwar worldview is replaced by a passionar dominant. During this period, ideological-thematic directions of prose development were formed, its genre-style palette became richer and bolder – artistic and aesthetic pursuits focused on the artistic achievements of Europe. Western Ukrainian and emigration writing in the 1920s and 1930s, as well as the writers of Soviet Ukraine during the period of ukrainianization, worked on the development of a new artistic outlook aimed at expressivity of expression rather than a descriptivity of the image, outlook that would finally break with the cult of suffering, but instead, would be inspired by the idea of an “active action” – the struggle for Ukraine, its spiritual terrain. The artists of the older generation continue literary work – V. Stefanyk and O. Kobyljanska whose authority and artistic achievements made a essential impact on the genre-stylistic and ideological-artistic dimensions of Western prose.

An important feature of the literary process of the late 1920s in the territory of Halychyna (Galicia) and in two emigration centers – Prague and Warsaw – was the “second wave” of emigration. Expatriates from Ukraine – yesterday’s leaders of the Ukrainian army, artists, and politicians – continued their mission here. Long before the appearance of the “Garden of Gethsemane” by I. Bahrianyi, the truth about Stalin’s concentration camps was told in the novel “Hell on Earth” by Vitalii

¹Мафтин Н. У пошуках «Grand» стилю: західноукраїнська та еміграційна проза міжвоєнного двадцятиліття. – Івано-Франківськ, 2011, 335 с.

Yurchenko (Yurii Karas-Halynskyi); an alarming ringing sound was made by U. Samchuk's "Maria" "Manuscript writers of people's anger at times of tragic events of state fight of Ukraine were Klym Polishchuk, Yurii Horlis-Horskyi (Yurii Horodianyn-Lisovskiy), Fedir Dudko, Ivan Zubenko; the high spiritual horizons of the "rebellious man", contrary to Stalin's idea of the "screw and wheel" which was spread among Ukrainian people, were affirmed in the prose of the "tragic optimists" – Leonid Mosendz and Yurii Lypa. In Germany, later in France, V. Vynnychenko, who was defamed in the USSR, wrote his philosophical novels known throughout Europe, whose prose also fulfilled the mission of creating the "citadel of Spirit" of the Ukrainian essence, shaped the aesthetic horizons in unison with the thesis, put forward subsequently by M. Khvyliovyi, about psychological orientation to Europe and a departure from the "passive pessimism" of Russian literature.

1. The humanistic pathos of Western Ukrainian prose of expressionism

According to the figurative expression of the Polish literary critic Jerzy Kwiatkowski, in the post-war literature of expressionism, "Europe licks war wounds". That is why expressionist style remains the topical style of Western Ukrainian literature in the early 1920s, a style that could most fully operate by the "poetics of pain". From the post-war works of V. Stefanyk (the collection "It is the Earth" (1926)), O. Makovei ("Bloody Field" (1921); Mark Cheremshyna (the collection "The Village Bends" (1925)), Katria Hrynevycheva ("The unbeatable" (1926) – to prose by Myroslav Irchan, Stepan Tudor, O. Turianskyi – in artistic expression pain was coagulated with bloody clots caused by the war and the defeat of the national liberation fight. The strong influence of German and Polish literature (the works of J. Rot, Yu. Vittlin, V. Reimont, S. Zheromskiy, A. Struh, Yu. Kaden-Bandrovskiy, literary circle of Poznan «Zdroj») played not the last role in outbreaks in Western Ukrainian stylistic chart of prominent signs of the "poetics of pain".

Vivid representatives of expressionistic prose among the younger generation of artists in the Western Ukrainian territories were Osyp Turianskyi (novel "Beyond the borders of pain"), Klym Polishchuk (collection "Among the graves and ruins"), Stepan Tudor (collection "Birth"), Myroslav Irchan "Carpathian night", collection "Films of revolution"). A peculiar style syncretism which combines the features of the poetics of expressionism and symbolism is traced in the lyric prose of Yurii Shkrumeliak ("Train of the dead"), Oles Babii (collections of short stories and essays "I am looking for human: essays from war" and "Anger: novellas"), Vasyly Sofroniv-Levytskyi (collection of novellas "Under the

laughter of war” and “Because war is the war”), fable and lyrical novellas by M. Matiiv-Melnyka (collection “On the other side of the dam”, “On the black road”).

Undoubtedly, the most comprehensive poetic expressionism in Ukrainian literature along with the works of V. Stefanyk, M. Yatskiv, and K. Polishchuk appeared in the novel by Osyp Turianskyi “Beyond the borders of pain” which was a bestseller of the 1920s. The plot of the novel became tests through which writer went through himself having escaped from the Serbian captivity.

It is no coincidence that the author gave the work another name: “Painting from the abyss.” The seven half-dead prisoners who had made up their minds to escape truly stepped beyond the limits of pain, beyond the limits of person’s physical and mental capacity. Seven lost in the infinity of snow, being in a situation of terrible struggle of instincts with the spirit, had to pass the exam for the right to at least die as humans. The Turianskyi’s characters are constantly feeling the ugly, disgusting breath of death. It is present everywhere: in the white savannah of snow that wrapped the steep mountains, in the dark jaws of abysses, in the hungry eyes of comrades, in their bodies and faces like those of the dead ones. Death is hidden in the immutable freezing of the clouds, chirping on the doomed ones from everywhere. Once in a situation of survival, they compete for life on the level of the darkest instincts, though they resist these instincts wildly trying desperately to preserve humanity.

The blind violinist is the bearer of spiritual light in the novel – the highest truth is visible to him. “There is a sun in life!” – he convinces his friends with strong confidence above the abyss of madness. His visionless eyes see what is invisible for others – the light of faith in Human.

O. Turianskyi made the pain of the human soul and body “a reality” in the word, conveyed its echo through every line of his work. Composition of the novel, which is based on the cinematic montage principle: the contrast of black and white color, the maximum ideological load of visual and auditory images-symbols, was subordinated to it.

In contrast to the leitmotif image of death, the image of the sun and the spiky cornfield, the white house and the garden, the mother and the child appear in the main character’s delusions. In the character’s fading consciousness, the images become the lifebuoy which designate the archetypal basis of the national spirit. The anti-war, humanistic sounding of the novel, the idea of transforming the world with the power of the human spirit and love, expressionistic poetics put the novel “Beyond the borders of pain” in one level with the best European works on military topics.

The style searches of Western Ukrainian prose writers in the 1920s and 1930s were vividly realized in Stepan Tudor's experimental works.

In the preface to the 1929 collection, the author declared his desire to tell about the "victorious course of the revolution", and objectively his interest was not so much external facts, events, as the perception of these events by the human psyche – even to its pathological distortions (short stories "Kuna", "Red Smile"). The aesthetic principles of the novel "Mother" are already recorded in the title of the work – "Polissian primitive". Thus, the author sought to emphasize that his work tends not to clear architectural ordering, but to the violation of the "canon" – genre, composition, narrative. In the Tudor's novel, the whole imagery system is subordinated to the artistic realization of the subjective experience of fear and anxiety of the young mother: so black and white, contrasting colors of the nighttime winter landscape as well as artistic detail – moonlight, soft, deceptive, designed to hide the dangerous and evil; the detail that actualizes the phantasmagoric chronotope devoid of time-space coordinates of reality. In the imagery system of the novel, every detail becomes functionally significant (the "grid of shadows", cups of hare tracks with dark blood rings – an image that resonates with the image of the sacrificial bowl).

Tudor, who experimented with the word, proclaiming the "naked movement of the word", was able to sharpen its inner, primal-sensual content. The "language of scream" is the expressionistic one here. We observe a kaleidoscopic combination of sensory, feeling and visual images that "explode".

S. Tudor sought to find a style that would most fully correspond to the rapid course of the new era and his own interest as a scientist – the study of "psychophysical processes". Such an artistic experiment became the story "Milky madness". In style, it is characterized by a synthesis of futurism, dynamism, naturalism and romanticism of vitalism. And in "ornamental decorations" there are also features of impressionistic poetics. Like the futurists, the writer sought to uncover the original conditionality of the sound with mental state, emotions, tried to utterly release, to "bare" the original meaning of the word among the secondary layers. According to the artist, this goal was fulfilled by the NMW, a style trend in his works he had proclaimed – "naked movement of the word". Obviously, in the creative pursuits of prose writer, there was a certain interest in the popular in the interwar period "formal" school of Russian literature studies associated with the group OPOJAZ (ОПОЯЗ) and the Prague linguistic circle "Word and Literature".

In the early 1920s, the theme of the tragedy and greatness of the Sich Riflemen's Calvary is being understood. Literary youth, who have been lurking around the "Mytus" magazine or was gravitating to it – mostly participants of those tragic events (Yu. Shkrumeliak, V. Bobynskyi, O. Babii, M. Matiiiv-Melnyk, V. Sofroniv-Levytskyi) – sought to understand the causes of the defeat of the national liberation fight, to perpetuate the feat of Sich Riflemen. This theme was first and foremost realized in poetry, but the "Mytus" members also developed it in prose. However, great epic canvases about heroic fights of the Galician youth for the statehood of Ukraine appeared later, in the early 1930s. Small forms, mostly essays and lyric prose were characteristic for the early 1920s. Their style is still firmly rooted in symbolism, although elements of the poetics of expressionism are already noticeable.

2. Historical fiction

Historical fiction in Halychyna in 1920–1930 becomes "the most psychologically engaged genre" (S. Andrusiv). After all, in times of turbulent change, there is a need to reflect on oneself in history, to turn to the origins of the past of its own people, its heroic pages and, according to E. Smith, "virtues that express national character". The loss of statehood, the painful experience of the defeat of national liberation fight and the need to create a heroic model of behavior for fostering the future, prompted Western Ukrainian writers to turn to the "Golden Age" of Kniazha Rus-Ukraine and the Cossackhood. In Soviet Ukraine, the historical genre was initially subordinated to the development of a topical revolutionary theme and revolutionary motives, and in the past, the events that served as an illustration of the class struggle theory were mostly emphasized. Instead, Western Ukrainian prose of 1920s–1930s was producing a distinctly national historiographical concept of the past.

The primacy of the championship here belonged to a generation of "literary parents" – A. Chaikovskiy, V. Budzynovskiy, Y. Opilskiy, B. Lepkyi.

Andrii Chaikovskiy is traditionally considered to be the founder of Western Ukrainian prose and its canon. It was for young people who had to "prepare for the national consciousness exam", to the "state building", a prose writer wrote in the early twentieth century a number of historical stories and stories: "Cossacks' revenge", "After sister", "He thanked back", "On the leave", "From Tatar captivity". These works and their protagonists, professing a knightly code of honor and love for their native land and their people, have cultivated pride in the heroic past of their native land for many generations, taught to value freedom, cultivate a

sense of devotion for readers in Ukraine. The historical fiction of A. Chaikovskyi, which focused on the mass reader, offered the reader not only an easy and dynamic adventure story – it performed a certain “therapeutic” effect, helped to overcome the passionary crush that occurred after the defeat of national liberation fight, making actual Cossackhood time as the sacred time of the “golden age”, and the behavioral model of his characters was a role model. The creativity of this writer is a dialogue with the past in the course of which a new type of character has emerged – the ideal bearer of national virtues. The most complete historiosophical conception of the author-patriot was fully developed in the trilogy “Sahaidachnyi”, “Oleksii Korniienko”, “The Sun goes down”, “Bohdanko”, “Colonel Mykhailo Krychevskyi”.

Historical themes in Western Ukrainian literature of the 1920s was actively worked out by one of the older art generation representative, Viacheslav Budzynovskyi. Tales “Under one mace”, “Pidkova’s Yesaul”, “Blood for blood”, “Shahin Herei”, “It thunders”, “Adventures of Zaporizhia wanderers”, “Before the storm”, “Cossack Shuba” – a genre of adventurous tales, with mastery constructed plot, interweaving factual material into story’s intrigue. At the same time, they are marked by the homogeneity of the plot (“ready plot borrowed from Cooper” – M. Rudnytskyi) which reduces the artistry of prose.

The prose of Yulian Opilskyi is marked by the clear tendencies towards the philosophical reading of the past. The plots of his works unfold from the sublime pages of our history (the reign of Sviatoslav and Volodymyr, the struggle against foreign oppressors in the days of Danylo Halytskyi, the spiritual revival in the XVI – XVII centuries), they completely corresponded to the ideological search of Western Ukrainian prose, the need to preserve national identity. The writer addressed to the time of Kyiv Rus in the stories “I go to you” and “Idols will fall” – a fictionalized chronicle of the kniazha era. Yu. Opilskyi’s deep erudition allowed him to combine historical truth with compelling authorial fiction. Thus appeared “Under the eagles of Roma” (a tale of the gold mines foundation in the territory of the present Carpathians by the legionaries of Mark Aurelius), “Dance of Pibastus”, “Kiss of Ishtar”, “Schoolboy from Memphis”. Here, the basis of artistic conflict, as, after all, in all works of fiction writer, is the moral confrontation that determines the line of behavior of the characters.

Yu. Opilskyi’s historical prose, denoted by a strong philosophical stream, testified a certain evolution of historical genres under the pen of this author in comparison with the works of A. Chaikovskyi, in particular, characteristic for his prose psychological embodiment of the spirit of the era as one of the important components of historical authenticity due to the

characterization of the characters' worldview. In addition, openness to the motives, images drawn from ancient history reflected the thematic and imaginary spectra of Western Ukrainian fiction.

Among the iconic figures of Ukrainian history, who were particularly attracted to Western Ukrainian prose writers of the 1920s and 1930s, was Ivan Mazepa. It was Bohdan Lepkyi's epos "Mazepa" that became the most popular work of historical prose in Western Ukraine. The main basis of "Mazepa" is the real events connected with the formation of the Ukrainian-Swedish Union during the Northern War: from the visit of Peter I to Kyiv till the retreat and emigration life of the remains of the Ukrainian-Swedish troops.

B. Lepkyi's pentalogy is called a novel, an epos, a fiction chronicle, a historical story cycle. Indeed, the narrative cycle has clear features of the novel-epic and fiction chronicle, because it covers a great connotation of Ukrainian history, tells about events that are significant in the fate of the people. The panorama of the image of life in Ukraine in the Hetmanshchyna period and the historical probability/ truth вірогідності of the reproduction of the day, the author achieved largely due to the use of travel. The chronotope of the road made possible a detailed depiction of both the political situation in Ukraine at that time and the situation of the subjugated people. The descriptions of crimes committed by the Moscow people against the Ukrainian civilians and the Cossack army are also subordinated to this purpose: the writer tried to bring the reader to the idea of the need to protect his own freedom. The culmination of the whole cycle is "Baturyn," a story about the heroic defense of the Hetman's residence and the depiction of the horrific massacre committed by Menshykov in the betrayed city. Before writing the novel, the author carried out a deep preparatory work: at that time, B. Lepkyi studied from the hetman universals, the messages of Peter I, the letters of Charles XII, historical monographs. Therefore, even the author's speculation regarding the fate of the characters in pentalogy is clearly subordinated to the historical truth, documentary evidence of certain events. It is important that these events be depicted in the novel at an angle of philosophical understanding of history, the causes of the defeat of Ukrainians in the national liberation war. By rehabilitating the name of the hetman under anathema, the author broke the imperial tradition in treating both the image of Mazepa and the battle under Poltava.

The central idea of pentalogy is connected with the image of the hetman – the idea of Ukraine's independence, statehood as a pledge of freedom and the opportunity to realize oneself for the whole nation and for the individual. The novel, having preserved the features of historical fiction (chronotope of the road, dynamic plot, interestingly modeled lines of

private life), is a distinctly historiosophical work: the author was able to read the future in the past, so his work sounded a precaution against the genocide of the Ukrainian people in the twentieth century.

The originality of style and innovative approaches to historical subjects are distinguished at the backdrop of Western Ukrainian fiction works by Katria Hrynevycheva. Her "Six-winger" and "Helmets in the sun" belong chronologically to the end of the 1920s, but due to the peculiarities of style, originality of the compositional solution, the specificity of the image-creating, are more organically perceived in the context of the artistic achievements of the next decade.

The peculiarity of the composition of the dilogy is fragmentation, mosaicism: the work consists of separate completed novellas which interwove shimmering into each other and create a holistic, saturated with vivid artistic images picture of antiquity. The unifying compositional beginning was the common image of kniaz Roman, a hero portrayed in the style of the Norman sagas. Kniaz Roman goes the way from a young man who is thirsty for fierce battles to a warrior-politician whose rule has left a steady footprint in the history of Ukrainian land.

On the canvas of the historical era, the writer draws amazing patterns of a neo-mythical vision of the world that dates back to Slavic times.

Historical fiction of A. Chaikovskiy, V. Budzynovskiy, Y. Opilskiy, B. Lepkiy, K. Hrynevycheva, together with historical fiction of the 1930's, created a single "hypertext" in which works of greater and lesser artistic value were combined by common ideological dominants, historiosophical concepts, searches of the character of a new type – strong-willed person. Thus, literature became the birthplace of the national spirit, grafted faith in the triumph of the state idea.

3. The young literary generation of the 1930s and its creative credo

In the 1930s, Halychyna's literary life is revived. At those times, in the Soviet Union, the "terrible abyss of the thirties" had fallen back (Yu. Sherekh), so the West Ukraine became a bridgehead against assimilation and ethnocide; literature, created in its territory, confirmed the idea of Ukraine spiritual, state, the idea of formation of national cultural consciousness.

Writers, united around the "Vistnyk" magazine, combined this task with the idea of turning literature into the banner under which an entire nation would be united. Catholic-trend artists emphasized the "eternal" Christian values. In addition, many artists (authors of the journals "My (We)", "Nazustrich (Towards)") searched for their own paths, independent of any ideology. In the prose of this period, in comparison with the 1920s,

the “recurrences” of symbolism became less noticeable, and the style palette was dominated by neo-romanticism, impressionism, and baroque (Yu. Lypa “Cossacks in Moskoviiia”, Yu. Kosach “Charming Ukraine”, “Khmelnyskyi’s Rubicon”).

The instruction of “visnykivtsi” to combine the national idea with high art was embodied in the novel by Yu. Lypa “Cossacks in Moskoviiia” whose characters in search of their destination go through all circles of “Moscow hell”. By genre, this is a kind of historical and adventurous work, the compositional basis of which is the model of character’s challenge. However, the ideological imperative of Yurii Lypa’s work is motivated by his historiosophical concept, understanding of Ukraine’s past and future, its powerful spiritual potential. The idea of the work also identified a distinct neo-baroque style dominant.

The central characters who were destined to be challenged by the “anti-world” are not accidentally a merchant (Hryhorii Trembetskyi), a Cossack (Petro Sokolets-Viazhevych) and a philosopher (Symeon Latka-Starushych). After all, merchant, warrior and scientist are not just “representatives of the Ukrainian world of that time”. They are the bearers of ancient Ukrainian vital energy inherited from the powerful triad of Ukrainian ethnopsychology – the Trypillian bakery, Gothic and Hellenic principles.

The neo-baroque style provided the author with the full realization of the prominent historiosophical concepts connected with the understanding of the historical destination of Ukraine and Ukrainian man. The idiostyle of the novel “Cossacks in Moskoviiia” absorbed not only Baroque rhetoric but also symbolism, topical associations of Ukrainian Baroque thinking, emphasized the antithetical structure of being, and, most importantly, the powerful energy of action, act and energy.

High artistic skill and national idea characterize the works of Leonid Mosendz. The central theme of his collection “The obedient man” is the liberation war of the Ukrainian people in 1918–1921, the tempering of a new man in this fight, an active one, capable of great action, strong-willed, holistic, free from the inferiority complex, sentimental disenchantment. The author affirms with the mouth of the narrator, David, from the collection “The obedient man” that “the only vital basis is action”. Complete and brave are the characters of the novels “On formation”, “Brother”, “Berladnyk (Brodnici)”. Some exotic plots of the stories “Big Bow” and “The Return of Cossack Michael Smiles” are intended to express problem, raised by the author, of returning to his native roots by the blood call. The gallery of strong-willed and courageous images, however, already in another thematic and temporal perspective, the author

continued in the collection “Payback”. Its themes are mainly related to medieval Europe. However, at the heart of the conflicts of works placed here is the same impulse to act. With his collections of “The obedient man” and “Payback”, the author continued the best traditions of Ukrainian novella studies while updating the classic genre in accordance with the requirements of the time.

L. Mosendz’s greatest work was the novel, “The last prophet” on which the writer had been working for eleven years, but which was not completed (the work began in the mid-1930s, fragments were published in the “Vistnyk” during 1937-1939, fully published in Toronto in 1960). In “The last prophet”, the author “through the prism of the Bible and the history of another people, tries to understand the historical perspective of his nation”. (I. Nabytovych). Turning to the biblical story, the Ukrainian novelist created a highly fictional novel that continued the traditions started by I. Franko, Lesia Ukrainka, H. Khotkevych.

The fragmentary composition of the work is integral due to the central image – the figure of John the Baptist (Jehohanan). The axis of the plot is the search first of Jehohanan’s parents – Zechariah and Eliseba, and subsequently by himself to answer the question of the meaning of being, which is to wait for the coming of the Messiah and to serve him.

Among the writers who focused on the best achievements of the literary art of Europe while looking for their original ways to master artistic space, Yurii Kosach singles out stylistically.

His novel “Khmelnyskyi’s Rubicon” is a brilliant realization in the ideological and artistic structure of an artwork of his own historiosophical concept. The “optimistic historicism” of the author’s artistic thinking clearly manifests his Eurocentric position, understanding of the cultural tradition of Ukraine as a component of European cultural discourse. The work is written in the spirit of neo-baroque aesthetics.

The novel “Khmelnyskyi’s Rubicon” also testified to the changes that took place in Western Ukrainian and emigration prose in the late 1930’s in the historical fiction genre: a kind of “shift” from accentuation of adventure to “truth of fact” and expression of a historiosophical concept.

Yu. Kosach also abandoned techniques of compositional organization of the work traditional for Ukrainian historical fiction, in particular, the road chronotope. After all, in the baroque work, the “story of the birth of the hero” occurs precisely in the period of relative static, a kind of stop on the road and immersion into “self-knowledge”. The same situation is observed in Yu. Kosach’s novel: after the end of victorious military actions near Dunkirk, the Cossack corps entered the port of Danzig and is awaiting for a decision of its further destiny. Kosach was able to skillfully “focus”

all European events and their echoes around the figure of the Ukrainian hetman, then only the captain of the French army. Successful finding of the author became a through metaphor of the game acting as a compositional axis and at the same time permeating all levels of poetic structures of the novel. The novel, in fact, begins with the episode of the chess game. In the novel all the central figures are “playing chess” – after all, fate, peace and war depend on the result of the party played by spies of the Wolf League, agents of the Polish king, the mighty courts of Vienna and Madrid, informants of the Polish Queen Maria Gonzaga. Chess party and chessboard is a crystal lattice of micro and macrostructures of a novel, an image-rhizome that permeates the fabric of a work triggering the clarification of its ideas and the specificity of the image-making. And even the distant Ukrainian land on the Gondius map appears to the players as a “colorful chessboard”. The echo of the through metaphor is felt in every turn of the plot.

The Europeanism of Yurii Kosach’s artistic thinking first of all appeared in his Eurocentricism in the novel – the author is still “looking for Ukraine in Europe” because he does not think it outside the cultural and historical European discourse.

This vector of artistic thinking is clearly marked the creativity of Pragueian Natalena Koroleva, the heiress of the ancient Spanish family of Lacerda and the Polish Counts Dunin-Borkowskis.

The thematic and ideological and artistic level artistic world of Natalena Koroleva were clearly influenced by the formation of writer’s ideology in the system of Western European cultural values. The ideological and artistic vector of the Koroleva’s texts is directed through the lens of the “eternal law” of Christian doctrine – to solve the dilemma of good and evil confronting the forces of light and darkness, which is inherent in the whole concept of the development of the European cultural paradigm. This is also evidenced by Natalena Koroleva’s first novel, “1313”, published in 1935. The stylistic manner of the work, which the author herself defined as the “Ukrainian Gothic style”, is a striking example of neo-romanticism. Neo-romantics as a belief in the height of human spirit, as the affirmation of eternal heroics and the need for the beautiful, as the art of experiencing the tragedy of human being and comprehending its greatness, is the philosophical basis of this work.

In 1939, Natalena Koroleva began to publish in “Dzvony (Bells)” a new historical story (another definition – a novel), “Quid est veritas?” (“What is the truth?”). However, only two chapters were printed at that time – “From the great days” and “Movements of the element”. The author noted that this is the beginning of a great work. The story was fully

published as early as 1961 in Chicago. In this work, the writer turned to the history of Judea of Pontius Pilate. Building the artistic world in the coordinates of the time of Messiah's coming, showing the spread of the light of His teaching, the writer focused on the images of Pontius Pilate and Mary Magdalen. To create her own artistic version of the search for the answer to the age-old question, the author used not only the events described in Scripture, but also the motives of Catalan and Provence legends, the mythopoetics of Celtic mythology. From the cruel procurator of Judea to the Christian Saint Marius – her Pilate goes through such a path in the search for the truth. Natalena Koroleva actively used in the structure of the story Christian motives of miracle, in particular the resurrection. The work is saturated with Christian symbol-images (water as a symbol of the Sacrament of Baptism, a ship as a symbol of eternal life, a flower of passionflower as a symbol of the Passion of Christ), the central among which is one of the eternal images – the image of the Holy Grail.

Natalena Koroleva's creativity and destiny are a striking example of the artist's identity – the integrity of his personal character and the nature of his work. In the works of the writer she embodies her worldview imperative, which was realized in the theocentricity and high Christian values rooted in the European cultural tradition and active life position. That is why the characters of prose by Natalena Koroleva are always looking for ways to the Truth, Ideal, and God.

Among the thematic diversity of Galician prose of the 1930s, the theme of the Ukrainian revolution, the struggle for statehood continues to be one of the most prominent. A powerful anti-Bolshevik charge was carried by the works of Yu. Horlis-Horskyi (“Kholodnyi Yar”, “Otaman Khmara”, “Red Thistle”) and V. Yurchenko (“Red Chad fumes”, “Ways to Solovky”) – emigrant writers from Naddnipriany Ukraine, who escaped from the red genocide hell.

V. Yurchenko's trilogy “Hell on Earth” has clear features of the detective-adventure genre. However, the value of this work lies primarily in its revelatory documentary directed against the Bolshevik-Stalin genocide in Ukraine. After being published in the publishing house “Chervona Kalyna” (1933), the work immediately became a real best-seller in Halychyna: for the author was one of the first to tell about the horrific realities of the “Soviet paradise” which became a real hell for millions. At the same time, the work asserted an invincible belief in life, in the national idea, in Ukraine. It is a text with an interesting plot and at the same time a document of the day: it is characterized by a combination of revelatory pathos with adventurous elements. There are also clear signs of the memoir genre, because the author was a living witness to the events described. In

his work V. Yurchenko not only affirmed the human will to life: he showed a man full of active action – active love for Ukraine.

A tribute to the literary fashion that went “via Warsaw” was the attraction of Galician prose writers (Yu. Kosach, I. Zubenko, S. Olshenko-Vilkha, M. Kapii and others) with the mysticism cultivated by the Polish surrealists (M. Khoromanskyi, P. Khoinovskiy, V. Gombrovych). Many of the novels of this period are characterized by the artificiality (“sharpness”) of the intrigue – the generation of young Western Ukrainian novelists tried to find their own solution to the classic form by putting the whims of moods, feelings and everyday paradoxes into the basis of the novelistic composition. A striking example of such artistic pursuits are the novels by Yaroslav Kurdydyk “The Neighbor from the Gothic Villa”, and Iryna Vilde “The chimeric Химерне heart”. A bitter grimace of life instead of a happy smile of love is what the characters of these works face. Happiness is just a mirage. Unexpected encounters on the road of life reveal to man the fullness of being: both the joy of the world and its enduring sadness. The pretty girl who falls in love with the protagonist of the short story by Ya. Kurdydyk is dumb. In the novel by Iryna Vilde, the situation is also dramatized by the fact that the deaf-mute beauty, who has taken over the heart of opera singer Alexi, is mentally retarded.

Even the theme of Sich Riflemen Calvary is experiencing new approaches. For example, Anatol Kurdydyk referring to the popular in Western Ukrainian literary discourse plot, on the basis of which lies the Sich Riflemen Christmas carol, chooses the fragmentary-mosaic principle of the composition, focusing not on the eventful side, but on the mood of the work. The novel "Six Easter eggs" is designed as flashbacks-memories of an old mother, who draws Easter eggs on Easter Friday for her six sons who died for Ukraine. The compositional basis of the work in which the ideological dominant is rooted is the leitmotif details that acquire a deep semantic load: six Easter eggs, their ornaments become for the gray-haired mother the world of her sons' childhood and adolescence.

An interesting page of Western Ukrainian prose of the 1930s was the work of Vasyl Karkhut, a well-known physician, herbalist whose lifelong feat would remain an example of ardent and active love for Ukraine (V. Karkhut served nine years of hard labor for his cooperation with the UPA (Ukrainian Insurgent Army)). The subtle observance of the true connoisseur of the environment, the love of nature, deep humanism and the ability to honestly and spiritually tell the life of birds and animals (collections “Wheat thicket”, “Noise from behind us”) elevate the Ukrainian author's animalistic narrative to the level of creativity of the best writers-natural scientists, E. Seton-Thompson, J.-R. Kipling, J. London.

In the 1930s, Western prose writers successfully mastered the fantasy genres, in particular, Myroslav Kapii published a story about the journey of the Earthlings to the planet Mars (“The Land of Blue Orchids”), turned to fantasy also in small genres (“Incredible stories”). There are elements of fantasy in the stories by Ivan Cherniava (Emil Kitsyla) “In the East – we are” and “People with black palate”.

Historical prose in its various genres also remains popular. For this prose, the current trends in historical fiction in the late 1920s continue to be relevant: the pursuit of documentaryism, the expression of an “ideological code”, the overcoming of the romantic stream in the plot and image-making. Historical fiction continues to nourish the “historicism of contemporary thinking” which is throbbing in all aspects of Halychyna’s cultural life, with a strong emphasis on the desire to realize state-building imperatives. The idea of Ukrainian statehood pervades the historical works of Antin Lototskyi (“Knight in black velvet”, “Kuzhil and the sword”, “Glory of kniaz”) and Vasyl Birchak (“Volodar Rostyslavovych”, “Against the law”), although at the level of artistic and stylistic this prose is a typical production of mass culture. Among the authors who have successfully worked in the genre of historical tale, Galician criticism distinguished I. Fylypchak, appreciating his prose for the “technique of structure” and “interesting narration”. Chronotope of his works includes ancient kniaz times and the times of Cossacks: “Kniahynia Romanova”, “For Xiang”, “The builder of the state”, “Ivanko Berladnyk” (“Ruined power”), “Kulchyskyi, the hero of Vienna”.

Historical fiction by Semen Ordovskyi (real name – Hryhir Luzhnytskyi), a well-known figure of the literary and artistic movement in Halychyna of the interwar period, one of the founders of the “Logos” literary group, a talented critic, a playwright, a prose writer still did not lose its artistic significance and high ideological force.

Most clearly the talent of the prose writer was revealed in the genre of adventure-historical story, which he addressed in the late 1930s. The stories “The Crimson Cross”, “The Silver Skull”, “The Black Hegumeness” constitute a kind of trilogy: they are connected thematically; here act the same main characters. Historical basis for the author to write the trilogy were the fragments of old documents about the existence in the troops of Bohdan Khmelnytskyi secret intelligence department (chornokyreinyky). Therefore, we can talk about the orientation of the author’s artistic thinking to the observance of historical facts, facts of the document. S. Ordovskyi was able to combine a perfectly elaborated form of “sensational” story with a deep understanding of Ukrainian history, fascinating intrigue – with a powerful ideological dominant. The

originality of the author's style is due to the creative reception by the author of the best features of Ukrainian fiction and the neo-romantic worldview as an expression of passionarity. Resurrecting on the pages of the trilogy the figures who remained in the shadow of history, the author described the adventures of true Ukrainian knights, aristocrats of the spirit who without hesitation give their life for the homeland.

And although the plots of these stories are unfolded on a solid frame of ideologuemmes, it does not diminish their artistic value: here the spirit of the era is recreated with talent, a fascinating intrigue is observed, the dynamics of events appropriate to the adventure genre are kept, the intertwining of human fates is artistically convincingly drawn, the depth of feelings is revealed.

4. Alternative style directions

The literary life of Lviv in the 1930s, the desire to update the style space could not but be influenced by the general artistic atmosphere, in particular, and the powerful creative aura created by the emigrant artists who "brought a new impulse to the Galician artistic life" (S. Hordynskyi). After all, in the 1920s-1930s, such well-known artists as P. Kholodnyi, Yu. Mahalevskyi, V. Kryzhanivskyi, M. Butovych, P. Kovzhun worked here. Since 1931, AIUA (Association of Independent Ukrainian Artists) has been actively functioning in Lviv organizing a series of resonant exhibitions in Europe. Stephaniia Hebus' woodcuts, enamels by Mariia Dolnytska, battalistic paintings by Leonid Perfetskyi, architectural designs by Oleksandr Lushpynskyi, Roman Hritsai, Yevhen Nahirnyi, graphics by Pavlo Kovzhun, and the carvings by Mykhailo Parashchuk "sparkled with their individuality and national identity". (S. Hordynskyi) Here the artistic ideas of M. Boichuk and O. Arkhypenko, Western European style innovations were creatively perceived. Fine arts also promoted urban themes that found expression in the art of words, most clearly embodied in the poetry of B.-I. Antonych and in stylistic experiments of prose by B. Nyzhankivskyi, Zh. Protsyshyn, and Z. Tarnavskyi. These style searches were also influenced by the innovative literature of Poland, in particular the Krakow avant-garde and the prose of the great innovators: S. Vitkevych, V. Gombrowicz, M. Khoromanskyi, Z. Hrabowski, B. Schulz.

A clear testimony to such searches is the unfinished prose of B.-I. Antonych. It is noteworthy that he first saw his vocation as an artist in the realization of the "need to learn a European worldview" (articles "Primitive Europeanization", "National art", "How to understand poetry"). In the unfinished novel "On the other bank," which was conceived at the

beginning of his creative work (a fragment of the work was published in the magazine “Dazhbog” in 1932), the eponymous story, which is a continuation of the novel, the prose fragment “Three mandolins”, artist is mostly approaching to existentialism. The author’s “jumps through the gap of information” give reason to believe that the narrative of the novel tends to flow of consciousness. This narrative strategy is also reflected in the compositional feature of the work – the extra-narrative narrative when the emphasis is shifted from the event sphere to the impressionistic rendering of the nuances of the character’s spiritual life. The novel testifies to the author’s attempt to philosophically contemplate life, to perceive it as a flow of life. This is also indicated by the rather eloquent name of the work as well as the symbolic images of the river and the old bridge that connects its two banks. The world of the experiential experience of the characters of Antonych’s work is bipolar: life fully exists in it as an unsolved mystery and death as a behind-mirror, a continuation of the mystery that is tied on this shore.

Thus, in the 1930s, Western literature came to a fertile period for experiments and searches, and for the new ways that S. Hordynskiy mentioned: the writer “cannot be justified by the nobility of his ideas when his works lack beauty”.²

The active search for “beauty”, the attitude to the art of word as a game, the attempt to break free from the ideological differentiate the creativity of the Lviv art group “Twelve” (1935). Bohdan Nyzhankivskiy, Vasyl Tkachuk, Ivan Kernytskyi, Anatol Kurdydyk, Yaroslav Kurdydyk, Ivan Cherniava, Zenon Tarnavskiy, Vladyslav Kovalchuk, Fed Tryndyk, Roman Antonovych, Karlo Mulkevych (though there were many more creative figures who rotated in the “Twelve” power field) were the members of this “club-friendly association” the founder of which was A. Kurdydyk. Representatives of the group considered Mykola Holubets their spiritual father. Young poets and prose writers were united not only by the “bohemian-café way of creative life”, but above all by the understanding of the creative process as a game with style and form as well as urban motifs that were not typical of Western Ukrainian prose.

Prose by B. Nyzhankivskiy presented to the group the original artistic face; he was the creator of the genre of batiary stories, which testified to the expansion of thematic horizons of Western Ukrainian prose and updating of its genre palette. Novels from the collection “Street” testified to the renewal of thematic horizons of Western Ukrainian prose (in

² Гординський С. *Комплекс оселедця*. – Ми 1935, №4, с. 155.

particular, they emphasized urban themes) as well as those form-creating changes that clearly indicated the pulsation of new rhythms in its style field which were characteristic of the surrealism of intuitivism and deformation of the artistic image.

The search for “great style”, mastering the form is represented by the work of Vasyl Sofroniv-Levytskyi. The editor of “The Chronicle of Chervona Kalyna” actively experimented with the genre of novella expanding its thematic spectrum and diversifying the plot structures (collection “July poison”). At that time reputable Galician critics (M. Rudnytskyi, O. Dniprovskyi, M. Hnatyshak) unanimously recognized his mastery of the novella technique and the European manner of writing. A real artistic event in Halychyna was the publication in 1934 of the collection of novellas by V. Sofroniv-Levytskyi “July Poison” which testified the talent of a bright novelist, author of sophisticated, sometimes even a few “sharp” (Yu. Klynovyi) plots, often constructed on the “psychological marvels”: the author seeks to explore the subtle boundary that separates the real from the unreal, the consciousness from the subconscious. Testimony to this is the novella “Klikusha” whose character lost his mind because of a horrific encounter with grown wild dogs in a village ruined by the army.

Close to its genre-style parameters to the novelty of V. Sofroniv-Levytskyi is a small prose by Iryna Vilde. In 1936 separate works of the writer were published: the collection of novellas “Chimeric heart”, the story cycle “Butterflies on studs”, “The eight strikes”. In 1939 the third part of the cycle is published, “Adult children”. Lviv and Kolomyia magazines constantly publish novels, sketches, literary-critical essays of the young author. Also popular was the story “Windows apart” which was published on the pages of “Women’s Destiny”. People speak, write, criticize and praise Iryna Vilde. The secret of such a success of the writer is in the special, sincere and trusting tone communicated by her heroines with the reader, in the ability of the author to easily draw the novella’s plot from the everyday life of an ordinary woman.

In her early works, Iryna Vilde was able to create a unique figurative world. It reflected not so much the conflicts of the era as life-long problems of human existence (happiness, tolerance in human relations, harmony of married life, longing for the beautiful). In most of the early writer’s works, the problem of women’s happiness, the problem of becoming a woman as a person, is raised.

The second group of works by Iryna Vilde is the novellas, which break the problem of eternal longing of the bizarre human heart for the beauty, non-everyday life and illusory nature of such unprecedented non-everyday happiness (“Traveler”, “Adventure of Uliana”, “Gift to the poorest”,

“Chimerical heart”, “Everywhere is the same”, “Tower of Babel”, “Pianist”, “Oriental melody”, “You”, “Blanca”). It is in these works that the modern style of writing of the young writer, the genre peculiarity of her novellas, and features of image-making are fully revealed. The author skillfully uses the symbolism of colors and sounds (“Chimeric Heart”, “Tower of Babel”, “Pianist”), uses an internal plot instead of a fable, eventfulness based on the collision of different reflections, experimenting with narrative structures. Often her works are monologic, close to the “stream of consciousness”.

At the same time, in the early prose of Iryna Vilde, the problem of national dignity is also raised (the novels “I can’t”, “Enough”, “Rescued”, “Black council”, “Decisive conversation”, stories “Butterflies on studs”, “The eight strikes”, “Adult children”).

A significant number of early novels by Iryna Vilde have a “sharp” plot that, like in the works of V. Sofroniv-Levytskyi, is built on psychological “oddities” or unusual, with a distinct detective tone, cases. These are novellas: “Theft”, “Kiss”, “Crime of Dr. Komarivskyi”, “The ones with chestnut hair”, “Mysterious couple”, “Boy from protection”, “Panna Larysa”, “Panna Melia”. Here, the author experiments with the classic architecture of the genre, trying to combine a rather small, artificial intrigue with a masterfully accomplished novella composition.

Iryna Vilde’s novellas are characterized by a close-psychological vision of the disturbances of her characters’ slightest thoughts and feelings, which at the level of style is manifested in the use of an internal monologue. The young writer made a definite contribution to the development of the novella genre. Keeping its basic “configuration”, she often experimented with structural elements, gender tense, the narrative level of the novella’s poetics.

In the literature of the 1930s, lyric prose is still popular among women’s authors, remains popular (S. Parfanovych, Ya. Lahodynska, O. Tsehelska). These are without fable, mosaic patterns of mood or monologue-confession, lyrical revelation framed as poetry in prose. This is genre of art where Dariia Vikonska’s creative work is distinguished.

The writer belonged to the authors who tried to continue the traditions of O. Kobylianska. However, if Katria Hrynevychyeva, Halyna Zhurba and Iryna Vilde first of all reciprocated the ideas of O. Kobylianska about the cultural function of women, their role in the establishment of a modern nation, then the prose of Dariia Vikonska appears as a kind of continuation of the “new Apollonian myth of the new woman” created by Kobylianska.

The femininity of D. Vikonska’s writing is manifested in the cultivation of melancholy beauty, sentimental contemplation, sensuality. Through the prism of the individual style of the writer palimpsestly comes

the attempt to reproduce the imagery and mood of the lyrical prose of her literary idol. In poetry in prose of D. Vikonska we can quite clearly see the features of the secessionist style³: pastel color associations, metaphorical associative-emotional images, lyrical tone dominate here. The cult of “*art nouveau*” (“new art”), combined with narcissism, a pose of artistry, aesthetization and fetishization of feelings are characteristic for the collection of sketches by D. Vikonska “Paradise apple tree”. The title of the collection shows not so much the archetypal symbolism of sin and pleasure as the provocative nature of the eroticism aesthetized in the art of erotism secession. The composition of the collection also emphasizes the author’s clear orientation to the ornamental decoration of this style: it consists of separate “chords” – mood sketches which remind the flow of thoughts filled with impressionistic psychologism, eroticism, and have the form of dialogues and painting visions. Dialogues about the essence of love and the purpose of the woman seem to continue in the force field embodied in the past by O. Kobylianska in her texts and the epistolary of the “platonic utopia of perfect communication” (T. Hundorova).

CONCLUSIONS

The diagram of the literary process in the Western Ukrainian lands of 1914s–1939s highlights certain features of the thematic, style and genre constant. First, the prose of the early 1920s as a post-traumatic phenomenon of the post-war era tends to gravitate to the aesthetics of expressionism. It is devoted mainly to the anti-militant topics and is imbued with the motifs of “Sich Riflemen Calvary”. Secondly, the Narodnyky discourse of the traditional romantic historical narrative of nature has not exhausted itself, though experimental works appear in the field of historical fiction at this time. Thirdly, it was in the thirties that alternative style trends emerged in the creative work of the young literary generation.

Western Ukrainian and immigrant prose of 1920s–1930s was aimed at affirming the idea of state and spiritual Ukraine in the whole genre and style diversity of its manifestations and ideological involvement. Renewed realism, which appeared completely in U. Samchuk’s prose and gave an interesting synthesis with psychological impressionism in the works of H. Zhurba, N. Koroleva’s neo-romanticism and neo-Gothic, bright stylistic amalgam of neo-romanticism, romanticism of Vitaism, impressionism in the prose of “tragic optimists” Yu. Lypa and L. Mosendz, “tragic Europeanism” of artistic searches of Yu. Kosach, utopian and

³ Мафтин Н. *Гендерна утопія і код самості в західноукраїнській прозі 30-х років ХХ століття*. Слово і час, 2009, № 6, с.316-322.

philosophical novels by V. Vynnychenko, and historical fiction of the authors-traditionalists, and not equally so clearly biased idea of national literary experimentation efforts of literary bohemia (I. Cherniava, B. Nyzhankivskiy, V. Sofroniv-Levytskyi and others) suggest national consolidating narrative of Ukrainian literature, which was created on the territory of great Ukraine prior to the great mass arrests as well as outside Ukraine, in Halychyna and emigration centers: Prague, Warsaw, Berlin, and later in the diaspora; narrative that opposed the unifying socialist realist rhetoric of literature.

SUMMARY

The paper deals with the ideological-thematic and genre-style palette of Western Ukrainian and emigration prose of 1920s-1930s of XX century. It is proved that in a variety of creative pursuits a new “national organic” (Y. Sherekh) style was being born determined by the idea of the struggle for the “state of the word” – spiritual Ukraine, which in the conditions of loss of statehood would become a springboard of resistance to the Russian Soviet occupation. Such passionate dominance, however, does not simplify the variety of artistic prose of the period: it is combined with the actively implemented in the artistic practice of the authors instruction to reach European artistic horizons.

REFERENCES

1. Андрусів С. Модус національної ідентичності: Львівський текст 30-х років ХХ століття. – Львів, 2000, 340 с.
2. Гординський С. *Комплекс оселедця*. – Ми1935, № 4, с. 155.
3. Мафтин Н. *Гендерна утопія і код самоті в західноукраїнській прозі 30-х років ХХ століття*. Слово і час, 2009, № 6, с. 316-322.
4. Мафтин Н. *У пошуках «Grand» стилю: західноукраїнська та еміграційна проза міжвоєнного двадцятиліття*. – Івано-Франківськ, 2011, 335 с.

Information about the author:

Maftyn N. V.,
Doctor of Philology,
Professor at the Department of Ukrainian Literature,
Vasyl Stefanyk Precarpathian National University
57, Shevchenko str., Ivano-Frankivsk, 76018, Ukraine

INTERDISCURSIVITY AND MULTIMODALITY OF POETIC FORMS: A CASE STUDY OF CONTEMPORARY AMERICAN POETRY

Marina O. S.

INTRODUCTION

Today humanity has to accept one more challenge, so to say, to fill in a new “somatic niche” in construing the world mediated by sensor screens, monitors, laptops, iPhones, as well as by multiplicity of novel vehicles, namely segways, balancing unicycles. In such an instrumented life human body becomes computable¹. People have to adjust to a new lifestyle, as well as new ways and means of moving, learning, teaching, and reading.

Consequently, character of human communication in its various manifestations is changing. Introduction of the Internet has caused multimodality of forms construed in fiction and non-fiction discourse. In other words, various semiotic resources participate in meaning making, to a greater extent involving addressees in this process. In addition to that, boundaries between discourse genres and types become blurred. Poetic forms acquire the features of media, legal, or, sometimes, even medical discourse. In its turn, it predetermines interdiscursivity of the created forms. Particularly, this article focuses on crucial modifications of poetic forms construed in contemporary American poetic discourse, namely in its digimodernist and metamodernist genres.

1. Digi- and metamodernist American poetic discourse

In general, contemporary poetic discourse fits in the chronological framework of approximately last sixty years². Analysis of contemporary American poetic discourse has witnessed that it possesses a number of features, such as eclecticism, interactivity, non-linearity, heterogeneity, hybridity, irrationality, mobility, openness, and multimodality. It has demonstrated a tendency towards pejoration manifested via deterioration of poetic forms’ semantics, deformation of their syntactic structure, violation of lexical and grammatical combinability rules, excessive and intentional

¹ Berson J. *Computable bodies: Instrumented life and the human somatic niche*. London, New York: Bloomsbury, 2015.

² Robinson P. The Limits and openness of the contemporary. *The Oxford Handbook of Contemporary British and Irish poetry*. Oxford: Oxford University Press, 2013. P. 2.

use of low-flown, taboo vocabulary. Besides, Contemporary American poetic discourse is characterized by different degrees of paradoxicality, namely low, middle, and high.

The main varieties of contemporary American poetic discourse are **digimodernist**³ and **metamodernist**⁴. The further embodies digital text- and discourse construing based on «aesthetics» of intentional appropriation, plagiarism and copying by means of uncreative techniques «copy-paste» and «search-compile»⁵. It presupposes involvement of digital technologies and unfolding in virtual space, i.e. the Internet.

The term «digimodernism» was coined by the British cultural critic Alan Kirby. Digimodernism is a contraction from «digital modernism», which envisages a blend of digital technology and textuality, taking into account the (technical) process of a digital text generation, i.e. fingers and thumbs clicking, keying, and pressing⁶. Consequently, today we are witnessing the development of a new digitally born textuality that is digital textuality in Alan Kirby's parlance. Digital texts are described as onward, haphazard, evanescent, anonymous, social, as well as undergoing multiple authorship and divergent readership⁷. The difference between digimodernism and postmodernism is that in postmodernism «one read, watched, listened», but now one «phones, clicks, presses, surfs, chooses, moves, downloads»⁸.

Generally, the process of digimodernism establishment can be viewed from different perspectives. The term 'digimodernism' is still not trite and it does not have an accurate and single definition. It is predetermined by the fact that in the 21st century the world witnesses multiplicity of «-isms» competing to «reserve a seat» in the socio-cultural arena, claiming that postmodernism is over.

'Pseudo-modernism' is one of the mentioned -isms, which modulates continuity of postmodernism and as a term goes back to 2006, when it was first used in an essay for the journal 'Philosophy Now'. In such a framework digimodernism is interpreted as a set of aesthetic characteristics

³ Kirby A. Digimodernism: How new technologies dismantle the Postmodern and reconfigure our culture. New York; London: Continuum, 2009.

⁴ Vermeulen T. & van den Akker R. Notes on Metamodernism. *Journal of Aesthetics and Culture*. 2010. Vol. 2. P. 10–24.

⁵ Goldsmith K. Uncreative writing: managing language in the digital age. Columbia: Columbia University Press, 2011.

⁶ Kirby A. Digimodernism: How new technologies dismantle the Postmodern and reconfigure our culture. New York; London: Continuum, 2009. P. 1.

⁷ Bell A., Ensslin H.K., et.al. Analyzing digital fiction. Routledge studies in rhetoric and stylistics. New York: Routledge, 2014.

⁸ O'Sullivan J. Towards a digital poetics: Electronic literature & literary games. Cham: Palgrave Macmillan, 2019. P. 15.

developed by means of different forms of computerization. Thus, it is, by its essence, a new form of textuality.

Another -ism goes for 'Automodernism', or 'Automodernity'⁹. A new phenomenon facilitates digital automation and personal autonomy, as well as their merge. The automation states the autonomy people get by using present-day technologies and altering conventions, traditions, and standards.

'Altermodernism Manifesto' claims that postmodernism is dead and proposes to stick a new label to socio-cultural processes taking place today, namely 'Altermodernism'. It represents the culture of globalization, as well as its influence on social, political, and cultural spheres. Altermodernism is a term that does not impose any standards or a certain way of understanding reality. It just states the fact that contemporary art, in general, and verbal, in particular, is different or altered: «Today we are more living in a maze, and we have to get meanings out of this maze, and this is the big stakes around altermodern, what is our modernity, what is the modernity of today?»¹⁰.

Another term to describe changes in all spheres of human life is 'Performatism'. The latter is viewed as a period, in which a unified concept of sign and strategies of closure have begun to compete directly with the split concept of sign and the strategies of boundary transgression typical of postmodernism¹¹.

Hypermodernism is based on hyperconsumption and hypernascissism. Hypermodern society changes so rapidly that it is merely impossible for scholars to infer its particular features to elaborate a new literary paradigm¹². In its turn, 'Metamodernism'¹³ giving rise to metamodernist poetic discourse evolves in constant mobility of literary forms, including poetic, between naïve modernist enthusiasm, striving for experiment and cynical postmodern irony actualized in pendulum-like oscillations of co-existing heterogeneous verbal and non-verbal poetic forms.

No doubt, the above-stated list of terms to label a new cultural formation is not complete. However, it is not the label that is important, but rather its essence and factors influencing its gradual emergence. So, this paper regards digimodernism and metamodernism as core varieties of

⁹ Samuels R. *New media, cultural studies, and critical theory after Postmodernism: Automodernity from Zizek to Laclau*. New York: Palgrave Macmillan, 2009.

¹⁰ Bourriaud N. *Altermodern: Tate Triennial*. London : Tate Publishing, 2009.

¹¹ Eshelman R. *Performatism, or the end of Postmodernism*. New York: The Davies Group Publishers, 2008.

¹² Lipovetsky G. *Hypermodern times*. Malden: Polity Press, 2005.

¹³ Vermeulen T. & van den Akker R. Notes on Metamodernism. *Journal of Aesthetics and Culture*. Vol. 2. 2010. P. 10–24.

American poetic discourse, proceeding from the character of forms construed in it.

All changes in social, cultural, technical and other spheres of human interaction take place due to the shift in people's mentality, purposes, and technology. Postmodern worldview no longer exists as its focus has relocated to computerization transgressing the boundaries set by postmodern theories. One of the tools to explain the mentioned modifications is the mobilities theory as, among others, it focuses on current processes of dynamic, complex, and trackable changes in human mentality. Mobility theory discusses the world from the standpoint of its liquidity and constant alteration in the inner layer of human functioning, politics or language implementation. Mobility Turn, which displays a vector of cross-area research in linguistics, allows to explicate the dynamism of various linguistic phenomena. Given the recently emerging trends in sociological studies, the notion of *mobility* is undergoing refinement. The emphasis is laid not merely upon its traditional understanding as a social status shift, i.e. movement of people in social space, but rests on the hypothesis that «all the world seems to be on the move». It entails a new notion of *multiple mobilities*, involving movements of people, information, imagery, materials, vehicles, places, etc., viewed in their correlation, interaction and interdependence. Thus, in a present-day society a number of mobility manifestations are distinguished, such as a corporeal travel, physical movement, or imaginative, virtual and communicative travels. The latter three have a direct link to language and discourse¹⁴.

Essentially, *mobile stylistics* aims to further investigate the diverse ways in which (stylistic) mobilities emerge in (literary) texts and the way we analyse them¹⁵. Mobility, manifested via continuous oscillations of senses, is ontologically inherent to poetic forms. The latter may be compared to diamonds, through which the light is refracted, simultaneously permitting light through and detaining it. The angle of light refraction is constantly changing. Similarly, senses generated by poetic forms shimmer depending on the context, as well as addressees' point of view.

Taking the above stated points into consideration, mobility of poetic forms is expressed in gestalt-free character of words – components of

¹⁴ Sheller M., Urry J. The New Mobilities Paradigm. *Environment and Planning*, # 38. 2006. P. 207-226.

¹⁵ Büsse B. Introduction. 32-nd PALA Conference «Mobile Stylistics». 31 July – 4 August 2013. *Book of Abstracts*. University of Heidelberg. 2013. P. 1.

poetic forms' semantics, in Tsur's parlance¹⁶. In other words, this mobility is embodied through freeing of various semantic features of a poetic form and achieving the highest degree of their abstraction via their unrestricted «movement» and hardly discernable manifestation in other poetic forms construed in a poetic discourse.

In digimodernism the theory of information is revisited as it has to fit a new form of textuality. While the traditional scheme of information transmission includes a sender, receiver, message, signal, encoder and decoder, digital textuality presupposes a more advanced, multilinear, mechanism. Owing to the authoritative role of the reader, the message can be decoded twice or even more times, though still encoded once. The act of encoding and decoding a message is predetermined not solely by mental processes, but also by physical specificity, namely encoding a text into the format of QR codes or setting the meaning, proceeding from hyperlinks, for Youtube videos.

Generally, digimodernist discourse presupposes combination of three main components aimed at meaning making, i.e. the medium, operator and strings of signs¹⁷. The workings of these components are explained in terms the information theory, however, challenging traditional interpretation of its key concepts. For instance, the notion of strings of signs corresponds to 'textons' and 'scriptons'. Textons are strings of signs as they are presented in the text. Scriptons are strings of signs as they appear to the addressee. Further, the process of transmitting a message within a digimodernist text is characterized by the following features: *dynamics, determinability, transiency, perspective, access, linking, user function, multimodality*¹⁸.

Movability, changeability and interchangeability of scriptons predetermine *dynamic* character of digimodernist poetic discourse, American in particular. *Determinability* is the feature typical for the process of transferring a message in digimodernist text, as a number adjacent scriptons of every scripton is always the same. If not, the text is indeterminate. The role of users, or addressees in perceiving / interpreting digimodernist texts is crucial. The text becomes personal or impersonal depending on the extent of the addressee's involvement¹⁹.

¹⁶ Tsur R. *Playing by Ear and the Tip of the Tongue. Precategorical Information in Poetry*. Amsterdam, Philadelphia: John Benjamins Publishing, 2012.

¹⁷ Kirby, A. *Digimodernism: How new technologies dismantle the Postmodern and reconfigure our culture*. New York; London: Continuum, 2009.

¹⁸ Aarseth E.J. *Cybertext: Perspectives on ergodic literature*. Baltimore, Maryland: The Johns Hopkins University Press, 1997. P. 19.

¹⁹ Aarseth E.J. *Cybertext: Perspectives on ergodic literature*. Baltimore, Maryland: The Johns Hopkins University Press, 1997. P. 19–23.

Digimodernist text is a result of the instrumentation shift that has led to integration of technological achievements into language sphere, stating a new type of *intermediation*. Firstly, a significant change occurred in conceptualizing language as a highly developed and conventionalized form of movement. Movement is involved in meaning-making and influences intrinsic semiotic character of language²⁰.

The genre of digital literature is quite specific, since it has several semiotic systems merged and accumulated, promoting multimodality and hybridity as the most relevant generic features of a digimodernist text. It predetermines several genres, text types and registers intermingling thoroughly to constitute a brand new type of literature.

Additionally, the definition of digimodernist poetic discourse within the context of this article, proceeds from the concepts of «unoriginal» and «uncreative» writing, giving rise to constraint-based poetry. Within the framework of this article American digimodernist poetic discourse is subdivided into the poetic discourse of Flarf and Spam.

Multimodality of poetic forms in American digi- and metamodernist poetic discourse is explained in terms of multimodal cognitive poetics, which has emerged as a response to multimodal literary texts through integrating methods of cognitive poetics and multimodality studies²¹. From a stylistic perspective, the latter focus on meaning-making as a multisemiotic phenomenon allowing the illumination of how other semiotic modes, except for the printed word, such as typography, colour, layout, visual images, etc., participate in meaning construction²². From a cognitive perspective, multimodal forms are regarded as manifestations of mental construal. In cognitive psychology, a term construal is understood as the way in which (or the process of) people perceive, comprehend, and interpret the world around them.

In poetic discourse in-built multimodality is explicated, first and utmost, in visual, or concrete poetry. In concrete poetry, verbal units are shaped visually. In other words, graphic patterns of letters, words, or symbols rather than the meaning of words convey a poet's intent. The creator of concrete poetry uses typeface and other typographical elements in such a way that chosen units – letter fragments, punctuation marks, graphemes, morphemes, syllables, or words – and graphic spaces form an evocative picture. However, a visual image is not merely an

²⁰ Tomasula S. Code Poetry and New-Media Literature. In J. Bray, A. Gibbons, & B. McHale, eds. *The Routledge Companion to Experimental Literature*. London: Routledge, 2012. P. 483–496.

²¹ Gibbons A. *Multimodality, Cognition, and Experimental Literature*. New York: Routledge, 2012.

²² Nørgaard N. Multimodality: Extending the Stylistic Tool-Kit. In McIntyre, Dan and Beatrix Büsse (eds.), *Language and Style*. In Honour of Mick Short. New York: Palgrave Macmillan. 2010. P. 443-448.

accompaniment, decoration or enhancement of a verbal image. Visual and verbal codes interplay in concrete poetry’s meaning making as in M. Barnes’s poetic text «Shoes» (Fig. 1):



Fig. 1. M. Barnes’s poetic text «Shoes»

Visual image of shoes in the poem is evident and exquisite. The addressor’s intent is, at least, to make her mother buy another pair of shoes for her as a Christmas present: *Shoes are what I live for / All I want for Christmas is more shoes / Hey Mom that’s news! / Please or please get me more shoes*. This poetic text is not devoid of paradoxicality features. On the one hand, the visual shape of the text aesthetically satisfies an addressee-viewer’s eye. On the other hand, when addressee-viewer turns into an addressee-reader a positive response dissolves as split words impede cohesive perception of this multimodal art form and prompts to intellectual activity.

In multimodality context the paper distinguishes intersemioticity and multimodality of poetic forms. Intersemioticity is an interaction of various codes in poetic forms creation, in particular: verbal and non-verbal, i.e. visual, auditory, and audiovisual. Multimodality envisages construction of poetic forms on the verge of different modalities of a poetic discourse, which appeal to this or that addressees’ sensory system. In other words, poetic forms are multimodally constructed. They incorporate preconceptual, conceptual, verbal, and non-verbal facets. Each facet is constructed and reconstructed on the verge of two or more modalities of contemporary American poetic discourse. In particular, these are verbal, visual, auditory, and audiovisual modalities. Poetic texts represent verbal modality, while paintings accompanying the latter, pertain to the visual modality. Auditory modality is an outcome of videogames or street noise’s acoustic environment and / or rhythm of current musical genres. Finally,

screened or animated versions of poetic texts as well as poetic readings embody audiovisual modality.

2. Poetic forms in digi- and metamodernist

American poetic discourse: an empirical design

In digimodernist context the founder of Flarf poetry is an American poet Garry Sullivan. The concept of Flarf has multiple meanings. In particular: 1) a quality of intentional or unintentional «flarfiness», corrosive, cute, or cloying, awfulness; 2) a work of a community of poets focusing on exploration of «flarfiness», which in early 21st century becomes an avant-garde, experimental, revolutionary poetic, even broader, artistic movement. Flarf poetic speech is characterized by intentional mistakes, taboo words, violation of lexico-semantic and syntactic links. It is meant to create «so bad it's good» poetic effect, achieved by Drew Gardner's novel technique of «google sculpting». The technique envisages creation of Flarf poetic texts from bits, pieces, and phrases predominantly borrowed from Google search results. Paradoxicality serves as the basis for both emergence of Flarf movement, in general, and often for the author's intent embodied in this or that Flarf poem, in particular. For instance, Flarfists create poetic texts about why they hate Flarf so much. In this case paradoxicality of the author's intent is manifested via contradiction between the state of affairs in real life – the poet's involvement in Flarf's creative activity – and its embodiment in the poetic text – hatred towards this activity.

WHY DO I HATE FLARF SO MUCH?

She (Sharon, Nanda) came from the mountains, killing zombies at will her Plants vs. Zombies attack. Some people cried «but that was cool! « and I could only whisper «we should NOT be killing zombies!» What have you gotten yourself to do? Did it ever occur to you that you may in fact hate yourself? I know I do . . . I'm not nearly high enough yet—and you're not helping. My group got invited to join the Flarfist Collective, set up some hibachis and do what we do best, if you know what I mean. I wouldn't have so much of a problem with this writing if it were a library and I checked out the entire world as if it were a single book. Strike «helpful» off your list. The 4th quarter gets pretty intense and the announcers are usually trying to figure out who is going to become overwhelmed by their own arrogant nightmares. It would upset the stomach of the balance of nature. I always go red over the stupidest things and I have no clue why. Whether it's speaking in front of the class or someone asking me why I think I have the right to say anything. Why do I need an enemy to feel okay about what

I'm doing? Observe yourself as you browse with ophistication through the topic of Authorship & Credibility.

A given fragment possesses all properties inherent to Flarf poetry – prose format, weird, striking theme (*computer games with killing zombies*), use of taboo and low-flown vocabulary (*Well . . . you Hate Your Fucking Dad, BECAUSE I'm fucking ANXIOUS AS HELL about EVERYTHING. AAAAAAAAARGH*). Proper names – *Sharon, Nada* – referring to famous Flarfist lady poets (*Sharon Mesmer, Nada Gordon*), as well as lexical unit to denote this poetic movement (*My group got invited to join the **Flarfist Collective***) serve as linguistic markers or allusions to the Flarf poetic genre. A certain author's appeal to approach search results as to authorship and credibility with due care (*Observe yourself as you browse with sophistication through the topic of Authorship & Credibility*) via an implied in nominative units feature of incongruence acquires somewhat ironical colouring. That is because the issue of «Authorship» among flarfists is in tune with «plagiarism» and «appropriation».

Why do I hate the surface of the world so much that I want to poison it? Why do I hate this so much? Well . . . you Hate Your Fucking Dad! Why is the screen so damn small? And why does the car turn so sharply? And why is the only sound I hear the sound of a raft of marmosets? BECAUSE I'm fucking ANXIOUS AS HELL about EVERYTHING. AAAAAAAAARGH. It's even worse: "I'll tell you later." The medium is literally made of thousands of beautiful, living, breathing wolves. Why do I hate the moon so much? Unpublish your ideas in reverse. People hate any new way of writing. My girlfriend really hates it. There is not so much daytime left. Life is like spring snow tossing off mercurial Creeley-like escapes from life-threatening health problems. In summer we love winter in winter we love summer – all poetry is written in social mercurochrome. Since I hate the abridgement of life, a function of needing to please unpleaseable parents is more what this is about. Hate and love—if those are the options I just want to love and hate lobsters. The oddity is not so much that Blake held these eccentric views for most of his life, but that in modern civilization they not only extend the hand, so that it could not complain about complaining about something it hadn't even bothered to read, and instead formed a halfway decent indie rock band. I'm actually starting to get much more interested in white people than I used to be. Why do I hate Flarf so much? Because it is against everything good this country once espoused. Why do I hate Flarf so much? Because of the awful conflict it places the law-abiding or police-fearing poets under.

In the poetic text some verbal technoimagery appears as unexpected and weird (*all poetry is written in social mercurochrome*). A word's

mercurochrome semantic structure (liquid antiseptic of a red colour, organometallic compound, has a complex structure and contains mercury) represents denotative feature of *thingness* and signficatory *antiseptic* and *complexity* features. As is known, mercury possesses poisonous properties. Thus, the senses generated by the given poetic image is, on the one hand, «filtering» function of society concerning poetry being created today. On the other hand, it appears that such poetry becomes an outcome of «poisonous» trends emerging in cultural and historical context of the 21st century. Conclusion: «*Why do I hate Flarf so much? Because of the awful conflict it places the law-abiding or police-fearing poets under.*».

Spam poetic discourse, or Spoeetry is construed primarily from the emails' subject, content or spam. On the one hand, this genre of digimodernist poetic discourse is viewed as «bursts of random, spam-filter-busting language which somehow transcend their mundane purpose and burst into the golden light of literary glory». On the other hand, it is seen as a «literary sub-culture that has yet to be recognized by the print media», in spite of the fact that it has been around since 1990s.

A vivid example of interaction of digimodernist and metamodernist features can be traced in “Perfection”, a poem by a contemporary British poetess Sophie Collins:

“*Perfection*”

*my eye can't see enough
nothing was perfect or as it should have been
I'm calculating how in the night I'll get up—
no reason
I love roses when they're past their best*

The first impression of this poem is quite plain. The verse seems rather simple and not at all eye-catching. However, a closer look at the way in which the verse was written together with its vertical context provide a somewhat different picture. The poem has been woven from the www.poetryarchive.org search engine results for the word *perfection*. The last line of the verse – *I love roses when they're past their best* – alludes to the title of the *Experimental Poetry Anthology*, which includes poetic texts of 16 young poets from Great Britain and the USA, whose works constitute the global poetics of digital culture. “Perfection” has been composed by means of *cento*, or patchwork technique in its modern manifestation. This is a kind of poetry made up of lines from verses or passages by other poets presented in a new form or order. My reconstruction of Collins's steps in «composing» her poem has given the following results:

Nothing is perfect, or as it should have been – a line from the poem by Patrick J. Kavanagh’s (a British poet) “Perfection Isn’t Like A Perfect Story” (2001);

– *No reason* – a line from the poem by Jane Hirshfield’s (an American lady poet) “The Adamantine Perfection of Desire” (2005);

– *I love roses when they’re past their best* – a line from Mimi Khalvati’s (a British lady poet of Iranian origin) work “Overblown Roses” (2006).

The poem’s (neo)romantic metamodernist mood is conveyed through its predominant motif of striving for the sublime and perfection. However, the created effect entails contradictory connotations caused by this specific versification technique, i.e. a mechanical search through the search engine. Particularly, the two last lines *no reason/I love roses when they’re past their best* have been selected as they are italicized in the original texts. Kavanagh’s confession concerns the happiest moments of his life, which were spoilt because of some trifles; Hirshfield’s poem contains philosophical speculations on human love of life; Khalvati’s overblown roses symbolize unrealized hopes and dreams. They all have been re-conceptualized in Collins’s poem through a new, quite different view drawn from several poems and merged in one.

Many «classical» poems have acquired their «new multimodal life» due to appearance of the Internet and development of digital technologies. Poetic heritage of one of the best 20th century American poets John Ashbery is not an exception. Let us make a virtual analytical trip to the poem «Paradoxes and Oxymorons»²³.

*This poem is concerned with language on a very plain level.
Look at it talking to you. You look out a window
Or pretend to fidget. You have it but you don’t have it.
You miss it, it misses you. You miss each other.
This poem is sad because it wants to be yours, and cannot.
What’s a plain level? It is that and other things,
Bringing a system of them into play. Play?
Well, actually, yes, but I consider play to be
A deeper outside thing, a dreamed role-pattern,
As in the division of grace these long August days
Without proof. Open-ended. And before you know
It gets lost in the steam and chatter of typewriters.
It has been played once more. I think you exist only*

²³ Ashbery, J. (1980). *Paradoxes and oxymorons*. Available at: <https://www.poetryfoundation.org/poems/50986/paradoxes-and-oxymorons>.

*To tease me into doing it, on your level, and then you aren't there.
Or have adopted a different attitude. And the poem
Has set me softly down beside you. The poem is you.*

The poetic text (*this poem*) is speculation over poetry and poetic creativity. An addressor offers addressees to float through as if simple poetry's language (*This poem is concerned with language on a very plain level*). In reality, the poem develops a certain imaginary dialogue of the author, his verbal creation, and reader (*What's a plain level? It is that and other things*), constructed in the format of a *play*. The latter is embodied via oscillations between presence and absence of senses, possibility and impossibility to grasp meanings and construe (and reconstruct) senses of any poetic text by the reader. Such play is an outcome of paradoxical poetic forms functioning in the poem. They are macroparadoxical poetic forms, expressed by the following stylistic means: oxymoron (*I consider play to be / A deeper outside thing*), paradox (*You have it but you don't have it. / I think you exist only / To tease me into doing it, on your level, and then you aren't there. / Or have adopted a different attitude*), antithesis, rhetorical questions, and unexpected personifications (*This poem is concerned with language on a very plain level. / Look at it talking to you. / What's a plain level? It is that and other things, Bringing a system of them into play. Play?*). The poetic texts' title actualizes the senses of *ambivalence, contradiction, impossibility and vagueness* generated by words denoting contrastive tropes – *paradoxes and oxymorons*.

Archetypes of Labyrinth, Mask, Trickster, and Metamorphosis, as well as image schema BALANCE constitute the pre-conceptual facet of the paradoxical poetic forms functioning in «Paradoxes and Oxymorons». They are activated by the paradoxical poetic forms' semantics. At the same time, the archetypes of Anima and Animus are activated when analyzing audiovisual version of the poem.

The word *play* with inherent to it highly categorized features of *abstractness* and *concreteness* (*play* can be both an abstract and concrete noun) simultaneously realized in the poem are the signals to activate the archetypes of Labyrinth, Mask, Trickster, and Metamorphosis. At the beginning of the poem poetic antithesis and paradoxes (*You have it but you don't have it / This poem is sad because it wants to be yours, and cannot / What's a plain level? It is that and other things*) embody abstract character of the *play* as *manipulation* of the addressees' consciousness. The image schema BALANCE serves as the basis for oscillations between *assertion* and *objection* (implicative features of *balance – imbalance, harmony – chaos, tranquility – anxiety*).

Concrete nature of *play* is embodied via conceptualizing play as a certain *concrete* action, which triggers mechanism of ambiguous components (*that and other things*) as if constituting «simplicity, transparency of poetry» (*Bringing a system of them into play. Play?*). However, in the next line the play becomes abstract again due to its paradoxical conceptualization *I consider play to be / A deeper outside thing, / a dreamed role-pattern*. Poetry appears both as an intricate pattern of implicit senses and as a train of explicit meanings (*A deeper outside thing*).

The archetypes of Mask, Trickster, and Metamorphosis are also activated while analyzing semantics of the word collocation *dreamed role-pattern*. Its components have low-categorized features, such as *ostensibility, irreality, abstractness, masking, transforming, pretending*, as well as the word *fidget – nervousness, anxiety, mobility, oscillation*. A poetic form *window* as a symbol of sacral and secular, new opportunities, distancing, penetration, and sensibility, consciousness realizes the opposite features of *external vs. internal, visible vs. invisible, safe vs. hazardous*. Semantics of *window* activates the archetype of Labyrinth, which triggers explication of the senses as to existence of a certain *border*, even *obstacle* in solving the dilemma of «What is the quintessence of poetry?» «How can addressees find a way out of *labyrinth* of intricate senses?» or «Is it really necessary to look for it?» *Labyrinth* of ambivalent poetic senses is *opened*.

Multimodal animated version of the poem constructs a love story on the verge of different modalities – visual, auditory, and verbal²⁴. It appears that a woman embodies poetry and poetic creativity, while a man represents a reader, who is ready to apply the best of his efforts to reveal her hidden senses (Fig. 2):

²⁴ Ashbery, J. (2008). Paradoxes and oxymorons animated. Available at: <https://www.youtube.com/watch?v=EgcuF86sICQ>.



Fig. 2. Fragments of «Paradoxes and Oxymorons» animated version

In the visual modality the archetypes of Anima and Animus activated by non-verbal (visual) forms of the woman and the man structure pre-conceptual facet of paradoxical poetic forms. In the animated version of the poem specificity of visual poetic forms, i.e. abrupt character of their movements, visualization of the *window* as a *border*, behind which it is impossible to grasp senses, mediates reconstruction of *contradictory*, *opposite*, and *unexpected* senses. Dark blue color signals about *strong feelings* and *inconceivable poetic senses*. Visual image, perhaps, of a *drop of water*, or a *tear* (Fig. 2) triggers the archetype of Water (implicative features of dead and living water).



Fig. 3. Fragments of «Paradoxes and Oxymorons» animated version

In the videoclip verbal poetic forms undergo visual destruction (Fig. 3). However, the form destruction fosters construal of multitude of senses, which is visually embodied in multitude of drops-dots. Semi-visible image of the woman correlates with verbal antithesis, oxymora, and paradoxes. They jointly conceal the implicative feature of *seduction*.



Fig. 4. Fragments of «Paradoxes and Oxymorons» animated version

At the end of the videoclip the man appears (Fig. 3). He as if tells his beloved that she is his poetry.

So, this example shows paradoxical poetic senses' construal across several modalities. Due to intersemiotic transformations, verbal poetic forms acquire their visual and auditory equivalents.

CONCLUSIONS

The 21st century linguistics shatters the limits of a strictly-outlined paradigm within which this or that research may be conducted. It rather urges to blur the boundaries between linguistic and non-linguistic paradigms, whose theories and methodological tools should work in synthesis creating an interdisciplinary «harmony» in investigating complex phenomena.

Contemporary American poetic discourse is characterized by a number of features, such as eclecticism, interactivity, non-linearity, heterogeneity, hybridity, irrationality, mobility, openness, multimodality, and paradoxicality. Its main varieties are digimodernist and metamodernist. It has demonstrated a tendency towards pejoration manifested via deterioration of poetic forms' semantics, deformation of their syntactic structure, violation of lexical and grammatical combinability rules, excessive and intentional use of low-flown, taboo vocabulary.

Digimodernist American poetic discourse embodies digital text- and discourse construing based on «aesthetics» of intentional appropriation, plagiarism and copying by means of uncreative techniques «copy-paste» and «search-compile». It presupposes involvement of digital technologies and unfolding in virtual space, i.e. the Internet.

Multimodality of poetic forms envisages their construction on the verge of different modalities of a poetic discourse, which appeal to this or that addressees' sensory system. In other words, poetic forms are multimodally constructed. They incorporate preconceptual, conceptual, verbal, and non-verbal facets. Each facet is constructed and reconstructed on the border of two or more modalities of contemporary American poetic discourse.

Metamodernist American poetic discourse evolves in constant mobility of poetic forms between naïve modernist enthusiasm, striving for experiment and cynical postmodern irony actualized in pendulum-like oscillations of co-existing heterogeneous verbal and non-verbal poetic forms.

Interdiscursivity of poetic forms predetermines their hybrid character as they acquire features of forms construed in non-fiction discourse, namely media, legal and even medical.

SUMMARY

The article focuses on modifications of poetic forms construed in contemporary American poetic discourse, namely in its digimodernist and metamodernist genres. The analyzed poetic forms become multimodal and interdiscursive.

American digimodernist poetic discourse is subdivided into the poetic discourse of Flarf and Spam. Flarf is a work of a community of poets focusing on exploration of «flarfiness», which in early 21st century becomes an avant-garde, experimental, revolutionary poetic, even broader, artistic movement. Flarf poetic speech is characterized by intentional mistakes, taboo words, violation of lexico-semantic and syntactic links. It is meant to create «so bad it's good» poetic effect, achieved by the novel technique of «google sculpting». Spam poetic discourse is construed from the emails' subject, content or spam. This genre of digimodernist poetic discourse is viewed as a literary sub-culture that has yet to be recognized by the print media.

Multimodality of poetic forms predetermines their construction on the verge of different modalities of a poetic discourse, which appeal to addressees' different sensory systems. Poetic forms embrace preconceptual, conceptual, verbal, and non-verbal facets. Each facet is constructed and reconstructed on the border of two or more modalities of contemporary American poetic discourse. Poetic forms acquire the features of media, legal, or, sometimes, even medical discourse. In its turn, it predetermines interdiscursivity of the created forms.

REFERENCES

1. Aarseth E.J. Cybertext: Perspectives on ergodic literature. Baltimore, Maryland: The Johns Hopkins University Press, 1997. P. 19–23.
2. Ashbery, J. Paradoxes and oxymorons. URL: <https://www.poetryfoundation.org/poems/50986/paradoxes-and-oxymorons> (дата звернення 14.10.2019).
3. Ashbery, J. Paradoxes and oxymorons animated. URL: <https://www.youtube.com/watch?v=EgcuF86sICQ> (дата звернення 14.10.2019).
4. Bell A., Ensslin H.K., et.al. Analyzing digital fiction. Routledge studies in rhetoric and stylistics. New York: Routledge, 2014. 224 p.
5. Berson J. Computable bodies: Instrumented life and the human somatic niche. London, New York: Bloomsbury, 2015. 208 p.
6. Bourriaud N. Altermodern: Tate Triennial. London: Tate Publishing, 2009. 224 p.
7. Büsse B. Introduction. 32-nd PALA Conference «Mobile Stylistics». 31 July – 4 August 2013. Book of Abstracts. University of Heidelberg. 2013. P. 1.

8. Eshelman R. *Performatism, or the end of Postmodernism*. New York: The Davies Group Publishers, 2008. 288 p.
9. Gibbons A. *Multimodality, Cognition, and Experimental Literature*. New York: Routledge, 2012. 274 p.
10. Goldsmith K. *Uncreative writing: managing language in the digital age*. Columbia: Columbia University Press, 2011. 272 p.
11. Kirby A. *Digimodernism: How new technologies dismantle the Postmodern and reconfigure our culture*. New York; London: Continuum, 2009. 288 p.
12. Lipovetsky G. *Hypermodern times*. Malden: Polity Press, 2005. 150 p.
13. Nørgaard N. *Multimodality: Extending the Stylistic Tool-Kit*. In McIntyre, Dan and Beatrix Büsse (eds.), *Language and Style*. In Honour of Mick Short. New York: Palgrave Macmillan. 2010. P. 443–448.
14. O’Sullivan J. *Towards a digital poetics: Electronic literature & literary games*. Cham: Palgrave Macmillan, 2019. 146 p.
15. Robinson P. *The Limits and openness of the contemporary*. *The Oxford Handbook of Contemporary British and Irish poetry*. Oxford: Oxford University Press, 2013. 782 p.
16. Samuels R. *New media, cultural studies, and critical theory after Postmodernism: Automodernity from Zizek to Laclau*. New York: Palgrave Macmillan, 2009. Vermeulen T. & van den Akker R. *Notes on Metamodernism*. *Journal of Aesthetics and Culture*. 2010. Vol. 2. P.10–24.
17. Sheller M., Urry J. *The New Mobilities Paradigm*. *Environment and Planning*. # 38. 2006. P. 207–226.
18. Tomasula S. *Code Poetry and New-Media Literature*. In J. Bray, A. Gibbons, & B. McHale, eds. *The Routledge Companion to Experimental Literature*. London: Routledge, 2012. P. 483–496.
19. Tsur R. *Playing by Ear and the Tip of the Tongue. Precategorical Information in Poetry*. Amsterdam, Philadelphia: John Benjamins Publishing, 2012. 310 p.

Information about the author:

Marina O. S.,

Doctor of Philological Sciences, Associate Professor,
 Professor at O. M. Morokhovsky Department
 of English Philology, Translation and Philosophy of Language,
 Kyiv National Linguistic University
 73, Velyka Vasylkivska str., 03680, Kyiv, Ukraine

THE MEANINGFUL FIELD A SACRED PEARSON IN THE LEXICAL AND DIACHRONIC DISCOURSE

Matskiv P. V., Yaremko Ya. P.

INTRODUCTION

The religious linguistic picture of the Ukrainian world needs a thorough research from the linguistic and historic discourse. The investigation represents the theory and practice of its reflection in the linguistic as well as terminological dictionaries of the sacral (religious) vocabulary. One of the most important problems of modern linguistics is to determine the natural development of the sacred vocabulary in different spheres, especially in a religious one, and its importance in the literary language.

In modern researches of N. Puriyeva, N. Piddubna, I. Bocharova, S. Bibla, Yu. Brayilko and others the separate lexical and semantic groups of religious style are studied: the names of the religious buildings and their parts (N. Piddubna), the names of the things used during the Divine Service (N. Puriyeva), the names of religious holidays (I. Bocharova) and others, the systematic organisation of the religious style of the French language is described (Ye. Zhernova). The scientists determine the lexical stock of religious terms, they clear up the peculiarities of the semantisation process in religious names, they formulate the criteria of the researched systematic terminology, they fix the place and role of the foreign vocabulary in the development of the structural organisation of the researched lexical and semantic groups, they form the thematic and semantic classification, they show intra- and extralingual factors of influence and formulation, as well as the development of the sacral vocabulary; they determine the main tendencies of its functioning in the modern language. On the base of the logic and meaningful modelling of the sacred vocabulary, the researchers distinguish five meaningful fields, which are united by the logical categories “a person”, “a subject”, “an action”, “a place”, “time”¹.

The significant quantity of lexical and semantic groups (microfields) of the sacral vocabulary, its paradigmatic, syntagmatic, epidigmatic

¹ Пуряева Н. В. Формування української церковно-обрядової термінології (назви богослужбових предметів): Автореф. дис... канд. філол. наук: 10.02.01. К., 2001. с. 13.

peculiarities are still beyond the linguists' attention. Having used the chosen object of the researched analysis, the theoretic statements of the field study, it is obvious that isolation of the meaningful fields of the religious language structure must consider the additional classification feature – the category of sacred (saint) as the determinants for the certain discourse, where the centre, the periphery, the transitive zone of lexical and semantic, conceptual architectonics of the meaningful field “a sacred person” are grouped together. It is very important for us to analyse not only the lexical and semantic variants of lexemes which belong to a certain microfield, but also to find out all the lexical and semantic variants of a word, to establish horizontal and vertical connections, the system of opposition of sacred/profane; to clear up the dynamics of changes within the outlined field.

The characteristics of the meaningful fields, detected in the linguistic sources, can ensure the synchronic and diachronic analysis of the sacred vocabulary as a very important component of the Dictionary of the Ukrainian Language. Engaging and researching the significant material in volume (in the lexical and thematic groups) will show the thorough tendencies and specifics of the sacral component in the linguistic discourse. The comparative aspect for the formation of Christian terminology of the Eastern Christian rite and the Ukrainian literary language allows us to determine the symmetry/asymmetry of the mentioned processes, the peculiarities of interaction of terms and common words in the Dictionary of the Ukrainian Language.

1. A category of sacred

The concept of holiness, clergy and its usage in the lexical units on different stages of functioning of the Ukrainian language (culture) has its own specific character, which was conditioned, first of all, by the attitude towards the coordinate axis – a religious picture of the world/a linguistic picture of the world – on the levels of influence or interplays. The dominance of this or that segment of the picture of the world in the linguistic consciousness of native speakers is conditioned by the chain of extralingual factors, which are reflected in the lexical and semantic thesaurus.

The demonstrative interpretation of semantics in the lexemes *sviatyi* (*holy*), *sviashchennyi* (*sacred*) in the lexicographic resources. The lexical nomination *sviatyi* (*holy*) is the oldest one, it has been known in the Ukrainian language since the eleventh century as a polysemantic word of the Old Slavic origin. At the beginning, the word *sviatyi* (*holy*) meant “perfect” and it marked one of God's qualities. The old origin of this

nomen allows us to speak about its attribution not only to mark God in monotheistic religion but also in polytheistic one. The next stage of the semantic development of the seme *sviatyi* (*holy*) is the meaning “sanctified”, which appeared much later, as it was connected with Christianity. It is obvious, the meaning “sanctified” served as the basis for the creation of a new seme “sacred”, which objectified church holidays, church things, church places which are connected with religion or a divine service (*sviati knyhy* (*holy books*), *sviata nedilia* (*holy Sunday*), *sviata Paskha* (*Holy Easter*) and others). Even in the eleventh century we can observe the widening of the seme with the meaning “sacredness” of primary value, so it caused the appearance of a new meaning “clean, pure, righteous”, which was correlated not only with God but also with the saints of the Christian church. The lexicographic resources of the fourteenth-fifteenth century (8 II, 327-329) isolated the seme “a saint of a Christian church”, fixing the meaning “a canonised saint by the Christian church”. The seme *sviatyi* (*holy*) in the fourteenth century widened one of the meanings (the names of church holidays, things, places), marking the calendar dates. In the same century a new meaning appeared – “an officially respectful title of priests”. At that time appeared the following derivatives as *sviatylyshche*, *sviatylo*, *sviatylnyk*, *sviatytel*, *sviatytelnyi*, *sviatyty*, *sviatytsia*, *sviatopysannia*, *sviatist*, *sviatotatytsia*, *sviatok*, *sviatynia*, *sviatets*, *presviatyti* and others. The suggested word-forming line witnesses the impact of Christian nomens on the development of the language, its lexical and semantic structure. For the following centuries the specific differences have not been observed in the meanings of the word *sviatyi* (*holy*), though new meanings which appear lose the seme with the meaning sacral. The Dictionary of the Ukrainian Language shows the definition of this word but in another sequence: a) “connected with religion”, b) “canonised by the Christian church”, c) “concerning Easter”, d) “pure, noble”, e) “divine worship” (10 IX, 101-103). The last two semes change the meaning of sacredness and represent it as the common used ones. In Modern Ukrainian the root morpheme *sviat-* is very productive, especially in the Christian nomens (*sviatvechir* (*holy supper*), *sviatennyk* (*a saint*), *sviatynia* (*a temple*), *sviatytsia* (*to holy/to sanctify*), *sviatyty* (*to holy*), *sviatoblyvyi* (*devout, pious*), as well as in the words of common use. In some lexical and semantic versions of the above words the meaning is not correlated with religion: *sviatennyk* “a hypocrite”, *sviashchennyi* “a person who cannot be touched”, *sviatoblyvyi* “a person who is full of sincere respect”.

The derivative formation of the lexeme *sviatyi* (*holy*) is the form *sviato* (*a holiday*). The Dictionary of Modern Ukrainian selects in the seme *sviato*

(*a holiday*) the following ones: “a remarkable event”, “a religious holiday”, “a celebration”, “a pleasant feeling”. Some words and some lexical and semantic variants of the words are marked with the symbol *archaic* in the mentioned lexicographic resource: *sviata vecheria (holy supper)*, *sviatytsia (to holy/to sanctify)* – “to worship as a holy temple”, *sviatkuvaty (to celebrate)* – “not to work, to do nothing”, though it is rather doubtful because all these semantemes are used in the language practice, particularly in confessional style. This is confirmed by the following phraseological units with the component *sviatyi (holy)* in the Modern Ukrainian literary language: *ot tobi khrest sviatyi*, *pobyla b mene sviata zemlia*, *sviatyi Bozhe*, *Sviataya Sviatykh*, *sviata nayivnist* and others, saying nothing about a certain quantity of word-forming derivatives from the word *sviatyi (holy)*.

The lexeme *sviashchennyi (sacred)* is obliged to the Latin nomen *sacrum* for its appearance in the Ukrainian language, which is in strong correlation with the word *sacred*. It is obvious that the root morpheme of this word is not meant, which has been popular in the Ukrainian language since the eleventh century, but about the derivative formation – *sviashchennyi (sacred)*, which was fixed just in the twentieth century. The Dictionary of the Ukrainian Language shows the following meanings: “connected with religion”, “being performed in the interests of religion”, “which cannot be encroached on”, “noble”. As we see, the meaning of the lexeme *sviashchennyi (sacred)* is correlated with the meaning *sviatyi (holy)*. There is one caution in the meaning “being performed in the interests of religion” (holy wars), which resonates with the original meaning, as well as with Christian and human values.

In the Modern Ukrainian literary language the lexemes *sviatyi (holy)*, *sviashchennyi (sacred)*, *sakralnyi (sacral)* are treated as synonyms to describe church holidays, places, time, things, calendar dates. There is a tendency to supplant the lexeme *sviatyi (holy)* probably under the influence of Christian dogmas. The nomen *sviatyi (holy)* is an attribute of God’s names and the canonised saints: *Sviatyi Dukh (the Holy Spirit)*, *Saint Peter (sviatyi Petro)* (in this case the synonymic replacement is impossible). The lexeme *sakralnyi (sacral)* has gained new meanings on the basis of the Ukrainian language, in comparison with the word *sviashchennyi (sacred)* – “which became usual, traditional”, “having a bad reputation; notorious” (10 X, 235).

In the context of Christianity the above-mentioned notions are used mainly to reflect the distinct hierarchial degrees of holiness, approving the peculiarities of stylistic usage of the mentioned forms. A deep inner experience of meeting God is distinguished in Christianity, that is why it is

categorised in the concept of sacred as the revelation of divinity and the purely external performance of ritual actions. This distinction which Christianity has drawn between the realm of the real true piety and the realm of everything involved in the cult, has caused the appropriate terminological differentiation: in the first case the term “*sviate*” (*holy*) is used, in the second one – “*sviashchenne*” (*sacred*). The synonymic substitution in the term “*sviate – sviashchenne*” (*holy – sacred*) is not allowed in the word usage. However, academic religious study uses the notion “*sviashchenne*” (*sacred*), “*sviate*” (*holy*), “*sakralne*” (*sacral*), which are distinguished by a categorical status. It means that each term is not connected to a specific object, but covers every possible set of phenomena that can take a sacred dimension. Hence, the semantic connection of invariants in the form of notions, which implies the mutual interchangeability of the analysed words in the limit of the scientific research.

The Christians receive holiness through their faith and baptism by the Holy Spirit, though they must live “not in physical wisdom but in God’s grace”, in holiness and purity which are the basis of the Christian tradition. In the nomen *dukh* (*spirit*) there is an Indo-European root *dheu-/ dhou-/ dheu– with the original integral semes “moving air”, “a product of burning”, “raised dust” (3 II: 149–150). Our ancestors associated spirit and soul with air and with something material (primary). In the Ukrainian language the lexemes *duty* (*to blow*), *dym* (*smoke*) and their derivatives have got the same meaning in their roots. In Modern Ukrainian the seme “moving air” is kept in one of the lexical and semantic variants of the word *dukh* (*spirit*). The opinion of the spiritual beginning of a man was changed even in the pre-Christian era. Spirit and soul are treated as non-material essence of the invisible world. According to the Slavic folk beliefs, a man had two souls: the first one personified a life, the second – a personality. The latter was a spiritual substance and stayed after the man’s death, another one died together with him. Having researched the pre-Christian outlook, V. Hnatiuk in his work “Ostanky peredkhrystyyanskoho relihiynoho svitohliadu nashykh predkiv” affirms that according to folk beliefs the transition of a man to another world was done only in one direction – from physical through the soul to the spirit.

The sememe *tilo* (*a body*) is of the Slavic origin and was treated in the following meanings: “a body of a living person”, “the remains of a dead person”, “an idol” (11 III: 1091–1093). In the pre-Christian era, it was considered that in the world of the living a man was a guest and he stopped being a stranger only “in another world”. Physical death did not mean disappearance of a man. After death he continued to live in two substances:

in the form of soul and in the form of spirit. That's why the return from the world of the dead to the world of the living was unnatural, though, according to the folk beliefs it was possible. When a soul left a body after death easily, the relationships were normal.

When a soul could not leave a body (it could be a result of unnatural death), so the dead returned to the living but not his spirit. The body stopped existing after death in the imagination of ancient Ukrainians. It was connected with a soul in the folk proverbs in a certain way: *u pohanomu tili pohana dusha* (A bad body has got a bad soul).

A soul left a body after death and flew to people to communicate only on commemorative days. The Universe became an owner of the spirit. The sememe *dukh* (spirit) functions with the following components of content in Ukrainian phrases: *viddaty Bohu dukha* (dushu) – “to die”, *dukh vyishov* – “somebody died”, *dukh spustyty, pustytysia dukhom* – “to die”, *vyputyty dukh* – “to kill somebody”. As for the functioning of the sememe *dusha* (a soul) in the phraseological units, the semes of features, qualities, state of a person are natural for it: *zayacha dusha* – a shy person, *dusha pid pyaty khovayetsia* – “a scared person”, *pliuvaty v dushu* – “to offend somebody” and others.

The Ukrainian language reflects the image of *spirit* (*dukh*) and *soul* (*dusha*) on the basis of the binary opposition *zhyttia/smert* (life/death). In this way the soul is associated with everyday life and the spirit – with life after death (an eternal and perfect life). In Christianity it is the essence, the first active force of all living. A human spirit, which is treated as a soul, differs from it and stands above it (15, 258). The word *dukh* (spirit) is marked for spiritual power of a man. *The Holy Spirit – the Spirit of God* is one of the hypostases of the Divine Trinity, the active power of God, who is the active doer of the creation of the Universe, who spoke through the prophets and from the birth of Jesus Christ is his spiritual essence. The Holy Spirit gives a Christian the power, gifts of love, joy, peace, patience, kindness, mercy, faith, modesty, restraint. The Holy Spirit descends to a Christian through a frank prayer and sacraments (for the first time a Christian receives the gift of the Holy Spirit during his baptism, which gives him a new sense of life and defends in the heaven).

In the eleventh century the nomen *dusha* (a soul) had the following meanings: “something that gives life to a human being”, “spiritual essence of a man”, “promises, vows”. In the twelfth century it gained the meaning “a moral quality”, and in the thirteenth century a new lexical and semantic version of the sememe “a human being” appeared. The meaning “spiritual peculiarities of a man”, “life” were characteristic of the fourteenth century (11 I, 749–750). Many of the meanings of this polysemic formation are

still preserved nowadays: “life”, “a man”, “which gives life to a creature” (). Existence is treated as spiritual and immortal in the religious terminology (Christianity). After death a human soul returns to God who gave it (15, 261–262).

2. The meaningful field “a sacred person”

In the frame of the meaningful field “a sacred person” the names of the performers of liturgies, the names of the participants of a liturgy are distinguished. It is necessary for the components of the microfield to distinguish their place in the system of religious outlook, as well as the specifics of functioning in the Ukrainian language. The nuclear part of the analysed microfield has such nomens as *vlyadyka*, *dyyakon*, *arkhypastyr*, *ihumen*, *yepyskop*, *mytropolyt*, *nastoyatel*, *palamar*, *patriarch*, *presviter*, *protodyakon*, *sviatytel*, *sviashchenyk*, *sviashchennosluzhytel* (a *vlyadyka*/bishop, a *deacon*, an *archpastor*, a *hegumen*, a *bishop*, a *metropolitan*, a *parson*, a *sexton*, a *patriarch*, a *presbyter*, a *protodeacon*, an *archiereus*, a *priest*, a *clergyman*, a *friar*).

The name *vlyadyka* (a *bishop*) was borrowed from the Old Slavic language *владыка* (*vlyadyka*) “a lord, an owner, a chief”, its original meaning is “an archiereus, a lord” (3 I, 13). M. Vasmer considers that the primary meaning of this word is “the archbishop of the Orthodox church” (14 I, 327). The sources of the Old Ukrainian written language do not support these assumptions. In the Ostromyrove Gospel (1056–1057) the lexeme *vlyadyka* is used in the meaning “a lord”, in another source “Povist vremennykh lit” (11c) the meaning “God’s, belonging to God” is used. In the eleventh century the lexeme *vlyadyka* was used to determine a bishop (11 I, 268). So, in the eleventh century the nomen *vlyadyka* (a *bishop*) was marked in three meanings: “a lord”, “belonging to God”, “a bishop”. On this basis we should consider a primary meaning of this lexeme of M. Vasmer as an erroneous statement. To our mind, the lexicographers of the Etymological Dictionary of the Ukrainian Language did not reflect the natural sequence of separate meanings. Since the fourteenth century the seme “God, an immense owner” became active and was put on the first plan; the seme “higher spiritual persons” was put on the second one, though, the seme “volodar” (a lord) was present (9 IV, 91). At the beginning of the twentieth century the lexicographic resources represented the following meanings of the word *vlyadyka*: *volodar* (a lord), *arkhiyerei* (an archiereus); the seme “God” was not represented in any lexical and semantic version (7 I, 244). In the Dictionary of the Ukrainian Language the same meanings are inherited in this word, the second word is groundlessly treated, as *arkhiyerei*; *mytropolyt* (an archiereus; a

metropolitan) (10 I, 701), it is not justified, thought, the names *arkhiyerei* and *mytropolyt* are in hyper-hyponymic relationships. The archiereuses were named not only the metropolitans but also archimandrites, diocesans, archbishops, patriarchs (6, 24). In the religious practice the seme *vladyka* (a bishop) has got the meaning “to title the archiereuses of all ranks” (6, 38). In the Ukrainian language the seme “volodar” (an owner, a lord) was actualised greatly, on the basis of it a large number of derivatives were formed: *vlada*, *vladar*, *vladarka*, *vladaryuvannia*, *vladytstvo*, *vladnyi*, *vladolyubets*, *vladuvannia* and others. The semes “Bozhyi” (God’s), “arkhiyereiskyi” (archiereus’s) are not productive for the modern language practice. In the eleventh century on the basis of these meanings the adjective *vladychnyi* “Bozhyi” (God’s), “yepyskopskyi” (bishop’s) was formed, which was not used in the language in the eighteenth century, however, the lexeme *vladychysia* has been known since the twelfth century with the meaning “Bohorodytsia” (Mother of God) and is still preserved in Modern Ukrainian.

The lexeme *dyyakon* (a deacon) is of Greek origin; the Greek word *diakonos* – “a deacon”, “a servant” (3 II, 81), which has been active in Ukrainian since the eleventh century (11 I, 667-668) with the meaning “a spiritual person of a low rank”, but not since the fourteenth century, as the authors of the Etymological Dictionary of the Ukrainian Language consider. For the centuries the meaning of the word has not changed, but served as the base for the creation of the following derivatives: *dyyakonykha* (a deaconess), *dyyakonskyi* (relating to a deacon). In Christianity the term *dyyakon* (a deacon) has got two meanings: “the third, the lowest rank of priesthood and the church hierarchy, a deacon’s order”, “a person who processes the lowest rank of the church hierarchy” (6, 47). The derivative formation *arhydyyakon* (an archdeacon) has been known in Ukrainian since the twelfth century with the meaning “an older deacon” (11 III, appendix 6). This meaning was natural for the language in the sixteenth up till eighteenth century but not for Modern Ukrainian. In Christianity this term is polysemantic: “a rank which is given for the chief person among hierodeacons”, “a person who has received this rank” (6, 24). There are many terms in religious terminology with the stem *dyyakon*– (deacon-): *dyyakonat*, *dyyakonist*, *dyyakonnyk*, *dyyakonyk*, *dyyakonstvo*, *dyyakonska svichka*, *dyyakonska hirotoniya*, *dyyakonskyi amvon* and others (6, 47).

The symbolic formation *protodyyakon* (*protodeacon*) was borrowed from the Church Slavic language through the mediation of the Greek language “a protodeacon at the cathedral or a church” (14 III, 4). In the Ukrainian language it has been known from the second half of the

fourteenth century with the meaning “an older deacon” (8 II, 267), the same meaning is natural for Modern Ukrainian. As a religious term, except the above-mentioned versions, it has got the meaning “a person who has received the rank” (6, 110).

The word *yepyskop* (*a bishop*) was borrowed from Greek through the Church Slavic language into Old Ukrainian in the eleventh century; the Greek word *episkopos* “a warden, a guardian” (3 II, 180–181) and its meaning “a higher spiritual rank in the Christian church” has not been changed up till now. The derivative formations of this nomen have been known since the twelfth century – *yepyskopiya* (*an episcopacy*), *yeparchiya* (*an eparchy*) “a rank and order of a bishop”, “a church and administrative district”, *yepyskopstvuvaty* “to be a bishop” (9 IX, 96–97). In Christianity the term *yepyskop* (*a bishop*) means “the first, the highest, a degree of spiritual hierarchy, priesthood”, as well as “a person who has got the highest degree of priesthood”, the term comprises the parts of the compound nomens: *yepyskop-narechenyi*, *yepyskop-nominant*, *yepyskop-rukopolozhytel* (6, 52). The terminological meaning is also natural for the words *yepyskopstvo* (*a bishopric*) and *yepyskopat* (*an episcopate*) to denote “a bishop” and “a group of bishops of the same Church”, though, it differs from the Dictionary of the Ukrainian Language: “an order of a bishop” and “the same as an eparchy” (10 II, 498).

The nomen *yehumen* (*a hegumen*) was borrowed from Greek through the Church Slavic language into Old Ukrainian; the Greek word *ihoumenos* – “a chief, a leader” (5 I, 265). In the eleventh century a new meaning appeared – “a head of a monastery” and was used also in the meaning “a tutor, a mentor”, which was obviously the primary one (11 I, 1022). After a while it lost its meaning and was denoted only as the head/director of a monastery. The word formative derivative *yehumenstvo* (*hegumeny*) was known at the beginning of the sixteenth century with the meaning “a position, a post of honour for a hegumen” (12 I, 346); another derivative formation – *ihumenia* (*a hegumeness*) “the head of a nunnery” has been fixed since the nineteenth century (7 II, 196). The above-mentioned nomens are natural for Modern Ukrainian, though, in some words the meanings are changed: *yehumen* (*a hegumen*), *ihumenia* (*a hegumeness*) – “the head of a monastery for a male religious community, the head of a nunnery for a female religious community in the Orthodox Church” (10 IV, 10). It is important to distinguish the following meanings in the religious terminology: “the title which is given to the honourable hieromonks and hehumens” and “the persons who received the title; a parson/a prior, a vicar” (6, 58).

The word *mytropolyt* (*a metropolitan*) was borrowed from Greek into Old Ukrainian through the mediation of the Church Slavic language; the Greek word *mytropolitus* “*a metropolitan*” (3 III, 468) means an order and a title of a bishop. It did not get any semantic change during the process of functioning in Ukrainian. The derivative formation of a word *mytropolyt* (*a metropolitan*) is *mytropolyststvo* (*metropolitante*), which has been known since the twelfth century with the meaning “a metropolitan”, at that time the lexeme *mytropoliya* (*metropolis*) had got the following meanings: “the main city in the district which was undone to a metropolitan”, “an order of a metropolitan”, “a cathedral” (11 II, 154-155); and also a lexeme *mytropoliya* (*metropolis*) which showed the title of a metropolitan. The word *mytropolia* (*metropolis*) got a narrowed meaning in Ukrainian, it became homogeneous – “a church and administrative district, where a metropolitan rules”; so the lexeme *mytropolyt* (*a metropolitan*) was widened and denoted not only “an order, a title of a bishop” but also “a person who rules in that order” (10 IV, 721). These lexical and semantic variants are still functioning as religious ones.

The word *palamar* (*a sexton*) was borrowed from Middle Greek into Church Slavic and then into Old Ukrainian: the Middle Greek word *palomarios* “a warden of a church” (3 IV, 259); the meaning “a church minister” has been present in Ukrainian from the first half of the thirteenth century, however, the Dictionary of the Ukrainian Language by P. Biletskyi-Nosenko shows another meaning – “a pilgrim who broke a twig of a palm tree in Palestine” (2, 270). It served as a word-forming stem for the following derivatives in the thirteenth-twentieth centuries: *palamaryty*, *palamarka*, *palamarykha*, *palamarnia* (4 II, 596); *palamarchyn*, *palamarchuk*, *palamariuvaty*, *palamarskyi*, *palamarivna*, *palamariv*, *palamarenko* (7 II, 88; 10 VI, 20). In church and rite terminology it means “a church rank” and “a person who is dedicated to the rank”. In the second meaning the lexeme *paramonar* is used (one of spelling variants of the word *palamar* in the thirteenth century); the word *paraeklesiarkh* was borrowed from Greek in the sixteenth century and meant “an honourable person who watches a divine service in a monastery” (14 III, 203); the word *oltarnyk* derived from the word *an altar* and has been known since the fourteenth century in the meaning “an alter minister” (11 II, 663).

The formation of the word *patriarkh* (*a patriarch*) was borrowed from Greek into Church Slavic and then into Old Ukrainian in the eleventh century; the Greek word *patriarchus* “a father of a family” (3 IV, 316-317) functioned in the meaning “a forefather”, “a person who had a supreme authority in the church”. The derivative nomens are: *patriarshyi*, *patriarshskyi*, in the language of that period it meant “relating to a patriarch”, the adjective *patriarshskyi* meant “concerning a forefather in another lexical and semantic variant” (11 II, 889). In Modern Ukrainian the

nomen *patriarkh* (*a patriarch*) has got the following meanings: “the head of the family”, “the oldest and the most respected person in a company or community”, “the highest rank in the church”, “a person who possesses this title” (10 VI, 96). The last two semes are present in the word-forming derivatives: *patriarkhalnyi* (one of the lexical and semantic variants – “the same as of a patriarch”), *patriarkhiya*, *patriarkhuvannia*, *patriarkhuvaty*, *patriarshestvo*, *patriarshyi*.

The nomen *sviashchenyk* (*a priest*) is a derivative formation on the Slavic language ground. It has been known as “a clergyman” since the eleventh century, since the twelfth century – as “the person who performed a priestly deed”, and from the second half of the thirteenth century – “Druid” which was not used further; from the end of the fourteenth century the nomen has meant “a priest who belongs to the white clergy” (11 III, 312-313). The Dictionary of the Ukrainian Language presents the sememe *priest* as a monosemic formation. As a religious term it functions in two meanings: “the second degree of the church hierarchy, in the middle between the bishop and the deacon”, other names are *iyerei*, *presviter* (*a priest, a presbyter*); “the person occupying the second, middle level of the spiritual hierarchy”, other names are *iyerei*, *presviter*, *pastyr* (*rarely*), *pip* (*colloquial*) (*a priest, a presbyter, a pastor, a pop*) (6, 118).

The name *sviashchenosluzhytel* (*a clergyman*) is a derivative formation of Slavic origin with a transparent internal form. In the eleventh century it was functioning in the Ukrainian language with the meaning “a church minister”, which has not changed for centuries, but has been modified in some way, acquiring other meanings: “a minister of religious worship (a deacon, a priest, a bishop)”, a “person who serves the liturgy” (10 IX, 107); in religious terminology the sememe *clergyman* is monosemic and means “a person who has received the holy orders and divine grace to perform divine services, sacraments, or assist in performing them” (6, 108).

The name *chernets* (*a friar*) functioned in Old Ukrainian since the eleventh century with the meaning “*monakh*” (*a monk*) (11 III, 1565), this century is characterised by derivative entities – *chernytsia*, *chernechyi*, *chornoryzets*, *chernetstvo*, *chernetstvuvaty*, which have been preserved at all stages of the Ukrainian language. In the Ukrainian language (as well as in religious use), the lexeme *monk* means “a member of a religious community who accepted tonsure and vowed to lead an ascetic life according to monastic status.”

The lexeme *-nastoyatel* (*a prior*) – is a derivative formation associated with the Slavic *stojati which is related to the ancient Indian *sthitas* “the one who is standing”, to the Latin *status* “the one who is standing” and others (14 III, 769). In the Ukrainian language it has been known since the fourteenth century with the meaning “hegumen”, “Father Superior” (11 II, 338; 8 II, 27). In the lexicographic sources of the following centuries, this

lexeme is not recorded; the Dictionary of the Ukrainian language provides the following meanings to this polysemic word: “a hegumen”, “a superior priest of the Orthodox Church”, “spadkoyemets” (dialectal) (10 V, 204). The Dictionary of Church and Rite Terminology interprets the second meaning given in the Dictionary of the Ukrainian Language somewhat differently, distinguishing not only the meaning “a priest appointed by the head of the parish”, but also the meaning “a priest serving at the parish church” (6, 118).

The complex name *arkhypastyr* (*an archpastor*) consists of the Greek prefix *archi*, of the form *pastor*, which is associated with the Latin *pāstōrem*, borrowed through the German language from the form *pfistūr*, derived from the Latin *piatorem* “baker”. Most etymologists point to the Slavic origin of this lexeme (from *pas* “pasu”) (5 II, 24). In the Ukrainian language it has been known since the seventeenth century and has been one of the synonymous correlates of the name of God (9 I, 137); in Modern Ukrainian, it is used to name the highest order of clergy (a bishop, a metropolitan, etc.) (10 I, 65), from the mentioned word the adjective *archpastoral* is formed. In Christian terminology, the meaning is somewhat modified – “the person of the highest order of priesthood, who through the holy orders received the grace of God and the right to perform all services and sacraments without exception, including the transmission of this grace in the holy orders” (6, 52). Other names include *a bishop*, *an archiereus*, *a hierarch*.

The word *presviter* (*a presbyter*) was borrowed through ecclesiastical Slavonic into Old Ukrainian in the eleventh century from Middle Greek; Middle Greek *presviteros* means “the elder, the head of the community” (14 III, 360). Since the eleventh century it has been used in the sense of “a priest”, which functions in Modern Ukrainian in one of its lexical-semantic variants. The lexeme *prosviterstvo* (*presbytery*) is characteristic of the twelfth century (derived from *presviter* (*presbyter*)) with the meaning “a presbyter’s order”, “an assembly of priests”, “priests” (11 II, 1520), which has been preserved neither as a religious term nor as a common word. In Christian terminology, the ancient term “iyerei” (a priest) is used, and on its basis new ones have developed – *presviteriat* (*Presbytery*) “the second, the middle rank of the church hierarchy”, “the set of presbyters of a certain church”; *presviteriya* (*Presbyterium*) “the elevated eastern part of the church, separated from the church of the faithful with the iconostasis, which houses the throne” (6, 106; 35).

The nomen *sviatytel* (*an archiereus*) originated on the Slavic language ground, derived from the lexeme *sviatyi* (*saint/holy*); Old Slavic *svetъ “*sviatyi*” (14 III, 585). In the Old Ukrainian language of the eleventh century the semantic components of the contents were: “a clergyman”, “an Old Testament priest”, “bishops”, “a priest”, in the fifteenth century

appeared a new meaning “*pervosviashchenyk*” (*a high priest*) (about Jesus Christ) (11 III, 302-304). In the Ukrainian language of the following periods, the semantic volume narrows to a homogeneous formation with the meaning “priest” (4 II, 358; 7 II, 111); although the Dictionary of the Ukrainian language provides two meanings of this lexeme: “the solemn title of the highest person of the spiritual hierarchy, the hierarchy”, “the one who spent his life in service to God and after death was recognised as a heavenly deputy of the faithful” (10 IX, 103), the second meaning is rather functional, than lingual. The following meanings are characteristic of church and rite terminology: “the same as a bishop”, “an archiereus performing the holy orders at the consecration of priests” (6, 116; 24).

The peripheral group in the concept of “a holy person” is occupied by the nomens characterised by style limitations, dialectal functioning, loss or transformation of meanings, which sometimes go beyond the analysed thematic group or are included in it only by one of the lexical-semantic variants. Let’s study them in more detail.

The word *pip* (*a pope*) is of Slavic origin; orthodox *popъ* – “a guide; a cleric”; “a priest”; obviously, a borrowing from the Old German language; Old German *pfaffo* means “a cleric, a priest” (3 IV, 410). In the eleventh century this word functioned in the sense “a priest, presbyter” (11 II, 1200), already in this period word-forming derivatives were recorded: *popadia*, *popyn* “sviashchenyk”, *popovych*, *popivstvo* in two lexico-semantic variants: “a priest’s place”, “the clergy”. The modern period is characterised by the lexems *popenia*, *popyk* (4 II, 703), *popivna*, *popivstvo*, *popivskyi*, *popadianko*, *popadyn*, *popadka*, *popadia* (7 III, 320), *popenko*, *popenia*, *popeniatko*, *popuvannia*, *popuvaty* (10 VIII, 185; 239). The lexicographic sources complement, as we can see, each other, rather than fully reflect the word-forming row of derivatives, some provide only the initial lexical nomination (2, 281).

The nomen *arhyerarkh* (*an arhierarh*) was borrowed through the Church Slavonic mediation from Greek; the Greek *archyerarchus* means the “elder”. It has been functioning in Ukrainian from the end of the first half of the fifteenth century with the meaning “an honourable title conferred on bishops” (8 I, 80), in the sixteenth century it continued to be used (9 I, 132). There is no usage of the nomen in the lexicographic sources that reflect the following centuries. It has not been preserved in Modern Ukrainian (in religious usage either).

The lexeme *svishchenosets* (*svichkonosets*, *svichkonos*) (*a candle holder*) is a derivative formation with a transparent inner form. It has been known in Ukrainian from the first half of the fifteenth century with the meaning “a church man, a parishioner, who carries a lamp in front of a priest” (11 III, 302). The phonetic variant *svichkonos* occurs only in the “Malorusko-Nimetskyi Slovnyk”. In church and rite terminology it means

“a church servant who carries a candle during a liturgy”. Other names include *lampadnyk*, *prymykyriy* (archaic).

The nomen *sluzhebnyk* (a servant/clerk) of Slavic origin is formed from the lexeme *sluha* (a servant), Old Slavic *слѹга* (*slouha*) – “the one who serves” (14 III, 676). In Old Ukrainian in the eleventh-twelfth centuries of importance was “a servant”, “a functionary”, “a deacon”; since the fourteenth century has appeared the meaning “a minister of the church,” “a priest,” “a book consisting of texts of services and directions to them” (11 III, 431). In the fifteenth century the nomen was fixed with the meaning “a duty person”, “a court bailiff” (8 II, 355), “a servant” (12 II, 332), the nineteenth-twentieth centuries are characterised by the meanings “a servant”, “a book of services” (4 II, 886; 10 IX, 379). The lexeme *sluzhebnyk* in church and rite terminology is the name of “the church-liturgical book containing the Liturgies of John Chrysostom, Basil the Great and the Liturgy of the Presanctified Gifts, evening and morning prayers, as well as instructions for their serving” (13, 121). Another name is *Liturhiariy* (archaic). It is also a component of the compound terms: *Sviatytelskyi sluzhebnyk* (*Arkhiiyereiskyi Sluzhebnyk*). In the twelfth century, the lexeme *sluzhnytsia* (a female servant) was used in the meaning “*dyyakonka*” (a female deacon) (11 III, 431). It was not fixed later.

The word-forming derivative *starytsia* of Indo-European origin was borrowed from the Old Slavic language, related to Lithuanian *storas* – “thick, large in size”, to Old Icelandic *storr* – “great, strong, important, courageous”, to Old Indian *sthira* – “steady, strong” (14 III, 747). The lexeme *starytsia* in one of its lexico-semantic variants denoted “an elder nun”, along with other meanings “an old woman”, “*presviterka*” (a female presbyter) (11 III, 495). In the fifteenth century the analysed sememe lost the last two semes and signified “*monakhynia*” (a nun) (8 II, 381). For the following centuries, it was not important and ceased to function as a religious term in the fifteenth century. Instead, it retains the meaning “an old woman”, “a beggar”, “a flood lake”, “an old river bed” in Modern Ukrainian (10 IX, 657). As we can see, eventually, the internal form of the word was lost and the other semes of the sememe *staryi* (old) “*neprydatnyi*” (worthless), “*kolyshnyi*” (former) and others were actualised, which caused the allonym of the content of the sememe *starytsia*, so the primary meaning was supplanted.

The lexeme *chystytel* (a cleaner) is derived from the verb *chystyty* (to clean), which is associated with Old Slavic *čistъ, related to Old Prussian *skijstan* – “clean”, Lithuanian *skostas* – “liquid/watery” and others. (14 IV, 366–367). In Old Ukrainian it was used in the meaning “a clergyman”. This seme is also present in the derivative formations of this period – *chystytelskyi* (*purgatorial*) “belonging to a priest”; *chystytelstvo* (*Purgatory*) is “priesthood, an order”, “the clergy”, “a sanctuary, a temple”

(11 III, 1528–1529). The components of the semantic content of these lexemes have been preserved in the Ukrainian language, so, the word *chystist* (purity) means “spiritual purity”, *chystylyshche* (Purgatory) “the place of sinners for the atonement” (7 IV, 464; 4 II, 1072). The Dictionary of the Ukrainian Language in 11 Volumes provides the lexeme *chystylyshche* in two lexico-semantic variants: “a place where, according to the teaching of the Catholic Church, the souls of the dead are cleansed of their sins before they enter paradise”, “something that serves as a test of strength, endurance, ability, etc.” (10 XI, 334). The lexeme *chystytel* in the sense “a clergyman” was not fixed in the following periods of functioning of the Ukrainian language.

The name *protopopp(a)* (*a protopope*) was borrowed through the Church Slavonic mediation from Greek; the Greek *protopapos* – “a senior priest” (Vasmer III, 384). It has had the same meaning in the Ukrainian language from the first half of the fifteenth century till today (8 II, 267; 10 VIII, 324). It has been singled out as the one with a word-forming activity in the Ukrainian language: *protopopshchyna* (*a protopope’s order*) (4 II, 782), *protopopenko* (*a son of the protoiereus*), *protopopovych* (*a son of the archiereus*), *protopopynyi* (*belonging to the protoiereus*) (12 II, 253); *protopopivna* (*a daughter of the protoiereus*), *protopopsha* (*a protoiereus’s wife*) (7 III, 486). In the religious terminology the names *a priest*, *a presbyter* and others are used instead.

The complex name *sviashchennomonakh* (*a hieromonk*) is a derivative formation that originated on the basis of Old Ukrainian. It has a transparent inner shape. It has been characteristic of the Ukrainian language from the second half of the fifteenth century with the meaning “a monk of a priest’s order” (8 II, 39). This innovation of the fifteenth century did not get accustomed to the Ukrainian language; it was ousted by the lexeme *iyeromonakh* (*a hieromonk*).

The nomen *ipodyyakon* (*a subdeacon*) was borrowed through the Church Slavonic mediation from Greek; the Greek *ipodiakonos* – “a junior deacon”. In the Ukrainian language it has been known from the second half of the thirteenth century (11 III, add. 129). In the Ukrainian language of later centuries it is absent. In the system of church and rite names, it continues to denote “the rank of the clergyman in which the consecrated person has the right and duty to assist in the performance of the priestly worship”, and has acquired a new meaning – “the person ordained to this rank”, another name is *piddyyakon* (*a subdeacon*) (6, 60).

The name *anagnost* was borrowed through the Church Slavonic mediation from Greek; Greek – *anagnostus* “a reader”, “a lecturer”. In the Ukrainian language it has been used since the fourteenth century with the same meaning, functioning as a common word (11 I, 21). In the Modern Ukrainian language, only “a person ordained into the order of a clergyman,

in which the consecrated person has the right and duty to read all the sacred books during the services except the Gospel” has a terminological meaning (6, 148).

The lexeme *arkhysviashchenyk* (an *archpriest*) is a derivative formation; into the Ukrainian language it was borrowed from Greek, apparently, in the middle of the eighteenth century with the meaning “a spiritual personality of the highest order,” a high priest (9 I, 137). It does not function in Modern Ukrainian, nor is it used as a religious name.

The word *mnykh* (arch. *a monk*) was borrowed from the Germanic languages; Old German *munih* comes from the Latin *monicus*, which comes down to the Greek *monachos* “a monk, a friar”, which functioned actively in Old Ukrainian of the eleventh-seventeenth centuries. It makes a word-forming base for other religious nouns: *mnyshnytsia* “a monastery”, *mnyshstvuvaty* “to be a monk”, *mnyshstvo* “monasticism” and others (11 II, 159–160). Since the fifteenth century it has been superseded by another name – *monakh* (*a monk*) (8 I, 613).

The name *svichnyk* (*a candlestick*) is a derivative formation that originated on the Slavic ground; Old Slavic *svĕtia from *svĕtĕ – “light, white” (14 III, 575–576). In the eleventh century it was used with the meaning “pidsvichnyk” (a candlestick) (11 III, 302), in the lexicographic sources of the nineteenth century it acquired the meaning “palamar” (a sexton) (4 II, 867), which, however, was not preserved; other phonetic variants of this word are known, such as *svitun* (7 IV, 110), which is not peculiar to Modern Ukrainian. The lexeme *svichnyk* in the Dictionary of the Ukrainian language is fixed with the meaning “a holder for a candle or candles”, in church and rite terminology it means “a church lamp, which is a holder with a candle or candles”. Another name is *kandylo* (*a cresset*).

The nomen *prychet* (*clergymen*) was borrowed into Old Ukrainian through the Church Slavonic mediation, apparently from the Greek language, its etymology is not clear. In the eleventh century the semantic components of the content of the sememe *prychet* were: “contents, totality”, “collection”, “church clergy”, “a thought”, “elections”, “a lot”, “a position” (11 II, 1496). Based on the seme “church clergy” in the eleventh century was formed the lexeme *prychetnyk* with the meanings “belonging to the church clergy”, “a dyak/clerk, a lower church rank” (11 II, 1497). Lexicographic sources of the early twentieth century fix the meaning “uchasnyk” (a participant), which emerged, apparently, on the basis of the secondary nomination of the lexeme *prychet* – “retinue, persons accompanying someone”. This meaning is not fixed by the Dictionary of the Ukrainian Language in 11 Volumes, but instead the corresponding sememe is present in substantive adjectives: *prychetni*, *prychetna*, *prychetni*. Modern native speakers associate the word *prychetnyk* with the meaning “uchasnyk” (a participant), since there is an association with the

adjective *prychetnyi* “that has a direct relation to any matter or someone”. In the Modern Ukrainian language the lexeme *prychet* functions in two meanings: “servants of the cult of a separate church”, “persons accompanying someone” (retinue), the latter meaning has a sign *jocular*. The Dictionary of the Ukrainian language, edited by Borys Hrinchenko, does not indicate this sign and it is probably correct. As religious terms, the lexemes *prychet*, *prychetnyk* function in the following meanings: “the priests and clergy of one church” (another name is *klyr* (clergy); “a person who, through the rite of the laying on of hands, performed over him, is blessed to serve in the church during and outside liturgies” (another name is *tserkovnosluzhytel* (a clergyman).

The lexeme *skhyma* (*schima*) was borrowed through the Church Slavonic mediation from Middle Greek; Middle Greek *schyma* – “monastic clothing” (14 III, 815). For the Old Ukrainian language of the twelfth century the other meaning is typical – “a monastic order”, whereas the meaning “monastic clothing” was fixed only at the end of the fourteenth century (11 III, 3). Modern Ukrainian is characterised by the following meanings: “the highest monastic rank in the Orthodox Church, which requires from an ordained person more strict austerity than from an ordinary monk”, “the highest degree of monastic austerity in the Orthodox Church”, “clothes of monks of a high monastic order” (10 IX, 886). The meaning of this lexeme is interpreted differently in church and rite terminology – “the rank of monasticism; a monk’s state”. To denote the highest monastic rank the meaning of the complex religious term *skhyma velyka* or *velykoskhymnyk* is used (6, 126). The derivative formation *skhymnyk* in the twenty-first century acquired the meaning “tonsured into schima” (11 III, 374), with a similar meaning it functions in Modern Ukrainian as a common word and as a religious term; the meanings are differentiated in some way: in the first case “the monk who received schima”, in church and rite terminology: “the monk who received the great schima”. That is, Christianity differentiates between the notions *skhyma velyka* and *skhyma mala*, pointing to one degree of monasticism or another. These terminological meanings are not fixed in the Dictionary of the Ukrainian Language in 11 Volumes.

CONCLUSIONS

The categories of holy, sacred are characterised by isomorphism, the first of which speaks of a deep inner experience of meeting God, the realm of true piety, the second explains a purely external performance of ritual actions (the realm of everything involved in the cult). Such a distinction is more of a dogmatic aspect, whereas the linguistic approach used in lexicographic sources attests to interpenetration, interchangeability of the

internal and external categories at different stages of the Ukrainian language.

The substereotype 'sacred person' is verbalised in the names of high-ranking clergy, highest priesthood, lower-ranking clergy at nominative, derivative, semiotic levels. The author has identified synonymic relations of individual names, has clarified their etymonic meanings and semantic transformation.

The nuclear part of this conceptual field is made up of lexemes denoting the clergy of the highest order (*yepyskop, mytropolyt, vладыka, patriarch (a bishop, a metropolitan, a vладыka/bishop, a patriarch, etc.)*), many of which are characterised by monosemy or polysemy only within the sacral field, although in the epigrammatic sphere they are widely presented in the Ukrainian language (cf. derivative formations of the lexeme *vладыka (a bishop): vlada (power), vladar (lord), vladarka, vladariuvannia (ruling), vladnyi (powerful), vladuvannia (ruling), etc.*). The nomens denoting high-ranking clergy (*sviashchenyk, nastoyatel, chernets, etc. (a priest, a parson, a monk, etc.)*) also take a central place; so do the names of lower-ranking clergy (*dyyakon, palamar, protodyyakon, svichkonosets, etc. (a deacon, a sexton, a protodeacon, a candlestick, etc.)*). These microgroups of the conceptual field of holiness have in their content the names that make up the peripheral zone of the field. So, the lexeme *arkhyeparkh (an archbishop)*, functioning in the seventeenth century with the meaning "an honorary title conferred to bishops", is out of use in the Ukrainian language. Sometimes the sacralised meaning (*protopopp(a) (a protopope) "a senior priest"*) is not used as a liturgical term, although its word-forming derivatives in the lexical thesaurus continue to denote sacralised notions – *protopopenko (a son of the protoiereus), protopopovych (a son of the archiereus)*.

Many nomens of the researched field are characterised by a stylistic limitation (*iyerei, presviter (a priest, a presbyter)*), by a loss (*arkhyyerarkh, paraklit, sviashchennomonakh (an archbishop, a paraclete, a hieromonk)*) or by transformation (*sviatytel, sluzhebnyk (an archiereus, a servant/clerk)*) of meanings that sometimes go beyond the analysed group or belong to it only by one of the lexical variants.

SUMMARY

The monograph explores the concept *sviashchenna osoba (a sacred person)* in the vocabulary-diachronic discourse on the basis of logical and conceptual modelling of the sacral vocabulary, taking into account an additional classification feature – the category of sacred (holy) as determinants for the delineated discourse around which the centre and periphery, a transitive zone of lexico-semantic, conceptual architectonics of the researched conceptual field have been grouped.

The author has explained vocabulary and semantic variants of the word, has determined horizontal and vertical relations, systems of sacral/profane opposition; has revealed dynamics of changes within the investigated field, symmetry/asymmetry of these processes, features of interaction of terms and common words in the Ukrainian language.

The author has studied the concept of sanctity, holiness in its relation to lexical units at different stages of functioning of the Ukrainian language on the coordinate axis – a religious picture of the world / the language picture.

The nuclear part of this conceptual field has been analysed, these are the lexemes denoting the highest clergymen (*yepyskop, mytropolyt, vладыka, patriarch, etc. (a bishop, a metropolitan, a bishop, a patriarch, etc.)*), many of which are characterised by monosemy or polysemy only within the sacral field, although in the epigrammatic sphere they are widely represented in the Ukrainian language (cf. derivative formations of the lexeme *vладыka (a bishop): vlada (power), vladar (lord), vladarka, vladariuvannia (ruling), vladnyi (powerful), vladuvannia (ruling), etc.*). A central place is taken by the nouns denoting high-ranking clergy (*sviashchenyk, nastoyatel, chernets, etc. (a priest, a parson, a friar, etc.)*), by the names of lower-ranking clergy (*dyyakon, palamar, protydyyakon, svichkonosets (a deacon, a sexton, a protodeacon, a candlestick, etc.)*). The above-mentioned microgroups of the conceptual field of sanctity/holiness have names in their content that make up the peripheral zone of the field.

REFERENCES

1. Пуряева Н. В. Формування української церковно-обрядової термінології (назви богослужбових предметів): Автореф. дис... канд. філол. наук: 10.02.01. К., 2001. 20 с.

ILLUSTRATIVE MATERIAL

2. Білецький-Носенко П. Словник української мови / Підг. до вид. В.В.Німчук: К., Наукова думка, 1966. 423 с.

3. Етимологічний словник української мови: В 7-ми т. К., 1982-2003. Т. 1–4.

4. Малорусько–німецький словник: В 2-х т. /Упорядники Євген Желехівський і Софрон Недільський. Львів, 1880.

5. Преображенский А.Г. Этимологический словарь русского языка. М., 1958.

6. Пуряева Н. Словник церковно–обрядової термінології. Львів: Свічадо, 2001. 160 с.

7. Словарь української мови / Упорядник з дод. влас. матеріалу Б.Д. Грінченко. К., 1907-1909. Т.1-4.

8. Словник староукраїнської мови XIV-XV ст.: В 2-х т. К., 1977-1978.

9. Словник української мови XVI – першої половини XVII століть // Випуски 1-11. Львів, 1994-2004.
10. Словник української мови: В 11-ти т. К., 1970-1980.
11. Срезневский И.И. Материалы для словаря древнерусского языка: В 3-х т. М., 1958.
12. Тимченко Є. Матеріали до словника писемної та книжної української мови XV-XVIII століть: Книга 1, 2. Київ, Нью-Йорк, 2002.
13. Українські приказки, прислів'я, і таке інше. Уклав М.Номис. Київ: Либідь, 1993. 768 с.
14. Фасмер М. Этимологический словарь русского языка: В 4-х т. М., 1964-1973.
15. Фритц Ринекер, Герхард Майер. Библийская Энциклопедия Брокгауза. Кременчуг, 1999. 1088 с.

Information about the author:

Matskiv P. V.,

Doctor of Philological Sciences, Professor,
Head of the Department of the Ukrainian Language,
Drohobych Ivan Franko State Pedagogical University
22, U. Kravchenko str., Drohobych, 82100, Ukraine

Yaremko Ya. P.,

Doctor of Philology,
Professor at the Ukrainian Language Department,
Dean of the Faculty of Philology,
Ivan Franko Drohobych State Pedagogical University
24, Shevchenko str., Drohobych, 82100, Ukraine

MODERN BELARUSIAN AND UKRAINIAN LITERATURES: 'SMALL', 'INCOMPLETE' OR FRACTAL STRUCTURES OF THE 'BIG' EUROPEAN LITERATURES

Nabytovych Ihor

INTRODUCTION

The development of Ukrainian and Belarusian literatures has many common features: from the historical point of view and from the contextual point of view. There is a rather long period of their development (till Baroque) in historical perspective, in which it is very close, and in many aspects even common and united. From the contextual point of view, from the end of 18th to the beginning of 21st century the tendencies of their development have many common features which are formed by historical, political, economical circumstances. Among such contextual common features there is undoubtedly the influence of Belarusian and Ukrainian literature till the 18th century on the forming of Russian literature, transferring through them the impact of Western European literature and culture onto Russian literature (basically through Polish literature)¹. Simultaneously, from the beginning of 19th century, Russian literature began to displace Belarusian and Ukrainian literature to outside of cultural life. We mean the conscious destroying of Belarusian and Ukrainian culture by Russian state factors. A striking example of such imperial treatment is the Valuyev and Emsc circular which was trying to level any attempts of publishing works of art in Ukrainian on the territory of the Russian empire (even the writing of notes)².

In "The History of Ukrainian Literature" Dmytro Chyzhevskiy came to the conclusion that till the beginning of the 19th century this literature is 'incomplete'³. We could say same about Belarusian literature. Such 'incompleteness', however, is not a negative definition. There is no genre completeness in these literatures, because several genres did not develop at all during this period, due to political, social and economical circumstances.

¹ Чижевський Дмитро. 1956. Історія української літератури. Нью Йорк. 293.

² See: Бойко Юрій. 1981. До століття емського указу. Бойко Юрій. *Вибране*. Т. 3, Мюнхен 1981, с. 339-348.

³ Чижевський Дмитро. 1956. Історія української літератури. Нью Йорк.

Apparently, other European literatures show genre completeness during all cultural epochs. In their context there appeared new works that are an achievement of all European culture – from the “Song of the Nibelungs” or “The Song of Roland” to “Gulliver’s Travels” by Jonathan Swift, Goethe’s “Faust”, so we could name Belarusian and Ukrainian literature as ‘small’ as historic circumstances did not permit them to become ‘big’ at those periods. Here ‘small’ literature metaphorically means national literature that didn’t give those outstanding works to the world culture that could be classical.

Some nations had their own states, and some nations didn’t, so their writers became creators of culture, and, moreover, they became leaders of the national awakening and struggle against colonial dependence. Ukrainian writer, translator and university professor Mykhailo Drai-Khmara (he was murdered by Russian communists) wrote that new Belarusian intellectuals, “sons of nobility without soil from small villages, peasants and craftsmen from towns”, begin to play a leading role in Belarusian national life and “begin to rule Belarusian cultural-national movement. They were mostly writers, producers of new thoughts and ideas that woke up sleeping Belarusian humanity with their works” (first publication was in 1929)⁴. Most of them were gathered around Vilnius newspaper “Our Niva” (“Nasha Niva”). Ilarion Svetsitskyi (another Ukrainian researcher of Belarusian literature) also presented Belarusian literature of the end of the 19th, the beginning of the 20th century as one of the most important evidences of the process of creation of a modern Belarusian nation. Writers applied with their works, ideas and civil position “to persons, community and nation and provoked new ideas and aspirations”⁵. I. Svetsitskyi considered that in the 19th – 20th century Belarusian literary profession is “similar to national literatures of all European nations and it witnesses about natural process of its appearance”⁶.

It seems to me, problems with the terminology ‘small / big’, ‘complete / incomplete’ literatures can organize the use of other terms which repeal some axiological tension in this situation. If in *cultural*

⁴ Драй-Хмара Михайло. 2002. Янка Купала (3 нагоди 25-річчя літературної діяльності). *Драй-Хмара Михайло. Літературно-наукова спадщина*. Київ: Наукова Думка. 281-286.

⁵ Свенціцький Іларіон. 1916. Основи відродження білоруського письменства. *Привіт Іванови Франкови в сорокалітє його письменницької праці (1874-1914)*. Частина наукова. Львів 1916. 294.

⁶ Ibidem. 301.

criticism definitions of ‘small’ and ‘big’ literatures have a neutral connotation, then in the cultural areal of post Soviet countries those definitions convey a colonial subtext. That way we get a conflict in definitions. That’s why when using those definitions one should declare axiological neutrality since they bare (according to Pierre Bourdieu) a “symbolic violence”. Language is not just a tool for communication. It’s also a means of struggle between objects or groups – in our case between Belarusian and Ukrainian on one side and Russian on the other side.

1. Literature / literatures as fractal structures.

Perspective of belarusian literature

We mean to apply approach to literature/literatures as fractal structures. It means that we can consider all national, areal or above regional literatures as alike structures. There is repetition of common features in each of them: every time we read any work of art translated from unknown language we can decide whether it belong to fiction or not. The theory of fractals was formulated by mathematician B. B. Mandelbrot in the middle of the 1970^s. The theory gives an opportunity to see the problems we have put just from another perspective. Mandelbrot stressed that: “I coined fractal from the Latin adjective *fractus*. The corresponding Latin verb ‘frangere’ means ‘to break’: to create irregular fragments. It is therefore sensible – and how appropriate for our needs! – that, in addition to ‘fragmented’ (as in fraction or refraction) should also mean ‘irregular’ [...]”⁷. While using the classical meaning of fractals as a structure which “also consists of similar to itself substructures” (B. B. Mandelbrot) we can consider that Belarusian and Ukrainian literatures as some fractal production are much smaller by their scales than European literatures, but that they create valuable completeness in their contemporary variants, which have characteristic features of all other ‘big’ literatures.

The most important characteristics of fractals and fractal structures are:

- they bear resemblance to themselves, resemblance of separate substructures to bigger structures and to all integrity.
- fractals are a class of dynamic phenomena, so they are in a process of constant transformation.
- we can consider them as objective and subjective phenomena depending on the subject attitude towards fractals.

⁷ Mandelbrot Benoit B. 1983. *The Fractal Geometry of Nature*. New York: W. H. Freeman & Co. 4.

– since it is an objective process, fractals changes within their boundaries from regularity (with some inner changes) to chaos.

Many different fiction literatures, processes of changing types of artistic consciousness and appropriate types of poetics and the chaotic sphere of fiction affirms that the concept of ‘world literature’ (‘Weltliteratur’) can be considered as a chaotic space in which exist rules of fractal structures. Belarusian and Ukrainian literature are an integral part of this fractal space. So the fractality is an alternative to the opposition ‘small’-‘big’ literatures. This fractal correlation with other European literatures is expressed in the fullness of introducing in this literature, for example we can name the 20th century as a century of lyrics, prose and drama.

As an example we may name three authors of Belarusian and Ukrainian literatures, their creative work reflects all-European tendencies of literary development. Simultaneously, they have a bright national coloring and declare their fullness.

Maksim Bahdanovich appears the brightest figure as a lyric poet in Belarusian literature. In this poetry neo-romanticism is tightly connected with neo-classical elements. Ihor Kachurovskiyi considers that “works of Bagdanovich are outlined from frames that are called ‘Belarusian literature’ and they fit to those which we call ‘World literature’ and stresses that the connection of Maksim Bagdanovich with European poetry appears in features of Parnassianism, which is inherent to his lyrics”⁸. I. Kachurovskiyi calls M. Bagdanovich a “separate, lonely Parnassian person”⁹ in Belarusian literary profession and he says “Belarus’ may be proud of Bagdanovich’s sonnets, of a poet who is close to French Parnassians and also to our neoclassicists, a prominent representative of Slavic Jugendstil”¹⁰.

I. Kachurovskiyi is assured that Bagdanovich’s famous “Sonnet” dates back to Baudelaire and French lyric poets of the 19th century and “Dhammapada” – a Buddhist sacred book. In “Dhammapada” we come across the motive of “the Flowers of Evil”¹¹. However the philosophical

⁸ Качуровський Ігор. 2008. До 70-річчя з дня смерті Максима Богдановича. *Качуровський Ігор. 150 вікон у світ. 3 бесід, трансльованих по радіо «Свобода»*, Київ: Видавничий дім “Києво-Могилянська академія”. 117-118.

⁹ Качуровський Ігор. 2008. Український парнасізм. *Качуровський Ігор. Променисті силуетки*. Київ: Видавничий дім “Києво-Могилянська академія”. 227.

¹⁰ Качуровський Ігор. 2008. Генерика і архітектоніка. Київ: Видавничий дім “Києво-Могилянська академія”. Кн. II. 142.

¹¹ Качуровський Ігор. 2008. До 70-річчя з дня смерті Максима Богдановича. 118.

problem here is slightly different, there exists a problem – there is a chance for the birth of the beautiful from the ugly.

Mykhailo Drai-Khmara generalizes formal and stylistic features of Bagdanovich's poetry: "Bagdanovich paid great attention to the form in art. He considered that verses should be forged from steel. Forms of his works are the most interesting phenomenon in Belarusian literature. Bagdanovich introduced the achievements of European impressionism and symbolism into this literature. Sonnets, tercets, rondels, triolets were unknown in Belarusian literature of form until Bagdanovich's introduction¹². The style of his poetry is brief and short-spoken. The poet was strict and demanding to himself, he polished every word. To Drai-Khmara's consideration, Bagdanovich's merit is the introduction of Western European themes and motives into Belarusian literature, he enriched the linguistic means of Belarusian literature"¹³. Ihor Kachurovskiy installs Bagdanovich's aspiration to 'europeanize' Belarusian literature, to consolidate it in an all-European context into a much wider art context. He writes that such tendency for Slavic literatures "meant not just the care of native canonized forms, but engrafting forms of ancient, Western European and partially Oriental poetry. This tendency was the most clear in the works of Bagdanovich. He brought several new genres and strophes into Belarusian literature"¹⁴. We can see similar tendencies in Ukrainian literature of 1920ies and – 30ies¹⁵.

Thus, Bagdanovich's works completely fit into the poetics of Modernism. It is an important reflection of modernism of other 'full' and 'big' European literatures as a fractal structure. I mean that Bahdanovich creation contains and reflects all important tendencies of literature developing in Modern age in Europe. Uladzimir Karatkevich is the brightest representative of Belarusian prose as a certain national complete European phenomenon (from "The Wild Hunting of King Stah" ("Dzikaye palavannie karala Stakha") till national epopee "Wheat under Your Sickle" ("Kalasy pad siarpom Tvaim"). The creative work of U. Karatkevich took place at the times of Russian communist regime in Belarusia. Ivan Dziuba stresses that it was a common situation for all enslaved nations and "The

¹² Михайло Драй-Хмара. 2002. Вінок. Життя й творчість Максима Багдановіча. *Драй-Хмара Михайло. Літературно-наукова спадщина*. Київ: Наукова Думка. 259.

¹³ Ibidem. 259.

¹⁴ Качуровський Ігор. 2008. Український парнасізм. 229.

¹⁵ See: Kaczurovskij Ihor. 1983. *Der ukrainische Parnass. Jahrbuch der Ukrainekunde*. München: CICERO. 189-206.; Kaczurovskij Ihor. 1981. Goethes "Faust"-Motive bei Jurij Klen [Oswald Burghardt]. *Mitteilungen*. München: Logos. N^o 18. 199-213.

situation of a Belarusian writer had its harsh peculiarities. Belarusia was in a much more difficult situation than it was the Ukraine regarding national-culture. That means it could not be more terrible. National self-identification and national identity was ignored, Belarusians were made to think they were Russians and their language is a dialect of Russian”¹⁶. The creative works of Karatkevich (poet, playwright, prose writer) comprises a broad field of ideas and problems that were important for other literatures and it is an expression of a fractal structure that is identical with creative works of artists of ‘big literatures’ of the second half of the 20th century.

A characteristic feature of Belarusian dramatic art of the last ten years of 20th – beginning of 21th century originated from new authors. They are researchers and, specialists in Belarusian and other European literatures at the same time. Among them are Piotr Vasuchenka, Ihar Sidaruk, Maksim Klimkovich, Miroslav Adamchik.

All of the most important tendencies of the development of contemporary European theatre is inherent in the creative work of Siarhey Kavalov. He is one of the most prominent representatives of this new generation of Belarusian playwrights. We can affirm that he appears to be the main representative of modern Belarusian literature in European countries through translations of his dramatic art into other languages (that is more than twenty works of different genres). His dramatic cycles (which the author calls ‘hermeneutic and magic projects’) fit Belarusian dramatic art into an all-European context and, reflects tendencies of the creative search in contemporary dramatic art of all Europe.

At the end of the 1980^s the idea of a special ‘hermeneutic’ project occurred to S. Kavalov. This project was born out of the feeling of incompleteness of Belarusian literature of the 16th century; because of the absence of new dramatic works in this era that would be equivalent to romances such as “Bova” (“Bava”) and “Tristan” (“Trishchan”), because of regretting that there is no play equivalent to memories by Solomiya Pilshtyn-Rusetska in the Belarusian literature of the 18th century. In 19th century Belarusian mythology and folklore did not find as full reflection as in the Baroque prose creation “Nobleman Zavalnya” (“Shlakhtsits Zavalnia”) by Yan Barshchevskiy.

S. Kavalov called his dramatic works (they were included in the books “Tired Devil” (“Stomleny Dyabal”) and “Science of Love” (“Navuka kakhannia”) in jest ‘infernal’ and ‘feministic’ sub-cycles of the

¹⁶ Дзюба Іван. 2007. Володимир Короткевич. *Дзюба Іван. 3 криниці літ.* Київ: Видавничий дім “Києво-Могилянська академія”. Т. 3. 766.

‘hermeneutic’ cycle. Such distribution reflects the peculiarities of his poetics, however not completely, and also the high-minded and axiological dimensions of these works. Still, it can be taken for the terminological tracing of an artistic search for the master. The playwright stresses that having called his project ‘hermeneutic’ he wanted to point out “that ‘hermeneutic’ play and scientific research bring us closer to understanding literary work, to reading actual meanings that are put into this work”¹⁷.

So in S. Kavalov dramatic creative work and literary researches there is realized a special project of the artistic ‘supplement’ of space in an ‘incomplete literature’ of the previous centuries by dramatic art. On the one hand, it is deep-rooted in the creative work of other authors of the last years, on the other hand, it is an original continuation and broadening – from future to past – of this literary space through contemporary tropes and stylistics.

Such an approach has an ancient tradition in world literature – from “The Ocean of Rivers of Stories” by Somadeva (11th century), that was transformed from “The Great Tale” by Gunadhya, medieval novels about *the* knights of King Arthur (from Wolfram von Eschenbach, Chrétien de Troyes, Robert de Boron till “The Death of Arthur” by Thomas Malory) and “Andromaque, Iphigenia, Phèdre” by Jean Racine. Yuriy Klen – Ukrainian poet, famous scholar of literature and translator of German origin (Oswald Eckhart Burghardt¹⁸) wrote that “prominent poet William Shakespeare borrowed nearly all the plots from other literary sources – from chronicles, works of art of previous centuries. Shakespeare hardly changed the contents, but he worked up all the details of finding own decisions of dramatic collision. It gave him an opportunity to leave behind works of immortal value. Outstanding composer Wagner put contemporary ideas into his music and dramatic works, worked up folk retellings, ancient stories and legends. For example it is the idea of a curse that weighs heavily on gold in “Nibelungs”. Thus the plot became contemporary, vital and began to glitter with new sides”¹⁹.

Playwright Kavalov began his work with two other cycles of compositions. One of them can be called under condition according to the

¹⁷ Кавалёв Сяргей. 2004. Герменеўтычная драматургія, або актуалізацыя забытых сэнсаў. *Кавалёв Сяргей. Стомлены д’ябал. П’есы*. Менск: Логвінаў 2004. (Другі фронт мастацтваў). 10.

¹⁸ Siehs K. 1981. Oswald Burghardt – Jurij Klen. *Mitteilungen*. München: Logos. N° 18. 184-198.

¹⁹ Клен Юрій. 1946. Леонід Мосендз: “Канітферштан” – на мову українську перелицьований. Поема. [Рецензія:]. *Звено*. Мюнхен. Ч. 1 (травень). 74.

author a cycle of ‘magic theatre’. The examples might be “Sisters of Psyche” (“Siostry Psikheji”) and “Mister Tvardovsky or Woman in the Mirror” (“Pan Tvardovski”). The dramas “Returning of the Starving Men” (“Wiertannie Haladara”), “Intimate Dairy” (“Intymny Dziennik”) display many features of “new writing” – new dramatic work that approaches documentary literature, that plays a leading role in contemporary culture. We can state that the ‘hermeneutic’ project of the playwright is not self-sufficient or a locked space in his creative work. Some of its motives pass into the fairy space of his dramatic art and into the ‘magic’ project. At the same time there is a great amount of echoes and parallels between two books that are sub-cycles of the dramatic compositions – “Tired Devil” and “Science of Love”.

Now there is a problem of building up and widening of this theatre extension in ‘magic theatre’ by S. Kavalov. It is connected especially with addressing prehistoric consciousness and theatre dialogue with the modern world – with a world where Belarusian problems become an integral part of human existence and Belarusian literature in general becomes a contemporary fractal reflection of tendencies of developments in contemporary dramatic art.

2. Belarusian and Ukrainian literature in the context of other ‘big’ european literatures

Speaking about Ukrainian literature we may start with the dramatic art of Mykola Kulish. He was tortured to death in a concentration camp by Russian communists in the 1930^s. The theatre experiments of Les’ Kurbas are very important addition to his creative work (he was also murdered by Russian communists).

Les’ Kurbas staged the plays “National Malahiy” (“Narodnyi Malakhii”), “Myna Mazailo” (“Myna Mazailo”), “Maklena Grasa” (“Maklena Grasa”) by Mykola Kulish in the theatre “Berezil”. He concentrated the creative efforts of the company on the search of new staging means. Avant-gardism, expressionism, constructivism and neo-baroque symbolism became an integral part of the experimental searching of Les’ Kurbas’ theatre.

At the beginning of the 20th of century Ukrainian dramatic art remained under the powerful impact of German expressionism – the creative work of Mykola Kulish and Les’ Kurbas’ poetics of theatre are bright examples of a partial passing of creative ideas and poetics from one literature to another. On Les’ Kurbas one hand, Les’ Kurbas dramatic works of Mykola Kulish and theatre stagings of Kurbas are peculiar fractal reflections or, ideas of dramatic art of Georg Kaiser, on the other hand, it shows how

modern tendencies of Europe were perceived in Ukrainian literature. In the Ukraine this period of study of German literature and expressionism was very strong. In 1929 in Kyiv there was printed a large scientific volume of articles edited by professor Stepan Savchenko "Expressionism and expressionists. Literature, painting and music of modern Germany"²⁰. German professor O. Burghardt (Yuriy Klen) published a whole range of literary research papers. Their leading idea is the incorporation of Ukrainian literature into a European context²¹. Professor Yaroslav Hordynskyi worked on these problems in Galicia (in particular in the article "The Main Trends in Contemporary German Drama"²²).

Lina Kostenko's poetry could have been rewarded by Nobel Prize, but unfortunately her creative work is not known in Europe. Simultaneously, Lina Kostenko made her debut as a prose writer at the age of eighty with her sharp political novel about modern Ukraine "The Notes of a Ukrainian Madman" ("Zapysky ukrayinskokho samashedsheho"). It provoked edgy polemics in artistic and political circles.

A great number of works appeared in contemporary Ukrainian prose literature at the beginning of the 20th century. They express discuss the most important problems of contemporary human's existence. An example of this tendency is "Sweet Darusya" ("Solodka Darusia") by Maria Matios. It is the tragic story of a common Ukrainian family. It begins before the Second World War, and finishes at the end of the 20th century during Romanian and Russian communists' capture. "Sweet Darusia" is one of the best literary works of all Ukrainian literature. Dmytro Pavlychko names it "the most mysterious, tragic and sincere creation of all Ukrainian literature... It is an abyss quite frightening yet necessary to glare into"²³. The literary work of Maria Matios is a unique phenomenon in Ukrainian literature of the beginning of 21 century. It is an evidence of the end of the domination of Postmodernism and a transition to the new epoch in writing.

²⁰ Експресіонізм та експресіоністи: література, малярство, музика сучасної Німеччини / Ред. С. Савченко. 1929. Київ: Сяйво. 346 с.

²¹ Burghardt Oswald. [1938]. Die Gegenwartsliteratur der Westukraine. *Ukrainische Literatur im dienste ihrer Nation*. Bern: R. Sutter & Cie. 56-82. (Ukraine von gestern und heute.); Burghardt Oswald. 1939. Ukrainische Dichtung im Exil. *Die Gegenwartsdichtung der europäischen Völker* / Herausg. Von Kurt Wais. Berlin: Junker und Dünhaupt Verlag. 455-464.; Burghardt Oswald. 1938. Fremde Dichter in Ukrainischem Gewande I. *Zeitschrift für Slavische Philologie*. № 15. 260-302.; Burghardt Oswald. 1940. Fremde Dichter in Ukrainischem Gewande II. *Zeitschrift für Slavische Philologie*. № 17. 1-31.

²² Гординський Ярослав. 1926. Головні напрями в сучасній німецькій драмі. *Літературно-Науковий Вістник*. Кн. 4, 314-323.

²³ Павличко Дмитро. Безодня, куди страшно заглядати [Рукопис].

It coincides with the turn of the 19th to the 20th century when the transition from Realism to Modernism took place. It can be stated that her prose is the prediction of a new cultural epoch, of a new literature world outlook, and not only in Ukrainian dimensions, but European in general. This epoch can be named Neo-modernism because it has a modified reflection of Modernism and Romanticism at the same time. In her prose Maria Matios is creating a fictional image of Ukrainian tradition, going deep into the feelings and experience of Ukrainians from the end of the 19th till the beginning of 21st century – but it is a European tradition, as well.

Thus, the creations of the three introduced here Belarusian and Ukrainian writers represent the development of these two countries' literatures in its integrity (in poetry, prose and drama). These literatures have the possibility (in the historical prospective) to expand their fractal scales. Meanwhile, being fractals, these literatures have all completeness and integrity from the artistic and aesthetical point of view. Simultaneously, the 'smallness' of these literatures is a subjective dimension of them being fractals.

Generally speaking, while considering Belarusian and Ukrainian literature in the context of other 'big' European literatures, these two literatures are nonscaling fractals in the space of scaling fractals (by the theory of Mandelbrot). The same as European ('complete', 'big') literatures are. It is about the division of literatures into "big" and "small", which is contributed to literature from sociology, in our opinion, is a subjective concept. The transition to the concept of fractality removes this subjectivity in relation to the so-called "small" literatures.

In general Pierre Bourdieu theory and proposed theory of fractality of national literatures mutually supplementing each other. In terms of mathematic modeling they have common basis. This basis is multiplicity theory. Simultaneously combining of them give new research perspectives. If we consider some autonomous area of each national literature to be certain fractal derivation so every fractal structure dynamics give us the opportunity to explain dynamic changes of each area of national literature.

European literature area (the main essence of its formation is Culture of ancient Rome, and Greece, and Holy Scripture) is an integral part of Goethe's 'Weltliteratur'. There is a correlation of these fractal structures between these areas.

Fractal theory gives an opportunity to explain the fact that area narrowing doesn't necessary lead to the ultimate elimination of others literature areas under the political, historical and language factors. The decline of the Roman Empire and Latin didn't lead to the elimination of this field in literature. It happens because this area has certain fractal

features that are typical for all areas of literatures that are a part of European literature area.

It should be noted that partial differentiation of area parts and peculiarities of their positioning can lead to formation of autonomous area in national literature. Common polemical literature of 17th – 18th centuries or their emigration literature after World War II can be example of such autonomous areas with other internal positioning for Ukrainian and Belarusian literature. The existence of autonomous areas of these literatures face the possible mismatch of the political borders of these countries.

CONCLUSIONS

Failure to complete autonomy of the Byelarussian and Ukrainian literature at the present stage of their development depends on many factors. A very important factor here is a similar history of Ukraine and Byelarus'. Certain differences of these two national literary fields are generated by the fact that they existed and developed within different political systems and under the influence of different alien factors (Ukraine – at different times – within Russia, Austrian-Hungary monarchy, Poland, Belarus – within Russia and Poland).

However, mental, religious and linguistic proximity, common cultural heritage of Kyivan Rus', Grand Duchy of Lithuania, belonging to one geopolitical area always dominated by political factors, led to a mutual exchange of cultural capital. An important manifestation of such exchange for example is very similar Ukrainian and Belarusian folklore (including songs).

A bit different was the development of national literatures before the First World War in other Slavic countries and Hungary. Poland, the Czech Republic or Croatia (the same as Hungary) had a great tradition of living in their own national state, which strongly promotes the developing of area of national literature. There was their own national nobility, which helped to create a layer of the cultural elite.

By the end of 18th Old Polish literary language was already formed so that in future it could create a strong field of national literature (in connection with the factors of existence the tradition of their own state and own nobility). All these factors allowed to fulfill their *habitus* in the field of their own culture instead of slavers culture. At the same time strength of this field gave an opportunity to aggressively “absorb” the weaker parts of the Belarusian and Ukrainian fields that dynamically change their fractal integrity.

While in Slovakia, Bulgaria, Serbia and Slovenia there was a tradition to live in their own country, here the national nobility was completely

denationalized or did not exist at all till the period of Romanticism. It extremely narrowed the possibility of production and reproduction of national cultural capital and complicated the establishment of national fields of literature.

These problems were successfully solved after obtaining the independence by most of these nations after the First World War.

Unlike these countries Ukraine and Belarus had very little experience in the existence of their own country, and their nobility was assimilated by other nations. In particular, these factors lead to the fact that Ukrainians Mykola Hohol, Dmytro Merezhkows'kiy and Belarusian Fyodar Dastayeuskiy become Russian writers Nikolay Gogol, Dmitriy Mieriezhkowskiy, Fiodor Dostoyevskiy. That's how appeared a fractal differences between Ukrainian and Belarusian literature and other Slavic literatures. Also it explains Ukrainian and Belarusian literature similarities.

SUMMARY

The development of Ukrainian and Belarusian literatures has many common features: from the historical point of view and from the contextual point of view. In this article the correlation problem between terms 'small'/'big', 'complete'/'incomplete' literatures is researched. It's proved that 'smallness' and 'incompleteness' of Belarusian and Ukrainian literatures is connected with lack of own country of Belarus and Ukraine. This phenomenon brought up a repression and oppression of these literatures by colonial Russian and Polish literature. The other is suggesting to use more acsiologically neutral terminology using the Benoit B. Mandelbrot theory. According to the theory Belarusian and Ukrainian literatures should be considered as fractals of other European literatures. Neither considered their 'smallness' or 'incompleteness', but their literal fractal dimension.

REFERENCES

1. Бойко Юрій. 1981. До століття емського указу. Бойко Юрій. *Вибране*. Т. 3. Мюнхен 1981. 339-348.
2. Гординський Ярослав. 1926. Головні напрями в сучасній німецькій драмі. *Літературно-Науковий Вістник*. Кн. 4. 314-323.
3. Дзюба Іван. 2007. Володимир Короткевич. *Дзюба Іван. З криниці літ*. Київ: Видавничий дім "Києво-Могилянська академія". Т. 3. 764-785.
4. Драй-Хмара Михайло. 2002. Янка Купала (З нагоди 25-річчя літературної діяльності). *Драй-Хмара Михайло. Літературно-наукова спадщина*. Київ: Наукова Думка. 281-286.

5. Драй-Хмара Михайло. 2002. Вінок. Життя й творчість Максима Багдановича. *Драй-Хмара Михайло. Літературно-наукова спадщина*. Київ: Наукова Думка. 244-259.
6. Драй-Хмара Михайло. 2002. Літературно-наукова спадщина. Київ: Наукова Думка. 592 с.
7. Експресіонізм та експресіоністи: література, малярство, музика сучасної Німеччини / Ред. С. Савченко. 1929. Київ: Сяйво. 346 с.
8. Кавалёв Сяргей. 2004. Герменеўтычная драматургія, або актуалізацыя забытых сэнсаў. *Кавалёв Сяргей. Стомлени д'ябал. П'есы*. Менск: Логвінаў 2004. (Другі фронт мастацтваў). 5-19.
9. Качуровський Ігор. 2008. До 70-річчя з дня смерті Максима Богдановича. *Качуровський Ігор. 150 вікон у світ. 3 бесід, трансльованих по радіо «Свобода»*, Київ: Видавничий дім “Києво-Могилянська академія”. 117-118.
10. Качуровський Ігор. 2008. Український парнасізм. *Качуровський Ігор. Променисті силуетки*. Київ: Видавничий дім “Києво-Могилянська академія”. 228-236.
11. Качуровський Ігор. 2008. Генерика і архітектоніка. Київ: Видавничий дім “Києво-Могилянська академія”. Кн. II, 376 с.
12. Клен Юрій. 1946. Леонід Мосендз: “Канітферштан” – на мову українську перелицьований. Поема, [Рецензія:]. *Звено*. Мюнхен. Ч. 1 (травень). 74.
13. Павличко Дмитро. Безодня, куди страшно заглядати [Рукопис].
14. Паміж Беларуссю і Польшчай. Драматургія Сяргея Кавалёва / *Pomiędzy Białorusią a Polską / Dramaturgia Siarhieja Kawalowa*. 2009. Мінск.
15. Свенціцький Лларіон. 1916. Основи відродження білоруського письменства. *Привіт Іванови Франкови в сорокалітє його письменницької праці (1874-1914). Частина наукова*. Львів 1916. 291-301.
16. Чижевський Дмитро. 1956. Історія української літератури. Нью Йорк. 511 с.
17. Burghardt Oswald. [1938]. Die Gegenwartsliteratur der Westukraine. *Ukrainische Literatur im dienste ihrer Nation*. Bern: R. Sutter & Cie. 56-82. (Ukraine von gestern und heute).
18. Burghardt Oswald. 1939. Ukrainische Dichtung im Exil. *Die Gegenwartsdichtung der europäischen Völker* / Herausg. Von Kurt Wais. Berlin: Junker und Dünhaupt Verlag. 455-464.
19. Burghardt Oswald. 1938. Fremde Dichter in Ukrainischem Gewande I. *Zeitschrift für Slavische Philologie*. № 15. 260-302.

20. Burghardt Oswald. 1940. Fremde Dichter in Ukrainischem Gewande II. *Zeitschrift für Slavische Philologie*. N° 17. 1-31.
21. Kaczurowskyj Ihor. 1983. *Der ukrainische Parnass. Jahrbuch der Ukrainekunde*. München: CICERO. 189-206.
22. Kaczurowskyj Ihor. 1981. Goethes "Faust"-Motive bei Jurij Klen [Oswald Burghardt]. *Mitteilungen*. München: Logos. N° 18. 199-213.
23. Mandelbrot Benoit B. 1983. *The Fractal Geometry of Nature*. New York: W. H. Freeman & Co. 468 pp.
24. Siehs K. 1981. Oswald Burghardt – Jurij Klen. *Mitteilungen*. München: Logos. N° 18. 184-198.

Information about the author:

Nabytovych Ihor,

Doctor of Philological Sciences, Professor,
Professor at the Department of Ukrainian Filology,
Maria Curie-Skłodowska University in Lublin
4, Maria Curie-Skłodowska str., Lublin, 20-035, Poland

PSYCHOANALYTIC INTERPRETATION OF LITERARY ACTIVITIES: PROBLEMS AND PROSPECTS

Pecharskyi A. Ya.

INTRODUCTION

In literary activities, there are a lot of artistic reminiscences falling into the plane of the so-called “poetics of non-expressed science”, where, by pathologizing the social behaviour of a person at the level of interpersonal phenomena, the author-psychoanalyst tries to heal the spiritually broken state of their soul with Word. Finally, the other side of the case can be traced. The artist, like his characters, is also a human with their internal problems: neuroticism, passion, complexes, desires, failures, successes, and so on.

The anthropological meaning of psychoanalysis and literary activities is to bring benefits to the true essence of the human. English thinker E. Burke believed that art should not originate from the artistic needs of aesthetics, but from the spiritual promptings of the individual. This also applies to psychoanalysis as one of the methods of psychotherapy. However, this generates problems of the worldview. Psychoanalysis and literary activities mostly focus on the *two-dimensional (body–soul) anthropological dialectics* of the human life world, which does not reflect all of its existential dimensions.

Literary criticism in our study shows that the prospect of a psychoanalytic interpretation of literary activities is closely related to the Christian understanding of *three-dimensional (body–soul–spirit) anthropological dialects* of the human life world. It is well known that the emergence of psychoanalysis as a science owes its origin to religion. The actual Christological reconstruction of psychoanalytic paradigmatic relations in literary activities, in our opinion, will contribute to the deepening of anthropological research.

1. Problems of the two-dimensional anthropological dialectics in psychoanalysis and literary activities

The affinity of psychoanalysis and literary activities lies in discovering and exploring the deep, inner world of human. However, the purpose of psychoanalysis is interpretive and therapeutic effects, and the purpose of fiction is aesthetic effect. Paradigmatic relationships between these spheres

of activity are in the process of establishing. Thus, many psychoanalytic terms are based on symbolic meanings and plots borrowed from literature and mythology: *Oedipus complex* (S. Freud) from the tragedy “Oedipus the King” by Sophocles, *Griselda complex* (J. Putnam) from the collection “Decameron” by J. Boccaccio, *Shadow* (C.-G. Jung) from the fairytale “Shadow” by H.-Ch. Andersen, *masochism* (R. Kraft-Ebing) from the novel “Venus in Fur” by L. von Sacher-Masoch, *Electra complex* (C.-G. Jung) from the Greek myth of Electra, *Eros* (S. Freud), *Thanatos* (V. Shtekel), *narcissism* (G. Ellis), *erotization* (G. Markuse) and others.

The shift of ideas and concepts of the psychoanalytic paradigm to the metaphysics of the artistic text is due to the fact that the structured system of poetics contains the diagnostic and therapeutic self-determination of the *narrator*, *character/protagonist*, *prototype*, *author*, etc. In this way, the artistic model of thinking goes beyond the psychoanalytic one.

Such interpretations have repeatedly been given away by the grandeur of the psychological depth of Ukrainian classics. Privileged evidence takes the story by Ivan Franko “Jay’s Wing” where the therapeutic method of “*paradoxical intention*”^{*} is highlighted: the character of Massino overcomes his old phobia of the “fatal correspondence” by the fact that he risks to open a mysterious letter addressed to him from Port-Arthur. Similarly, “Andriy Lahovskyi” by A. Krymskyi is similar to the psychoanalytic “active technique” in the narrow Freudian sense: from the “*free association method*”^{***} to the “*insight*”^{***} of the Oedipal pathogenesis of the main character’s hysteria. And in Ye. Pluzhnyk’s novel “Illness”, the conversations of friends with Ivan Orlovets, concerning his painful erotized love for the notorious singer Iryna Zavadska, are deepened with

^{*} In 1946, the well-known psychoanalyst W. Frankl invented the therapeutic method of a paradoxical intention, the essence of which is that, instead of a peculiar “escape into the disease”, the patient is offered what he/she is most afraid of.

^{**} Statements based on an arbitrary analytic account of his subjective images, fantasies, ideas, dreams, i.e. everything that comes to his mind. In classical psychoanalysis, it is an alternative to hypnosis, which provides an opportunity to translate the displaced unconscious thoughts and feelings into the realm of consciousness. The idea of free associations before the therapeutic practice and theory of Freud was interpreted by artists, in particular by I. Franko (“From the secrets of poetic creativity”), L. Berne (“How to become an original writer in three days”) and others.

^{***} In psychoanalysis, the state of insight is commensurate with the instant awareness and cognition of new meaning and the significance of unconscious mental processes.

the basic principles of “*focal therapy*”**** in order to affirm the realistic vertical axis of the protagonist’s Ego.

After all, the artistic intertextual modes of therapeutic methods, propositions, and ideas that make up the semantic core of psychoanalysis exist in numerous writings. This generates the paradigmatic relationship between thesaurus and storytelling in fiction.

However, in terms of outlook in psychoanalysis as well as in literary activities, very significant issues related to *two-dimensional anthropological dialectic* are highlighted. The point is that human nature is considered only in two dimensions: *bodily* and *mental* without reflecting the objective anthropological reality. After all, there were reasons for psychoanalysis in the circle of artists usually to cause a negative reaction. For example, Austrian novelist K. Kraus stated in the press: “Psychoanalysis is the ailment from which it is going to cure us”. Instead, V. Pidmohlynyi, aware of the importance of instincts, lure and erotic desires in a person’s unconscious mental processes, wrote that “the sexuality of psychoanalysis is not the sexuality of a brothel”. E. Hemingway was skeptical about the therapeutic effectiveness of psychoanalytical science.

For reasons of logic, one should emphasize the following: certain statements are nothing more than evidence of a person’s creative self-centeredness and their inability to perform critical introspection. However, regarding the worldview position of psychoanalysis, Freud’s colleague, Austrian novelist S. Zweig, was right: “As a science exclusively about the individual soul of an individual, it [psychoanalysis. – A. P.] does not know and does not want to know anything about the collective meaning or metaphysical mission of humanity; it only sheds light on the mental processes and therefore does not warm the human soul. It can only give health, but health is not enough. For happiness, for creative being, humanity needs to constantly support its belief in the meaning of existence”¹.

Finally, the problems of the deep psychology was best characterised by G. Chesterton who said: “Psychoanalysis is a confession without absolutism”. Thus, the English writer and thinker unconsciously delineated the perspective of *two-dimensional* (body–soul) *anthropological dialectics* in psychoanalysis and literary activities, which is associated with the

**** A variety of psychoanalytic therapy focused on short-term and effective elaboration of a certain internal human conflict and unconscious processes related to it.

¹ Цвейг С. Фридрих Ницше. Зигмунд Фрейд: Эссе. Санкт-Петербург: Азбука-классика, 2001. С. 213.

interpretation of the inner world of human: *narrator, author, prototype, character/protagonist, etc.* These creative-psychological phenomena, artistic forms, representations, ideological values in G. Chesterton's interpretation are mediated by the Christian imperative of "spiritual fullness", the only real Truth, which, according to St. Isaac of Syria, is getting known by the power of life.

Revealing the methodological problems of psychotherapy, M. Savchyn rightly noted that modern psychoanalysis as never before needs a spiritual worldview that must be based on the Christian tenets of faith. After all, there is a real danger of a distorted scientific interpretation of the norm of "harmonious personality" of human. "This leads", he continues, "to the fact that practicing psychologists have begun to cultivate narcissism as a social value leading to the emergence of a generation that American psychologists call the I-generation, with a distinctly individualistic, selfish, non-supportive personality without the ability to interact (assist, support, contribute) with another person who is able to laugh but is unable to rejoice and experience quiet inner joy"².

The essence of the psychoanalytic paradigm of two-dimensional anthropological dialectics in literature lies in the internal unity of sense of the artistic *text, author-artist, author-human* and *recipient*. However, in reality, this integrity is split as a result of the spiritual decline of the individual. A lot of writers of various times have liked to assure that a true artist begins where a person ends, upholding not so much the "collectivism" of the artistic consciousness as their own self-centeredness and irresponsibility to society. This understanding of the psychology of creativity, according to thinkers, leads to the deprivation of freedom and the denial of any system of values: in this case, the very artist becomes the yardstick of all things. Well-illustrated is this problem, which became especially acute in the early 20th century, in the "*Thomistic Aesthetics and Ethics*" by J. Mariten ("The Limits of Art", "The Responsibility of the Artist") and G. Chesterton ("Omar Khayyam and Sacred Wine", "Hamlet and the psychoanalyst", "Romance of rhyming poems", "Persistent in orthodoxy"); G. Marcel's "*Christian humanism*" ("To Tragic Wisdom and Beyond", "My Death and I"); "*aesthetics of human*" of G. Bell ("Frankfurt readings"); M. Bakhtin's "*material aesthetics*" ("Aesthetics of literary art") and others.

² Савчин М. Методологічні та практичні проблеми психотерапії у контексті духовної парадигми психології. *Психологія і суспільство*. 2009. № 4. С. 232.

In general, the writer is in some sense an icon painter of human souls, where the divine and the devilish are crossed. The magic of his artistic aesthetics blurs the diametrical opposites, bribing the reader with mesmerizing poetic power. Even Freud himself was amazed: “How the writer succeeds in doing this is his precious secret; in the technique of overcoming the repelling matter <...> lies true *Ars poetica*”³.

So we face a unique psychological phenomenon of creativity that acts in the receptive field of the addressee and the addresser. In literary theories, the intensification of search for such dualistic-creative connections established a certain strategy for the interpretation of art works, namely the agreement of the *author*, *reader* and *text* in the parameters of conscious and unconscious mental processes. In his well-known dialogue “Ion”, Plato caused unique shifts in the future literary and psychoanalytic methodology by observing that the artists themselves know the least how they are creating.

There are similar interpretations in writings by S. Freud, who considered the valuable cooperation of analysts and artists, because, in his opinion, the latter bring artistic material from those spiritual sources of man, which still remain a mystery for science. This prompted the founder of psychoanalysis to study in depth the masterpieces of world culture and, on their basis, to create vivid illustrations of clinical findings obtained in the process of therapeutic practices.

Outlining the narrative models of literary activities at the turn of the twentieth century, M. Tkachuk stated that the development of the structural organization of lyrical subject was unfolding within the egocentric vector “*I-for-myself*”⁴. This is explained by the fact that outside the Christian worldview, literary development tends to psychoanalytic understanding of the *two-dimensional dialectics of literary activities*, which unfolds through the artistic and aesthetic correlation of the mental and physical modes of Word. Thus, the spiritual fullness of verbal expression is lost, and the inner experience of the individual is filled with the crisis of the soul, which the Apostle Paul described as “dead spirit”. Thus, gradually, there is a gap between the poetic and spiritual worlds, which becomes the main existential and artistic problem of the whole twentieth century. B.-I. Antonych said about the danger of these cultural intentions: “In modern literature, instead of respectful work and tension of feelings, there

³ Фрейд З. Художник и фантазирование. Воспоминания Леонардо да Винчи о раннем детстве. Санкт-Петербург: “Азбука-классика”, 2007. С. 215.

⁴ Див.: Ткачук М. Наративні моделі українського письменства. Тернопіль: ТНПУ, Медобори, 2007. С. 143.

exists only the pursuit of sensation or even scandal in order to grab attention to oneself and become higher above others... Art has descended from the highness of the inspiration to the lowness of bazaar ambitions, to the fair of snobs and junks. All kinds of programs, theories, isms are traded among themselves as if they were street shops... Modern literature has not given and cannot give synthesis. It is confused in details, ill with analyticity”⁵.

Drawing attention to the intellectually vain character of the “avant-garde high culture” that leads to disintegration, the illness of the human spirit, B.-I. Antonych considered the main purpose of art to be the awakening in the psyche of experiences that reality did not provide. This is the manifestation of the Divine Reality. Rev. A. Men wrote: “It is achieved gradually, in strict accordance to be fully prepared for a mystical meeting. God is kind of veiled, hidden from elemental perception. Step by step, He enters the minds of humans through nature, through love, through the feeling of mystery and the experience of the Holy”⁶.

The atheistic rationalism of art, being in the “logic of solids” (A. Bergson), caused a narrowing of the artistic and aesthetic form of expression. Therefore, “cosmopolitanism of permissiveness” was born in Western European and American cultures. This process began in the early twentieth century. However, the satisfaction of artistic and aesthetic preferences of a person is not identical to the satisfaction of their existential interest, spiritual requests.

The atheistic consciousness of scientific thinking has failed due to the relativization of classical physics associated with the recognition of A. Einstein’s theory of relativity and the quantum mechanics of M. Planck, whose discoveries eroded the illusion of claims to the universal and adequate reflection of the object by scientific methods. Nowadays, modern natural sciences and humanities are not about completing scientific knowledge. E. Purlo asserted: “The object of research is not seen as a thing identical to itself, but as a process that reflects some stable states and is changing in a number of other characteristics... The central aspect of science is not the objectivized real truth, but the ratio. The principle of the truthfulness of empirical knowledge is also revised: no study can be interpreted as one that gives complete information about the independent properties of an object that make sense not in themselves, but according to the observed situation. According to V.-K. Heisenberg, “something we

⁵ Антонич Б.-І. Криза сучасної літератури. *Сучасність*, 1992. № 9. С. 71–72.

⁶ Мень А. История религии: В поисках Пути, Истины и Жизни: В 7 т. Москва – Санкт-Петербург „Слово”, 1991. Т. 1. С. 63.

deal with while observing is not nature itself, but nature, which is available to our method of asking questions”⁷.

The elucidation of the truth and meaning of life, the essence of good and evil imply not only an *empirical* or *rational method of knowing*, but also a *spiritual one*, since truth is immutable, understanding of it is possible only through preference for it. Only God is always the same.

The method of psychoanalytic literary interpretation is closely linked to the scientific and philosophical dimension of “subjective truth”, which is constituted in speech and concerns the existence of the subject. Therefore, there is a need to translate the person’s primary unconscious perception into words that has a therapeutic effect. Important in this respect is Heidegger’s analysis of the word “truth” – Wahrheit, which, in his opinion, comes from the Old German ‘War’, which means “protection”. M. Heidegger’s words containing subjective truth concern both poetic thought and psychoanalytic one. The first describes the kind of making an artist internal, the true feeling of his “I” and the second one – protective function patient’s *resistance* in the therapeutic process. The truth in the psychoanalytic method is born again and constructed on the verge of theory and practice. It is only by demonstrating practical changes that one can draw conclusions about the origin of the artist’s mental and psychosomatic ailments and explain the meaning of their relationship with artistic creativity.

This state of arts triggers the dichotomy of “error” and “truth of the subject” (his life story, unfulfilled desires, internal conflicts, dreams, symptoms, forgetting, slips of the tongue, etc.), which is a key element in the methodology of this science. Paradoxically, it is an inner doubt which is revealed in the analytical discourse that reflects the truth.

Along with the process of literary modernization of the early twentieth century, where the elements of the abstract (in expressionism, Dadaism, surrealism, “the theatre of the absurd”, acmeism, etc.) came to the fore more and more, a new “artistic reality” emerged which found amazing psychoanalytic parallels to the inner “mental reality” of the individual.

It soon became clear that science is not created “on the basis of rational and well-defined starting points”, which are supported by facts. They merely appear to be such, as S. Freud assured, and their “meaning” is determined by the constant reference to the “material of experience” on the

⁷ Цит. за: Пурло Е. Естественнонаучные парадигмы в психологической науке: классическая, неклассическая и постнеклассическая модели. *Практична психологія та соціальна робота*. 2007. № 5. С. 17.

basis of which they appear to be created whereas in reality this material “subordinates to them”⁸.

In this regard, the famous phrase by J.-V.-F. Hegel, comes to mind: “If the facts contradict my theory, it is worse for the facts”. After all, the artistic model of thinking has to some extent outstripped the psychoanalytic one. The reason for this may be the neglect of the true nature of human existence. In “The Critique of Psychoanalysis”, A. Grunbaum compared the power of the influence of religious beliefs with psychotherapeutic teaching. He noted that Freud doubted the competition of psychoanalytic methods with religion, since he believed that those who “believed in the miracles of Virgin Mary more than those who believed in the unconscious”⁹. Although psychoanalytic and Christian ideas about the *anthropology of the unconscious* and therapy are the same, according to A. Grunbaum, the culturally influenced psychoanalysis would be defeated by theology.

Christianity refers to the three-dimensional nature of human: the *body* (it is impossible to perceive the personality without it), the *soul* (mind, will, heart (feelings)) and the *spirit* generated by prayer and the Holy Spirit. The soul is closer to the body, and the spirit to God. The spirit has those constituents that the soul, but on another level.

However, in modern Ukrainian literary criticism there is a false view: there seems to be a conflict of interpretations between psychoanalysis and Christian anthropology, which makes their methodological combination impossible. The complex of appropriate maxims is artificially instilled by the atheistic thought of the so-called confrontation between *faith* and *science*¹⁰. In this regard, N. Zborovska observes: “The code of Ukrainian literature is created by the archetypal writers. A characteristic feature of archetypal creative psychology is the holistic love introjection of the parent-maternal code which in the mental matrix refers to the archetype of God, the Father, and, from the point of view of psychoanalysis, constitutes the unity of the unconscious (maternal instinct) and the conscious (parental inheritance of courage). Archetypal writers, being the bearers of the monotheistic religious tradition (i.e. Christianity – A.P.), orient the people

⁸ Див.: Томэ Х. Кэхеле Х. Современный психоанализ: В 2 т. Москва: Прогресс-Литера-Яхтсмен, 1996. Т. 1. 576 с.

⁹ Грюнбаум А. Критика психоанализа. *Вопросы философии*. 2007. № 3. С. 111.

¹⁰ Див.: Мень А. О науке и религии. *История религии: В поисках Пути, Истины и Жизни: В 7 т.* Москва: СП „Слово”, 1991. Т. 1. С. 171–179.

at spiritual interests, since the strengthening of spirituality leads to the strengthening of national character”¹¹.

In general, the scientific importance of this position is that the author’s self-expression is the main “semantic core” of the work for the recipient, that is, the understanding of the text of the works of art comes through the prism of religious (here Christian) spiritual values. Although in conditions of mutual artistic code, the direction of psychoanalytic interpretation changes, its constant can be graphically reproduced as follows: the author (Id, Ego, Super-Ego) as a medium of the collective unconscious (Self) / society / text / work / reader.

The psychoanalytic aspect deals primarily with the dynamics of the identity of the multifaceted nature of the author’s Self with the “function” of the character as a *figure of the unconscious*, which is a complex phenomenon of a person dependent on the course of transfer, projection, transportation, counter-transference, distancing, and other psychological mechanisms. Therefore, the problem of the aesthetic transformation of the author’s “internal biography” arises, which is always differential by nature. M. Bakhtin noted that “when a person is in art, he/she is not in life, and vice versa”¹². Because between them there is no unity and inner interpenetration into the spiritual world of personality. Thus there appear the psychoanalytic problems of two-dimensional (body, soul) anthropological dialectics in literary activities connected with the interpretation of the spiritual inner world of human.

2. The prospect of two-dimensional anthropological dialectic in psychoanalysis and literary activities

It is natural that after the advent of psychoanalysis as a science in the early twentieth century, the very internal logic of analytical and literary thinking began to change modelling numerous postulates in literature studies. After all, the scientific substantiation of the notion of the *unconscious* as a psychic reality, the *Oedipus complex*, the *primary scene* and the *conflict* dramatically changed the traditional views on the psychology of creativity in general.

However, at the turn of the twentieth century, in cultural life of society, including Western Europe, the crisis of human identity deepened: *I-for-Self* was more important than *I-for-Other*. In contrast to Franko’s “faith in the

¹¹ Зборовська Н. Код української літератури: Проект психоісторії новітньої української літератури. Київ: Академвидав, 2006. С. 471.

¹² Бахтин М. Эстетика словесного творчества. Москва: Искусство, 1986. С. 7.

power of the spirit and the resurrected day”, the French modernist poet Paul Valerie defined the artistic text as a “body” that exists only as an aesthetic form, a symbolic temple of human being. The contemporary interpretation of the metaphysics of the artistic landscape as “a text that opens in the space of reading”, according to V. Podoroza’s interpretation, “is our second body, which we again and again wish to possess”¹³. This gives rise to the hedonistic setting of the individual, the so-called aestheticization of “embodied” love.

Oedipal thinking as a manifestation of the *two-dimensional anthropological dialectics* reaches the horizon of the expanded “decameronic” paradigm of literary activities, meaningful carriers of which within limits of any psychoanalytic interpretation are plot-making of morbid jealousy (“Othello” by W. Shakespeare), *compulsive hoarding* (“Gobsek” by O. de Balzac, “Dead Souls” by M. Gogol), kleptomania (“Pantalakha” by I. Franko), neronism (“Apple Blossom”, “Black Panther and White Bear” by V. Vynnychenko), impotence phobias (“Don Juan or Stone guest” by J.-B. Moliere), unconscious rape in a state of ecstasy (“Snow” by M. Cherniavskiy); prostitution, which gives rise to the feelings of oppressive guilt (“Death” by M. Mohylianskyi); marriage of convenience, which leads to the secret paths of another’s heart (“Sinner” by L. Martovych); an inner desire to raise children without a husband (V. Vynnychenko’s “Mysterious adventure”), etc. Such fatal consequences outline the archetypal transformations of the collective unconscious rooted in the ancient customs of the peoples of the world.

The peculiar “family code” of orgy morality represents the taboo of pagan consciousness, its “primary *participation mystique* (mysterious participation) to the flock” (K.-G. Jung), because the distorted architecture of the collective soul contains the experience of feelings obtained by humans sinful in typical situations. The ritualization of exhibitionist inclinations is, to a certain extent, a group-based pathologic, protective mechanism against a depressive state, which gives the individual a psychological relaxation effect, weakens the intensity of feeling his/her Self before the moral imperatives of the conscience or the punishing eye of the “outsider”. The frustrated need to be accepted by others has undergone exhibitionist metamorphoses. In order to negate the fear of conscience and avoidance of guilt, participants of the orgies did not hide their actions from others. The solution programmed by the society is replaced with the

¹³ Подорога В. Метафизика ландшафта. Коммуникативные стратегии в философской культуре XIX-XX века. Москва: Наука, 1993. С. 16.

sexually orgiastic one and helps avoid remorse because it is disapproved by “many”.

The inner core of neurotic manifestations of the collective unconscious has introspective nature. In the understanding of the individual’s mythological consciousness, the “body” is a metaphor. K.-G. Jung focused on the estrangedness and loneliness of the modern human, every step of whom is an effort to free him/herself from the *unconscious* in which most people are. The individual is constantly experiencing a condition characterized by the contradiction of *body* and *mind*. If reconciliation with the truth becomes possible (the essence of which is that the spirit is the life of the body and is known from within, and the body is the outward manifestation of the life of the spirit), then, in Jung’s opinion, it will be revealed to us “why attempting to transcend the present level of consciousness by accepting the unconscious must give the well-deserved to the body, and why recognition of the *body* does not allow the philosophy which refuses it for the sake of the *spirit*”¹⁴.

This contradiction reveals the “vulnerability” of the two-dimensional dialectics of the psychoanalytic paradigm. After all, the current process of therapeutic situation “*here-and-now*” is ineffective in restructuring the neurotic nature of the person into the positive direction, because analysts perceive the negative state of the unconscious in a person for mental reality, which is not subject to the spiritual and moral criteria. It levels the possibility of purification and sanctity of the soul that can be performed in the Christian perspective of Eternity.

According to psychoanalysis, passion cannot be overcome in human, so in the spiritual paradigm, the victory over it is possible with the help of God. St. Anthony the Great claimed to be based on the material contained in the body. However, a soul which is deprived of material burdens knows God, watches over his/her body, and does not trust him/her. Thus, in this psychoanalysis confronts Christianity using its methods of “*anti-confession*”, the essence of which is to concentrate the patient on those psychological processes that take place in a particular place and time, that is, on actual interpersonal relationships and feelings. This approach will only be effective if the analyst understands *what* is happening, *how* it is happening and *why*. In the literary and artistic context, the narrator helps the character to comprehend *himself/herself*, to attain authenticity to *his/her* metaphorically pure Self, and the recipient, being in the complex

¹⁴ Юнг К.-Г. Сознание и бессознательное: Сб. Санкт-Петербург: Университетская книга, 1997. С. 498–499.

dialectics of “*understanding-through-other*”, tries to reconcile his/her own “code of art” with the author’s one.

A lot of scholars believe that psychoanalysis has turned into a paradigmatic worldview science of synthetic nature, a new “social institution”. The main methodological role of deductive and inductive approaches in clinical and applied psychoanalysis was played by Freudianism, which, in deep psychology, became the main “marker” of science, the nucleus of which is *topical* (unconscious, subconscious, consciousness), *structural* (Id, Ego, Super-Ego) and *dynamic models* of understanding the human psychic apparatus modified by the archetypal theory of K.-G. Jung and the linguistic structuralism of J. Lacan et al. This resulted in an atheistic outlook on the modification of the psychoanalytic paradigm.

Considering the milieu and epoch, K.-G. Jung came closer to the truth of the matter. He sent the believers, who came to him for a reception with internal complaints, for confession to the priest. As a result, the least number of complex neurotic and psychiatric illnesses were found in believers, Catholic parishioners. So, within forty years of psychotherapy practice of K.-G. Jung, among the believers “there were no more than six people who actively professed Catholicism”¹⁵. In view of this fact, he stated: “The remission of sins, the Holy Communion can heal them [the patients – A.P.] even in very serious cases. If the experience of the Holy Communion is real, if the ritual itself and dogma fully express the psychological situation of a particular individual, he/she will be cured. Therefore, if the ritual and dogma do not fully express the psychological situation of the individual, he/she will not be cured”¹⁶.

Jung’s explanation of the sacred mysteries was based not on the inward Christian faith, but on the rational basis of the belief that “for many years, Catholic pastors have studied psychotherapy and in many cases adhered to its rules”¹⁷.

Influenced by occultism as well as various pseudoreligious ideas, K.-G. Jung did not understand the true Christian faith. In the spiritual world, he showed the same understanding of the nature of the human psyche as S. Freud in the materialistic one. A lot of contemporary scholars traced this trend in the religious and cultural concept of K.-G. Jung: “...the Swiss thinker sought for his doctrine of the *collective unconscious* to create a prototype of the religion of the future – the so-called “natural theology

¹⁵ Юнг К.-Г. Символическая жизнь. Москва: Когито-Центр, 2003. С. 297.

¹⁶ Там само. С. 304.

¹⁷ Там само. С. 299.

that could replace all existing religions and revitalize the human spirit, introduce an element of inspiration and spirituality”¹⁸.

These plans of K.-G. Jung state his narcissistic tendency. After all, the apocalyptic idea of uniting all religions leads to the disappearance of the Truth, which states that every person must “write his/her Gospel” with his/her own life (H. Planchak).

In general, the scientific importance of the psychoanalytic paradigm of human destructiveness is concentrated in the teaching of the Holy Fathers about the eight basic passions of sinfulness, first mentioned in the writings by Evagrius Ponticus. Subsequently, the official Christian doctrine of the Eastern (Orthodox) and Western (Catholic) Churches began to be based on these guidelines. For example, in 590, Saint Pope Gregory the Great, modifying the sequence and number of the corresponding passions of these people, called them “mortal sins”, which are the result of the original damage to the soul of human during the times of Adam and Eve. The Apostle John assured that “there is also a sin unto death...”¹⁹

In theological methodology, the Western concept of the “seven deadly sins” has been greatly expanded, which caused in the fourteenth century to the creation of the Catholic mnemonic rule **SALIGIA** named after the first letters of Latin names of the passions. The following classic paradigm of the gradation of the “seven deadly sins” and the opposing virtues was constructed:

1. **Superbia** (arrogance) – humility;
2. **Avaritia** (parsimony) – generosity;
3. **Luxuria** (fornication) – restraint;
4. **Invidia** (envy) – benevolence;
5. **Gula** (gluttony) – temperance;
6. **Ira** (anger) – gentleness;
7. **Acedia** (laziness) – diligence.

Saint Ephraim of Syria interpreted the contradictory duality of human nature. He assured that “the beginning and the end of the good is humble wisdom (humility. – A. P.), so the beginning and end of the evil is arrogance”²⁰. This explains the spiritual salvation of the robber crucified near Christ and justified without good deeds in the sight of God unlike the

¹⁸ Див.: Бичатін С. Релігійно-культурологічна концепція К.-Г. Юнга: Дис. канд. філос. наук: 09.00.11 Бичатін Сергій. Київ, 2002. 174 с.

¹⁹ Біблія або Книги Святого Письма Старого й Нового Заповіту. Пер. з давньоєвр. й грец. І. Огієнка. Київ: Українське Біблійне Товариство, 2009. [Ів.: 5; 16].

²⁰ Симфонія по творениям преподобного Ефрема Сирина. Москва: Даръ, 2008. С. 376.

“righteous” Pharisees who, through their own arrogance, lost their former good deeds. Therefore, “he who loves humility, it is so easy to love God, and he who loves arrogance hates God”²¹.

Thus, the teachings of the Holy Fathers about the seven (in Eastern Christianity – eight) basic passions reveal the mystery of human existence: the appearance of evil, ways of combating it, the causes of the Fall, and so on. Answering these topical existential questions, they point to the wrong psychological setting of most people who seek the Evil in external circumstances: the injustice of legislative and executive powers, lack of material goods in society, aggressive wars, criminal activity, etc. Hieromonk Mikhail Pitkevich instructed: “Do not seek the truth on earth... seek it in yourself...”²². That is, one must first and foremost correct one’s inner damaged human nature aimed at satisfying passions, the causes of sins.

The word “passion” in Church Slavonic is translated as “suffering”. It is necessary to fight it, especially through the sacraments of the Church and prayer, with good deeds, so that at the end of one’s life one can say in the words of the Apostle Paul: “I do not live already, but Christ lives in me”.

In the literary work of the Italian Renaissance, the “seven deadly sins” are described in detail in the poem “Divine Comedy” by Dante as circles of the purgatory, which is viewed by the main character. It follows that the inner world of the artist is open to both Heaven and Hell.

In real life and literary activities, human passions and virtues are not differentiated, but synthetic. Therefore, the aesthetic function of literary activities does not, in essence, contain the ethical principle of seeing in its “pure form”, so the two-dimensional dialectics of coherence and difference between Christian-theological and psychoanalytic paradigms in the context of artistic texts should be considered. The gradation of the “seven deadly sins” implies a close relationship between psychotherapeutic (analytical) and social levels of human life, which can be graphically reproduced in the form of a table (Table 1.):

²¹ Там само. С. 373.

²² Цит. за: Ново-Дивеевская М. Сказочка о правде отца Михаила (Питкевича). *Беседы великих русских старцев. О православной вере спасении души и различных вопросах духовной жизни*. Полтава: ЗАО, 2007. С. 1320.

Table 1

**The correlarion of the “seven deadly sins”,
diagnoses and destructions in society**

<i>“Seven Deadly Sins”</i>	<i>Main and concomitant diagnoses</i>	<i>Destructive signs of the society</i>
Arrogance	Narcissistic neurosis, megalomania	“Class” inequality
Miserliness (money-loving)	The accumulation mania	Social poverty
Fornication	Perversion, marital maladaptation	Family breakup
Envy	Inferiority complex	The invading wars
Gluttony	Bulimia	Drug-addiction, alcoholism
Anger	Depression	Suicide thoughts, isolation
Laziness (passivity)	Apathy	The desire to live at the expense of others

Passions, diagnoses and social consequences are interrelated, which makes it impossible to say that they are adequately identified in “pure form” (as set out in Table 1.). For example, the cause of invasive wars is the prerogative of not only *envy*, but also *anger* and *arrogance*. *Depression* can be *caused* not only by *aggression*, but also by *arrogance*, *fornication*, *avarice*, etc. *Apathy* is accompanied by *laziness* as a result of atrophied willpower only when the absence of ordinary emotional experiences and existential indifference can be traced. V. Leibin notes that apathy emerges as a result of the protective mechanisms of the Self that contribute to the neutralization of intra-psychic conflicts through changes in life settings; their presence negates the desires and needs of human²³.

In Christianity, an alternative to this paradigm of human passions is seven virtues: faith, hope, love, wisdom, courage, righteousness and moderation, among which, as the Apostle Paul assured, “the greatest is love”²⁴.

The “norm” of human nature from the point of view of Christianity is the “experience of holiness” which corresponds to the Gospel truths. Instead, psychoanalysis has different views on the standard of a mentally

²³ Див.: Лейбін В. Словарь-справочник по психоанализу. Санкт-Петербург: Питер, 2001. С. 49.

²⁴ Біблія або Книги Святого Письма Старого й Нового Заповіту. Пер. з давньоєвр. й грец. І. Огієнка. Київ: Українське Біблійне Товариство, 2009. [1 Кор. 13: 13]

healthy person. Three basic theories are known: 1) the “norm” is called what is “habitual to a particular culture”²⁵ (K. Horney); 2) in connection with the degradation of society, the development of “individual and social narcissism”²⁶ (E. Fromm) “norm” is relative, i.e., in each case, it is considered separately; 3) “norm” as such does not exist at all; it has been lost since the time of the original religious-cultural and social formations, as factors of “mass psychosis”²⁷. (S. Freud). Thus, the absurd idea of Freud is the truest, because in spite of it, the author suggests the perfect nature of the first man on Earth – Adam.

Thus, in psychoanalysis there is no definite notion of mental “norm”, but only “psychopathology”. This has led to the fact that analysts’ interpretations often identify dignity with arrogance, humility with depression, egocentrism (narcissism) with self-affirmation of personality and so on. N. Vasylieva, as a psychologist and forensic expert, argues that mentally ill people are less capable of criminal behaviour than healthy people, which is also confirmed by the statistics. After all, psychology as a science does not provide an identical one-hundred-percent guarantee in determining the diagnosis by mental symptoms. S. Freud claims that the symptoms of neurosis are an echo of the human conscience, pangs of conscience. In Christianity, it is argued that human illness and suffering are not devoid of existential meaning and are not always the result of man’s sinfulness, but above all, it is God’s test which must be accepted with gratitude as a means of healing for the sin-damaged soul. Consequently, the psychoanalytic *two-dimensional dialectics (bodily and mental)* of understanding the mental complexes or the neuroticization of a person’s internal conflicts is not as perfect as the Christian’s *three-dimensional* one because it does not take into account the spiritual nature of the individual. Archimandrite Sophronius considered sin to be a spiritual, metaphysical phenomenon. He found its origins in the mystical spiritual nature of a human and the nature in the distance from the divine life which we are created and designed for by our nature.

Sin affects the mental and physical states of human; his/her appearance; the fate of this person and the fate of the whole world. A person is not capable of recognizing changes in themselves after committing original sin, since he/she is always in spiritual death and has not known the eternal life of the spirit. This is the cause of human helplessness in the passions and instincts.

²⁵ Хорни К. Психология женщины. *Самоанализ. Психология женщины. Новые пути в психоанализе.* Санкт-Петербург: Питер, 2002. С. 160.

²⁶ Фромм Э. Душа человека. Москва: Республика, 1992. С. 47.

²⁷ Фрейд З. Введение в психоанализ: Лекции. Москва: Наука, 1991. С. 400.

This is the imperfection of Freud's psychoanalytic heuristics with the dilemma of endless and complete therapy, with the inability to achieve functional unity between theory and practice, and hence methodological normality. However, the artistic resources of human thinking are greater than scientific ones. Subsequently, F. Schiller, considering the idea of language as a closed system without which there is no thinking, ironically remarked: "The language thought and felt for him". In "Poetry and Truth", W. Goethe noted that theory and practice are interconnected: from the actions of people one can understand what they think and from their thoughts – predict what they will do. Literary activities are a confirmation of this tenet.

CONCLUSIONS

In our interpretation, interdisciplinary intertextuality is the principle of constructing the psychoanalytic paradigm of literary activities, which contains in the literary reception a synthesis of Christian trichotomy (body, soul, spirit) with a psychoanalytic two-dimensional (body, soul) dialectics about the human's nature studying. The literary tools updated at the same time allow us to more adequately and deeply understand and explore the anthropology of the unconscious psychic in literary and artistic dimensions.

The perspective of psychoanalysis and literary activities is in the interdisciplinary integration of Christian ethics, the essence of which is an in-depth study of the three-dimensional dialectics (body, soul, spirit) of true human nature.

What is the interdisciplinary integration of psychoanalysis, literary activities and Christian ethics? Research objectivity lies in the fact that certain discoveries in psychoanalysis and their expression in art creativity, namely the role of the unconscious, Oedipal complex, transfer, opposition, primary stage and other mechanisms and structural bodies of the human psyche in the therapeutic process are related with the Christian universal of church confession for the solution of the internal problems of the human soul. Psychoanalysis, theology and literary activities operate with different concepts: psychosis, neurosis, complex, sinfulness, passion, original and ancestral sins, character/protagonist, climax, dramatic conflict, solution, and so on, but in fact, they offer the same therapeutic and healing content, the end result of which, from the point of view of Christianity, is *repentance*, in psychoanalysis – *insight*, and in literary activities – *catharsis*.

SUMMARY

The paper deals with the problems and perspectives of psychoanalytic interpretation of literary activities. Primarily it discusses the overcoming of stereotypes concerning methodological foundations of interdisciplinary integration of Christian anthropology and psychoanalysis, opening significant new existential and psychological facets of classical writings in the world literature. The paper focuses on the basic tenets of Christian ethics, which are most closely related to psychoanalysis, because they interpret the human psyche at the deep level and assure that every thought, feeling and action have their reason at the conscious and unconscious levels.

REFERENCES

1. Антонич Б.-І. Криза сучасної літератури. *Сучасність*, 1992. № 9. С. 71–72.
2. Бахтин М. Эстетика словесного творчества. Москва: Искусство, 1986. 445 с.
3. Бичатін С. Релігійно-культурологічна концепція К.-Г. Юнга: Дис. канд. філос. наук: 09.00.11 Бичатін Сергій. Київ, 2002. 174 с.
4. Біблія або Книги Святого Письма Старого й Нового Заповіту. Пер. з давньоєвр. й грец. І. Огієнка. Київ: Українське Біблійне Товариство, 2009. 1151 с.
5. Грюнбаум А. Критика психоанализа. *Вопросы философии*. 2007. № 3. С. 105–129.
6. Зборовська Н. Код української літератури: Проект психоісторії новітньої української літератури. Київ: Академвидав, 2006. 504 с.
7. Лейбин В. Словарь-справочник по психоанализу. Санкт-Петербург: Питер, 2001. 688 с.
8. Мень А. История религии: В поисках Пути, Истины и Жизни: В 7 т. Москва – Санкт-Петербург „Слово”, 1991. Т. 1. 287 с.
9. Мень А. О науке и религии. *История религии: В поисках Пути, Истины и Жизни: В 7 т.* Москва: СП „Слово”, 1991. Т. 1. С. 171–179.
10. Ново-Дивеевская М. Сказочка о правде отца Михаила (Питкевича). *Беседы великих русских старцев. О православной вере спасении души и различных вопросах духовной жизни*. Полтава: ЗАО, 2007. С. 1320–1321.
11. Подорога В. Метафизика ландшафта. Коммуникативные стратегии в философской культуре XIX-XX века. Москва: Наука, 1993. 319 с.
12. Пурло Е. Естественнаучные парадигмы в психологической науке: клас-сическая, неклассическая и постнеклассическая модели. *Практична психологія та соціальна робота*. 2007. № 5. С. 15–24.

13. Савчин М. Методологічні та практичні проблеми психотерапії у контексті духовної парадигми психології. *Психологія і суспільство*. 2009. № 4. С. 229–241.
14. Симфонія по творениям преподобного Ефрема Сирина. Москва: Дарь, 2008. 480 с.
15. Ткачук М. Наративні моделі українського письменства. Тернопіль: ТНПУ, Медобори, 2007. 464 с.
16. Томэ Х. Кэхеле Х. Современный психоанализ: В 2 т. Москва: Прогресс– Литера-Яхтсмен, 1996. Т. 1. 576 с.
17. Фрейд З. Введение в психоанализ: Лекции. Москва: Наука, 1991. 465 с.
18. Фрейд З. Художник и фантазирование. Воспоминания Леонардо да Винчи о раннем детстве. Санкт-Петербург: «Азбука-классика», 2007. С. 199–216.
19. Фромм Э. Душа человека. Москва: Республика, 1992. 430 с.
20. Хорни К. Психология женщины. *Самоанализ. Психология женщины. Новые пути в психоанализе*. Санкт-Петербург: Питер, 2002. С. 13–168.
21. Цвейг С. Фридрих Ницше. Зигмунд Фрейд: Эссе. Санкт-Петербург: Азбука-классика, 2001. 224 с.
22. Юнг К.-Г. Символическая жизнь. Москва: Когито-Центр, 2003. 326 с.
23. Юнг К.-Г. Сознание и бессознательное: Сб. Санкт-Петербург: Университетская книга, 1997. 544 с.

Information about the author:

Pecharskyi A. Ya.,

Doctor of Philology (Habil.),

Professor at the Mykhailo Vozniak Ukrainian Literature Department,

Ivan Franko National University in Lviv

1, Universytetska str., Lviv, 79000, Ukraine

NARRATIVE GAME CONSTRUING OF ENGLISH FAIRY NARRATIVES

Tsapiv A. O.

INTRODUCTUION

In the past few decades, children's literature has become a field of academic study in its own right. Academics analyze literary texts for children for both general and academic readership¹. Much of these researches started in 1960s in most English-speaking countries. Scholars focused their attention on exploring the history of the development of children's literature, its most popular genres (fairy tales, fantasy novels), topics and styles which came into vogue at different times².

Presently, many academic researches are dedicated to revealing cultural specificity of literary texts for children. How is it realized in the text? What makes literary texts for children of various linguistic cultures be different³.

Narrative is a complex unit structure which unfolds into two basic components: narrative and narration⁴. We assume that narrative is a story about sequence of events syntagmatically or paradigmatically built. Narration refers to the process of constructing these events via verbal and/or nonverbal medium⁵. Narration is the process of creating a fictional world with human or anthropomorphic characters who exist in fictional time and space and perform goal-directed actions⁶. In literary texts where verbal (sometimes visual) medium dominates, the text world is represented by a narrator, who functions as a mediator⁷. A narrator shapes a story

¹ Hahn D. *The Oxford companion to Children's literature*. Oxford University press, 2017. P. 123–124.

² Hunt P. *Understanding Children's literature*. London and New York : Routledge Taylor and Francis Group, 2005. 225 p.

³ Hunt P. *Understanding Children's literature*. London and New York : Routledge Taylor and Francis Group, 2005. P. 50–72; Nikolajeva M. *Children's literature comes of age*. London and New York: Roudedge Taylor & Frances Group, 2016. 225 p.

⁴ Женетт Жерар *Фигуры*. М.: изд-во им. Сабашниковых, 1998. 944 с.

⁵ Chatman S. *Story and discourse. Narrative structure in fiction and film*. Ithaca and London: Cornell University Press, 1980. P. 22.

⁶ Fludernik M. *An introduction to narratology*. London and New York: Roudedge. Taylor and Francis group, 2002. P. 4–10.

⁷ Margolin, U. *Narrator*. *Handbook of narratology*. Berlin / New York : Walter de Gruyter, 2009. P. 351 – 365

(narrative) by choosing all the building elements for it: focalization, narrative episodes, gives or does not give access to character's thoughts and plans.

This article presents the narratological analysis of the fairy narratives "Charlie and the Chocolate Factory" and "Charlie and the Great Glass Elevator" proposed to account for the ways in which fairy tale text processing is understood and the methodology of its research is elaborated (it helps working out the algorithm of a fairy tale analysis and the methodology of research as a whole). The methodology of investigation has underpinnings in the theory of narrative (M. Bal, S. Chatman, M. Fludernik, W. Schmid),⁸ in the basic assumptions of the text world theory (M. Ryan, G. Gavens, E. Semino)⁹ and E. Semino's schema theory, reasoning and re-conceptualization of V. Propp's morphology of fairy tales and poetics of folklore (see his seminal work "Morphology of Folktale" and commentaries of Levi Strauss)¹⁰ as well as findings in contemporary cognitive science and pragmatics. It also has underpinning in the theory of Russian Formalists related to the notions of defamiliarization and impeded forms (V. Shklovsky)¹¹, and in the assumptions of cognitive poetics concerning modification of cognitive processes for creating specific poetic effects (R. Tsur)¹² as well as in cognitive metaphor and schema theory¹³. The paper suggests top-down and bottom-up analyses of the semantics of literary texts aimed at exposing its specific stylistic means and cognitive operations in creating poetics of narrative, evaluating communicative and pragmatic effects of such poetics on the child-reader.

Case study of the research are Roald Dahl's fairy narratives "Charlie and the Chocolate Factory" and "Charlie and the great glass elevator".

⁸ Bal M. *Narratology. Introduction to the theory of narrative*. Toronto. Buffalo. London : University of Toronto Press, 2017. 205 p.; Chatman S. *Story and discourse. Narrative structure in fiction and film*. Ithaca and London: Cornell University Press, 1980. 277 p.; Fludernik M. *An introduction to narratology*. London and New York: Routledge. Taylor and Francis group, 2002. 190 p.; Шмид В. *Нарратология*. М. : Языки славянской культуры, 2003. 312 с.

⁹ Ryan Marie-Laure *Possible Worlds, Artificial Intelligence and Narrative Theory*. Bloomington: Indiana University Press, 1991. 304 p.; Semino E. *Text worlds. Cognitive poetics: Goals, Gains and Gaps*. Berlin. New York : Mouton de Gruyter, 2009. P. 33–73; I. J. Gavens *Text world theory. An introduction*. Edinburgh University Press, 2007. 103 p.

¹⁰ Пропп В. *Морфология сказки*. Ленинград: «Academia», 1928. 152 с.

¹¹ Shklovsky V. *Theory of Prose*. Dalkey archives press, 1991. 240 p.

¹² Tsur R. *Metaphor and figure-ground relationship: comparisons from poetry, music, and the visual arts. Cognitive poetics: goals, gains and gaps*. Berlin. New York : Mouton de Gruyter, 2009. P. 237–279.

¹³ Lakoff, G., Turner, M. *More than cool reason: a field guide to poetic metaphor*. The University of Chicago Press. Chicago and London, 1989. 237 p.

1. Game nature of fairy narratives

Narratives are stories about some events told by a narrator to a narratee. Fiction narrative presupposes construing the narrative by means of special literary language. Literary texts for children have some peculiar features that make them different from the literature, intentionally addressed to adult readers. Writers are well aware of the potential realization of the text by its implied reader, especially in regard to the following aspects (which, of course, are mutually dependent): the text's complexity, the structure of the narration, the stylistic level, and the subject matter¹⁴.

There have been lots of researches aimed at revealing factors, both extralinguistic and linguistic, which give answers to the question: What makes this text be a literary text for children? I would claim, that a number of scientific papers really unveil the specificity of fiction narratives for children, though, most of them still focus on extralinguistic parameters. Most these researches concentrate on didactic function of such texts, their psychological and pedagogical aspect, ability to influence a child's understanding of Good and Evil (see researches of J. Zipes)¹⁵.

Narratology is a multidisciplinary science, which provides scholars with various tools for interpreting the text and its wide context. Narratological analysis embraces methods of psycholinguistics, cognitive linguistics (fictional minds, character's inner world), cultural studies (cultural specificity, inherent in the text), literature studies (text types, genre studies), different types of linguistic analysis, such as stylistic (expressive means and stylistic devices), syntactical (types of syntactic structures), semantic (narrative triggers), analysis of text's composition structure (linear or non-linear)¹⁶.

As any linguistic paradigm, narratology suggests narrative tools and basic theoretical narratological assumptions which give access for the interpreters to realize the nature of a narrative text.

Narrativity is a key concept in one's ability to remember and then reproduce his life experience. People tend to tell about their life in the form of stories with a set of participants, definite sequence of events, time and space measures. Narrativity is a core pattern for cognition and

¹⁴ Shavit Z. *Poetics of Children's literature*. Athens and London : The University of Georgia Press, 1986. P. 42.

¹⁵ Zipes J. *Why fairy tales stick. The evolution and relevance of a genre*. Lew York & London: Routledge Tailor Francis group, 2006. 332 p.

¹⁶ Herman L., Vervaeck B. *Handbook of narrative analysis*. Lincoln and London: University of Nebraska Press, 2001. 232 p.

comprehension one's life experience¹⁷. Roland Barth states: "...*narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative... narrative is international, transhistorical, transcultural: it is simply there, like life itself*"¹⁸. To create a narrative means to create a story world, by choosing the events, their sequence, different details, participants, point of view. Narrative as if invents an alternative image of what happened, will happen in future or just exists in one's imagination. To create a narrative means to make events look the way the author wants them to be. The author as a real creator of the story and the narrator, as a text category who/what implements it in the text, present the story like they choose it to be. To narrate a story is to juggle, play with verbal and non-verbal tools in order to make them accomplish the task one has put on them.

Jan Simons in his article "Narrative, Games and Theory" writes about a tie between narratives and games. A scholar claims that narrative as addressed to a certain narratee (an ideal implied reader who can comprehend the story), presupposes rather passive role for the narratee and a potential reader, who will read the story. A game as a set of certain rules and participants requires active position of its players. They don't just watch the events, they take part in their development¹⁹. Game is a social activity typically regulated by a set of fixed rules. It is a logically interesting combination of both the set of rules or regulations and a chain of all particular developments²⁰.

Given that, narratives and games have lots of similar features:

- Games and narratives do not belong to real life, but imitate it to some extent;
- Games and narratives create a different/alternative reality which cannot be comprehended (come into life) until a real human (participant or reader) get involved in it;
- Games and narratives have the effect of total absorption. Game is played and narrative is read as if something happening here and now. One

¹⁷ Simons J. Narrative, Game, and Theory. The international journal of computer game research, 2007. Volume 7. Issue 1. Retrieved from: <http://gamestudies.org/07010701/articles/simons>

¹⁸ Barthes R. Image Music Text. Fontana Press. Harper Collins Publisher, 1977. P. 79

¹⁹ Simons J. Narrative, Game, and Theory. The international journal of computer game research, 2007. Volume 7. Issue 1. Retrieved from: <http://gamestudies.org/07010701/articles/simons>

²⁰ Chrzanowska-Kluczevska, E. Language games: pro and against. TAIWPN Universitas Kraków: Universitas, 2004. P. 21.

can get absolutely involved into the story of the narrative or the state of a game;

- Games and narratives bring the feeling of curiosity, excitement, tension and desire to read/play to the end;
- Games and narratives make those who participate in them/read them comprehend what is played or what is read the way it is created (by the writer or a game inventor). For games it means following its rules and for narrative it means realizing the events in the story from the point of view of its characters, who live the plot as their own destiny;
- Games and narratives have “as-if” framing, they deal with imaginative situations and characters (roles). As-if framing effect preserves the atmosphere of both real and imaginary worlds. The measure can be defined by the author or game players/readers.

According to Sternberg’s definition, narrativity is the play of suspense/curiosity/surprise between represented and communicative time (in whatever combination, whatever medium, whatever manifest or latent form).’ Sternberg’s three ‘master strategies’ signify different forms of the tension between expectation and experience²¹.

The hypothesis of the research is based on such key assumptions:

The matrix, which underlies fairy narratives for children, is a game-model matrix. Game-type narrative construing enables the author to involve his potential readers into the narrative as if in the game. Being in the game means being involved, captured, engaged in it. *Curiosity, brainteasers* are the key narrative story building elements, which are hidden in the plot of a fairy narrative. Fairy narratives for children are construed in such a way, that definite narrative (chronotope, characters, events of the story) and narrational (composition structure, key-words in narrative episodes) triggers activate in a child’s mind his/her knowledge about the game and make him/her immerse in the text.

2. Quest-model of construing a fairy narrative

It is hypothesized in the research that fairy narratives “Charlie and the Chocolate Factory” and “Charlie and the great glass elevator” are construed like quest-model narrative stories. Thesaurus and etymological dictionaries prove that “quest is a long and difficult search”²², to have a

²¹ Narratology and Interpretation / ed. by J. Grethlein, A. Rengakos. Berlin & New York: Walter de Gruyter, 2009. P. 156.

²² *Oxford Paperback Dictionary Thesaurus*. (2001). N.Y.: Oxford University Press. P. 727

quest means to search and to conquer something precious²³. While reading the story child-readers get involved into the story as if they play a quest game with the main characters. There are definite triggers which activate in a child's mind his/her knowledge about the quest as a search for something.

Narrative triggers. The *plot* of the fairy narrative – the search of the golden ticket and then the search of the secrets of the chocolate factory. All *characters* of the fairy narrative, Charlie Bucket, Mr. Willy Wonka, Augustus Gloop, Mike Teavee, Veruca Salt, Violet Beauregarde, are participants of the quest. They compete and try to complete all the tasks of the quest. The main price for the winner – the best chocolate factory one has ever seen. All the adventures of the main characters happen at a Chocolate Factory of a mysterious Willy Wonka.

“Charlie and The great glass elevator” is the sequel of the narrative about Charlie's adventures. Charlie, Willy Wonka and all Charlie's family travel in a giant glass elevator and rocket through the sky. The elevator circles the earth, finds the Space hotel, a unique attraction, created by the government of the United States, meet Vermicious Knids and have lots of different adventures on their way to the Chocolate Factory.

Narrational triggers. We assume, that all fairy narratives embrace various narrative episodes as autosemantic text fragments. Narrative episode represents one event of a character's life (its beginning and evolution) that happens within some time and space measures (chronotope). Such episodes are connected by different cognitive operations: extension, skewering, collision etc. A sequence (linear or non-linear) of narrative episodes comprise the whole narrative as a story. Key narrative episodes, which refer to exposition, rising action, climax and final composition blocks, have a narrational triggers, i.e. lexical units with the semantics of search:

Task of the Quest:

I– to visit my factory this year. These lucky five will be shown around personally by me, and they will be allowed to see all the secrets and the magic of my factory. Then, at the end of the tour, as a special present, all of them will be given enough chocolates and sweets to last them for the rest of their lives! So watch out for the Golden Tickets! Five Golden Tickets have been printed on golden paper, and these five Golden Tickets have been hidden underneath the ordinary wrapping paper of five ordinary bars of chocolate. These five chocolate bars may be anywhere – in any

²³ A Short Etymological Dictionary of Modern English. (1996). L.; N.Y.: Routledge. P. 2677.

shop in any street in any town in a, Willy Wonka, have decided to allow five children – just five, mind you, and no more ny country in the world – upon any counter where Wonka’s Sweets are sold. And **the five lucky finders** of these five Golden Tickets are the only ones who will be allowed to visit my factory and see what it’s like now inside! Good luck to you all, and **happy hunting!** (Signed Willy Wonka.)²⁴

He’s brilliant!’ cried Grandpa Joe. ‘He’s a magician! Just imagine what will happen now! The whole world will be **searching** for those Golden Tickets! Everyone will be buying Wonka’s chocolate bars in the hope of **finding** one! He’ll sell more than ever before! Oh, how exciting it would be to **find** one!’²⁵

Rising action: The very next day, the first Golden Ticket was found. The **finder** was a boy called Augustus Gloop²⁶

And now the whole country, indeed, the whole world, seemed suddenly to be caught up in a mad chocolate-buying spree, **everybody searching frantically** for those precious remaining tickets²⁷

vowed I would **keep up the search**²⁸

And now, you and I are going to have one more fling at **finding** that last ticket²⁹

Of course I’m sure!’ spluttered the old man excitedly. ‘Don’t stand there arguing! I’m **as keen as you are to find that ticket!** Here – take the money and run down the street to the nearest shop and buy the first Wonka bar you see and bring it straight back to me, and we’ll open it together

How did he manage to **find** it, I’d like to know?’ a large boy shouted angrily. ‘Twenty bars a day I’ve been buying for weeks and weeks!’³⁰

Greetings to you, the lucky **finder** of this Golden Ticket, from Mr Willy Wonka! I shake you warmly by the hand! Tremendous things are in store for you!³¹

Final. The winner:

Mr Wonka suddenly exploded with excitement. ‘But my dear boy,’ he cried out, ‘that means you’ve **won!**’ (addressing to Charlie)... ‘You see, my dear boy, I have decided to make you a present of the whole place. As soon as you are old enough to run it, the entire factory will become yours.’³²

²⁴ Dahl, R. Charlie and the Chocolate Factory. London: Puffin, 2013. P. 23.

²⁵ Dahl, R. Charlie and the Chocolate Factory. London: Puffin, 2013. P. 17.

²⁶ Dahl, R. Charlie and the Chocolate Factory. London: Puffin, 2013. P. 19

²⁷ Dahl, R. Charlie and the Chocolate Factory. London: Puffin, 2013. P. 19

²⁸ Dahl, R. Charlie and the Chocolate Factory. London: Puffin, 2013. P. 21.

²⁹ Dahl, R. Charlie and the Chocolate Factory. London: Puffin, 2013. P. 28.

³⁰ Dahl, R. Charlie and the Chocolate Factory. London: Puffin, 2013. P. 36.

³¹ Dahl, R. Charlie and the Chocolate Factory. London: Puffin, 2013. P. 39

³² Dahl, R. Charlie and the Chocolate Factory. London: Puffin, 2013. P. 115.

Four quest participants, who start the quest at the beginning of the fairy narrative, fail to overcome their vanity and greed, as a result they stop to compete. Charlie Bucket, a kind-hearted and compassionate boy, becomes the winner.

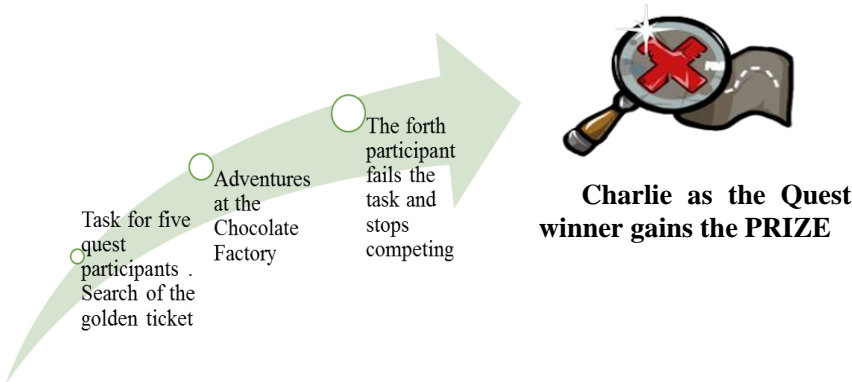


Fig. 1. Quest-model of narration (*search and find for being bright*)

The quest-modelled narrative as a story about the search of Chocolate factory’s secrets and the quest in a great glass elevator are construed with the help of various narrative means and stylistic devices, which furnish fairy text world with child-oriented expressive means and stylistic devices.

Narrative means, verbally and non-verbally expressed, enable the author to construct the fairy story. In the next part we are going to explain the nature of child-oriented stylistic means and give examples of verbal and visual means of fairy narrative construing.

3. Furnishing fairy text worlds with child-oriented metaphors

As it is known, text world is the sets of scenarios and type of reality that the text is about. The text worlds of fiction and literature are cognitive and cultural constructs that are imagined by speakers or writers in text production and by listeners or readers in text comprehension. The text world of fiction and literature are rich, dynamic, “furnished” worlds: they are inhabited by concrete individuals who are endowed with specific properties and involved in specific events unfolding in specific settings

(E.Semino)³³. The nature of text worlds results from the fact that texts can only explicitly provide a limited amount of information about the worlds they project. A child-reader furnishes the world of a fairy narrative by combining elements from his/her knowledge and experience of the world of the fairy tale with the knowledge of the real world he/she lives in. Differences in the nature and amount of the knowledge available to readers will result in differences in their interpretation and appreciation of the text.

One of the most important things is that it may happen that a child-reader requires additional knowledge and experience to construct a text world of a fairy tale in his mind. It happens if a child-reader meets in the text some objects, notions, things he cannot reconstruct from his encyclopedia. Thus, the narrator of a fairy narrative, which is addressed to a child-reader must construct fairy text world in a special way so to make it interesting, clear and intelligible for the addressee.

It is claimed that expressive means, stylistic devices, images, plot and composition of such texts have a child-oriented tendency. It proves the realization of key *narrative strategy* of the author – the *strategy of simplification*. The author chooses the narrative strategy and the model of narration according to his intention – to educate, advertise, motivate or amuse a child.

In fairy narratives for children the harmony of expressive means, stylistic devices, lexical, syntactic, composition and plot text forming units have a child-oriented tendency. Child-oriented metaphors and similes have in their background play/game, sensitive, gastronomic images which a child can see, feel and taste in his/her everyday life. Such storytelling units create poetics of simplicity in literary texts for children. Gastronomic/sensory images make a child reader immerse in the text and realize unknown for him/her objects with the help of well-known things that already exist in a child's experience.

Conceptual metaphor is viewed as key issue in the language analysis from the perspective of cognitive linguistics. Conceptual metaphor presupposes projection between two mental representations (source and target conceptual domains).

The mechanisms that underlie gastronomic metaphors in fairy narratives involve relationships between source and target conceptual domains (definite characteristics/elements of the source domain are projected into characteristics of the target domain).

³³ Semino E. Text worlds. Cognitive poetics: Goals, Gains and Gaps. Berlin. New York : Mouton de Gruyter, 2009. P. 33–73

The concept of the Great Chain of Being, suggested by Lakoff and Turner (1989)³⁴, explains the mechanisms that underlie conceptual mapping of two conceptual domains. The Great Chain of Being suggests hierarchy : “*The Great Chain of Being is a cultural model that concerns kinds of beings and their properties and places them on a vertical scale with “higher” beings and properties above “lower” beings and properties*”³⁵.

The Great chain of Being is represented as a scale:

- HUMAN
- ANIMAL
- PLANT
- INANIMATE OBJECT

Humans are though higher-order beings than animals, animals are higher-order beings than plants and so on. Each of the levels has sublevels. i.e. – dogs are higher than insects and trees are higher than algae.

• Each unit in this scale of being embodies a scale of properties – generic-level parameters, interior states, cognitive abilities (for humans these are mental, moral, aesthetic parameters), instincts (for animals), for substance – a part-whole functional structure, properties:

- HUMANS: Higher-order attributes and behavior (thought, character);
- ANIMAL: Instinctual attributes and behavior;
- PLANTS: Biological attributes and behavior;
- COMPLEX OBJECTS: Structural attributes and functional behavior;
- NATURAL PHYSICAL THINGS: Natural physical attributes and natural physical behavior.

Child-oriented metaphors and similes aim at furnishing a fairy-text world of a fairy tale with the units that are understandable for a child-reader. Most unknown objects, living beings, emotional states of characters, their feelings are represented by the narrator by means of child-oriented metaphors, similes that have gastronomic nature – all potentially unknown things for a child are understood by means of projecting physical properties (shape, size, temperature, structure, density) of well-known items of food to the properties of unknown or not easily comprehended objects.

The main characters of a fairy narrative “Charlie and the Chocolate factory” are Charlie Bucket and four children-participants of a quest at a

³⁴ Lakoff, G., Turner, M. More than cool reason: a field guide to poetic metaphor . The University of Chicago Press. Chicago and London, 1989. 237 p.

³⁵ Lakoff, G., Turner, M. More than cool reason: a field guide to poetic metaphor . The University of Chicago Press. Chicago and London, 1989. 237 p.

Chocolate factory. In a sequel fairy narrative “Charlie and the Great Glass Elevator” readers can meet Charlie Bucket and his family members as the main characters of the narrative. All Roald Dahl’s fairy narratives are accompanied by original illustrations by Quentin Blake. Narrative episodes are construed with the help of verbal and nonverbal means which create a complex multimodal text i.e. several semiotic codes (verbal text and visual text) are used for decoding and encoding the information. Visual text is the vehicle that can probe the ambiguities of vision³⁶. Child-readers read the story (some episode) told by the words and pictures, it activates their cross-modal seeing. It becomes a powerful sense-making resource to integrate the modes of sensory experience. Book illustrations have the tendency for narrativization³⁷. Children can easily recognize the narrative story and remember the events when seeing its illustration either with main characters or some special artifact. Fairy narratives about Charlie begin with a visual narrative episode – character’s appearance, accompanied by some verbal comments with their names. These visual episodes have a caricature/cartoon nature, as they represent main characters both ironically and funny (see fig. 2).

Charlie Bucket and other fairy narrative’s characters.

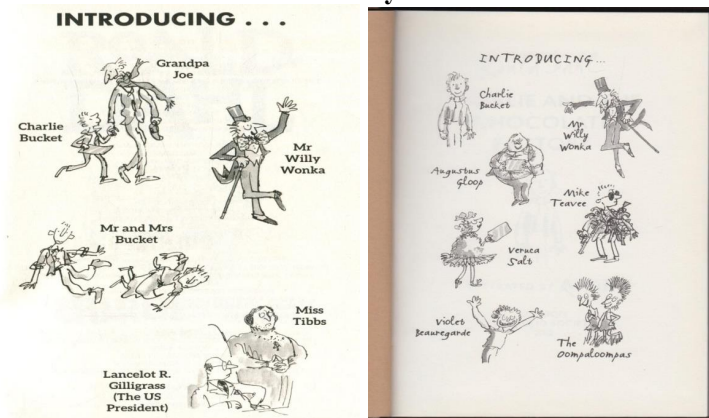


Fig. 2. Visual representation of the main characters of R. Dahl’s fairy narratives

³⁶ Arizpe E. Styles M. Children reading picture books: interpreting visual texts. London & New York: Routledge, 2016. P. 16.

³⁷ Toolan M. Seeing as, Hearing as, Reading as: Metaphoricity and Narrativity in Art, Music, and Poetry. Book of abstracts 2018 IALS Symposium: Text. Image. Music. 2018. P. 4–5.

Charlie Bucket symbolizes modesty and honesty. He is sincere, kind and compassionate person. Though, four other quest-participants personify simulacrum of modern society (Bodriyar) – greed and gluttony (Augustus Gloop), parent’s permissiveness (Veruca Salt), uncontrolled TV watching (Mike Teavee), vanity (Violet).

The narrator as if a “hidden adult”³⁸ of the fairy tale tells the story from the point of view a didactic adult, who criticizes pseudo values of the characters and supports honesty of the main hero Charlie. The “hidden adult” who exists inside the text, describes the appearance of Augustus Gloop, the boy who adores eating and who is obviously obese, by means of gastronomic metaphors: *the picture showed a nine-year-old boy who was so enormously fat he looked as though he had been blown up with a powerful pump. Great flabby folds of fat bulged out from every part of his body, and his face was like a monstrous ball of dough with two small greedy currant eyes peering out upon the world*³⁹.

The combination of two lexical units – *monstrous* and *dough* create the image of ugly and shapeless body, as dough, it is sticky and soft but awfully looking. A child reader can imagine a fat Augustus whose great desire to eating too much has led him to such monstrous appearance. Such gastronomic simile (*was like a monstrous ball of dough with two small greedy currant eyes*) enables the narrator to create a desired perlocutionary effect on a child-reader – to demonstrate awful consequences of overeating. The conceptual metaphor that underlies: HUMAN’S CHARACTERISTICS ARE FOOD ITEM’S PROPERTIES

(Fat face = ball of dough; appearance of a child – the view of a ball of dough)

For example, the emotional state of fear is represented with gastronomic simile: “*We’ll be scrambled like eggs!*” said Grandma Georgina⁴⁰.

When Grandma Josephine feels the trouble they are in is too dangerous, she explains her emotions : “*We’re in a hot enough stew already*” as if it is a boiling hot stew. The President of the USA is the fairy narrative is depicted as absolutely childish person who is afraid of aliens and unknown space ships: “*We’ll be mashed like potatoes*”⁴¹. All the characters, either grown ups and children, in the fairy text worlds of Roald

³⁸ Nodelman P. The hidden adult. Defining children’s literature. Baltimore: John Hopkins University Press, 2008. 390 p.

³⁹ Dahl, R. Charlie and the Chocolate Factory. London: Puffin, 2013. P.

⁴⁰ Dahl R. Charlie and the great glass elevator. London: Puffin, 2013. P. 5.

⁴¹ Dahl R. Charlie and the great glass elevator. London: Puffin, 2013. P. 48.

Dahl's fairy narratives speak the same language and explain their feelings and emotions like children: Turbulence is realized by the fairy narrative characters as the feeling of fish in a tank: "...*They are all floating about like fish in a tank!*"⁴².

In the fairy narrative "Charlie and the great glass elevator", all the heroes appear in a magic glass elevator that flies high in the sky. Grandma Josephine looks down on earth and the narrator comments: "*Through the glass floor she saw the entire continent of North America nearly two hundred miles below and looking no bigger than a bar of chocolate*"⁴³. The whole continent (its size) is compared with the bar of chocolate = THE SIZE OF THE NATURAL PHYSICAL THING (CONTINENT) IS THE SIZE OF A GASTRONOMIC ITEM (BAR OF CHOCOLATE).

An unusual look of Space Hotel, which flies in the sky, is represented to a child-reader via gastronomic epithet: "...*its first Space Hotel, a gigantic sausage-shaped capsule...*"⁴⁴. A space hotel is a magic object the knowledge of which does not exist in a child-reader's experience. Such epithet enables the reader to imagine its physical configuration and at the same time makes the hotel funny and curious. A space hotel is not something ugly and strange, it is nothing more than a big flying sausage. Visual narrative episode (Fig. 3) duplicates the verbal information. Such narration simplifies a child-reader's comprehension of new objects.



Fig. 3. Sausage-shaped spaceship

⁴² Dahl R. *Charlie and the great glass elevator*. London: Puffin, 2013. P. 9

⁴³ Dahl R. *Charlie and the great glass elevator*. London: Puffin, 2013. P. 8.

⁴⁴ Dahl R. *Charlie and the great glass elevator*. London: Puffin, 2013. P. 12.

The alien in the fairy narrative has such appearance: “*It was as tall as a big boy and wider than the fattest man. The greenish-brown skin had a shiny wettish appearance and there were wrinkles in it. About three-quarters of the way up, in the widest part, there were two large round eyes as big as tea-cups...the entire egg-shaped body was itself moving...*”⁴⁵. Such verbal description of an alien’s appearance is rather detailed. Visual picture just duplicates it (see Fig. 4). Narrative means of story construing – verbal and visual, enable a child-reader to have a holographic picture of a space alien. LIVING BEING APPEARANCE (SHAPE AND SIZE) IS THE APPEARANCE OF OBJECTS (FOOD ITEM (EGG) AND DISHES (TEA-CUPS)).

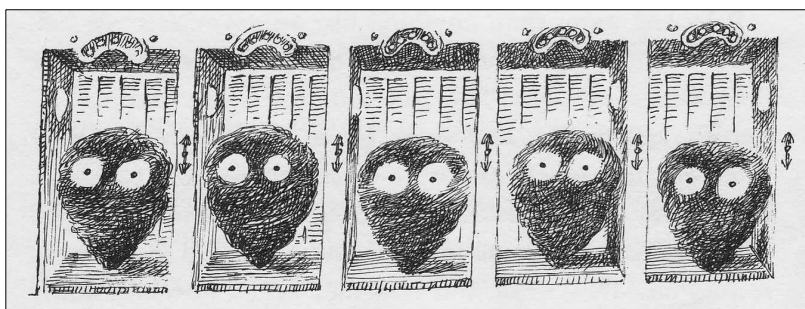


Fig. 4. Aliens: Vermicious Knids

The distance that is covered in a fairy narrative is the distance between daily meals: “...travelling a *million miles* between *lunch* and *supper*, and then another million before *breakfast* the next day. How else could they travel between the planet *Vermes* and other stars? ”. A strange noise becomes familiar when compared with the sound of the frying bacon: “*Inside the Elevator they could actually hear it sizzling. It made a noise like bacon frying*”. Such fairy text world furnishing creates a special narrative for child-readers. Child-oriented metaphors make unknown and odd objects funny and .

CONCLUSIONS

The main factor, taken into account while creating literary texts for children (fairy narratives) is the factor of addressee. The addressee of fairy narratives is a child and his/her linguistic competence, life experience,

⁴⁵ Dahl R. *Charlie and the great glass elevator*. London: Puffin, 2013. P. 56–57.

emotional and psychological maturity require a special way of storytelling to achieve a necessary fiction communication. Narratives, construed like games, make children not just readers, but participants of the narrative story. Such narrative modelling makes them immerse in the text. Narrative and narrational triggers (quest-story and key narrative triggers in narrative episodes) activate in children's mind their knowledge about the quest game and all the emotions they feel when playing.

Child-oriented metaphors and similes enable to furnish a fairy text world with original images and explain to a child-reader unknown for him/her things by means of gastronomic and sensory images that exist in child-reader's experience. The realization of the narrative strategy of simplification enables to achieve a desired perlocutionary effect and to realize author's intention to make a child believe in magic, magic transformation, to teach a child what is good and what is evil.

SUMMARY

The matrix, which underlies fairy narratives for children, is a game-model matrix. Game-type narrative construing enables the author to involve his potential readers into the narrative as if in the game. Being in the game means being involved, captured, engaged in it. Curiosity, brainteasers are the key narrative story building elements, which are hidden in the plot of a fairy narrative. Fairy narratives for children are construed in such a way, that definite narrative (chronotope, characters, events of the story) and narrational (composition structure, key-words in narrative episodes) triggers activate in a child's mind his/her knowledge about the game and make him/her immerse in the text. Fairy narratives "Charlie and the Chocolate Factory" and "Charlie and the great glass elevator" are construed like quest-model narrative stories. Three main narrative features: Events (search/quest) & Evolution (competition and the winner), Temporality (events develop around the quest and finish when the hero wins it), Characters (quest-participants) and setting (magic chocolate factory and glass elevator) are construed like a quest-game. Such narratives enable to make child readers get engaged into the plot and become active participants of the events.

Fairy text world of fairy narratives are furnished with child-oriented metaphors and similes. Most unknown objects, living beings, emotional states of characters, their feelings are represented by the narrator by means of child-oriented metaphors, similies that have gastronomic nature – all potentially unknown things for a child are understood by means of projecting physical properties (shape, size, temperature, structure, density)

of well-known items of food to the properties of unknown or not easily comprehended objects.

The main strategy of narration of fairy narratives for children is the strategy of simplification. Verbal and visual means of narration provide child-readers with detailed verbal description and visual representation of key notions of the fairy narrative. As a rule, visual narrative episodes duplicate verbal description, so that child-readers could comprehend a holographic picture.

REFERENCES:

1. Женетт Жерар *Фигуры*. М.: изд-во им. Сабашниковых, 1998. 944 с.
2. Пропп В. *Морфология сказки*. Ленинград: «Academia», 1928. 152 с.
3. Шмид В. *Нарратология*. М. : Языки славянской культуры, 2003. 312с.
4. *A Short Etymological Dictionary of Modern English*. (1996). L.; N.Y.: Routledge. P. 2677.
5. Arizpe E. Styles M. *Children reading picture books: interpreting visual texts*. London & New York: Routledge, 2016. 214 p.
6. Bal M. *Narratology. Introduction to the theory of narrative*. Toronto. Buffalo. London : University of Toronto Press, 2017. 205 p.;
7. Barthes R. *Image Music Text*. Fontana Press. Harper Collins Publisher, 1977. P. 79
8. Chatman S. *Story and discourse. Narrative structure in fiction and film*. Ithaca and London: Cornell University Press, 1980. 277 p.;
9. Chrzanowska-Kluczevska, E. *Language games: pro and against*. TAIWPN Universitas Kraków: Universitas, 2004. P. 21.
10. Fludernik M. *An introduction to narratology*. London and New York: Roudledge. Taylor and Francis group, 2002.190 p.
11. Hahn D. *The Oxford companion to Children’s literature*. Oxford University press, 2017. P. 123–124.
12. Herman L., Vervaeck B. *Handbook of narrative analysis*. Lincoln and London: University of Nebraska Press, 2001. 232 p.
13. Hunt P. *Understanding Children’s literature*. London and New York : Routledge Taylor and Francis Group, 2005. 225 p.
14. J. Gavins *Text world theory. An introduction*. Edinburgh University Press, 2007. 103 p.
15. Lakoff, G., Turner, M. *More than cool reason: a field guide to poetic metaphor*. The University of Chicago Press. Chicago and London, 1989. 237 p.
16. Margolin, U. *Narrator. Handbook of narratology*. Berlin / New York : Walter de Gruyter, 2009. P. 351 – 365

17. Narratology and Interpretation / ed. by J. Grethlein, A. Rengakos. Berlin & New York: Walter de Gruyter, 2009. P. 156.
18. Nikolajeva M. Children's literature comes of age. London and New York: Routledge Taylor & Frances Group, 2016. 225 p.
19. Nodelman P. The hidden adult. Defining children's literature. Baltimore: John Hopkins University Press, 2008. 390 p.
20. Oxford Paperback Dictionary Thesaurus. (2001). N.Y.: Oxford University Press. P. 727.
21. Ryan Marie-Laure Possible Worlds, Artificial Intelligence and Narrative Theory. Bloomington: Indiana University Press, 1991. 304 p.;
22. Semino E. Text worlds. Cognitive poetics: Goals, Gains and Gaps. Berlin. New York : Mouton de Gruyter, 2009. P. 33–73;
23. Shavit Z. Poetics of Children's literature. Athens and London : The University of Georgia Press, 1986. 193 p.
24. Shklovsky V. Theory of Prose. Dalkey archives press, 1991. 240 p.
25. Simons J. Narrative, Game, and Theory. The international journal of computer game research, 2007. Volume 7. Issue 1. Retrieved from: <http://gamestudies.org/07010701/articles/simons>
26. Toolan M. Seeing as, Hearing as, Reading as: Metaphoricity and Narrativity in Art, Music, and Poetry. Book of abstracts 2018 IALS Symposium: Text. Image. Music. 2018. P. 4–5.
27. Tsur R. Metaphor and figure-ground relationship: comparisons from poetry, music, and the visual arts. Cognitive poetics: goals, gains and gaps. Berlin. New York : Mouton de Gruyter, 2009. P. 237–279.
28. Zipes J. Why fairy tales stick. The evolution and relevance of a genre. Lew York & London: Routledge Tailor Francis group, 2006. 332 p.
- 29.

SOURCES:

- Dahl, R. Charlie and the Chocolate Factory. London: Puffin, 2013. 180 p.
 Dahl R. Charlie and the great glass elevator. London: Puffin, 2013. 182 p.

Information about the author:

Tsapiv A. O.,
 Candidate of Philological Sciences,
 Associate Professor at the Department of Translation Studies
 and Applied Linguistics,
 Postdoctoral Student at the Department of the English Language
 and Methodology of its Teaching,
 Kherson State University
 27, Universytetska str., Kherson, 73000, Ukraine

ON MODERN STUDENTS' SLANG (JARGON)

Venzhynovych N. F.

INTRODUCTION

Lexical stock of Ukrainian as very other language contains a great number of words and expressions used in a particular expression or by a particular group of people, which are difficult for other people to understand – often used to show disapproval. Literary language has been ignoring them for a long time owing to the extralinguistic reasons. However, the existence of multiform dialectisms and slangisms testifies that language is a dynamic system, which constantly lives and develops.

Analyzing modern tendencies of language development we cannot but single out changes, occurring in its lexical stock, especially in stylistics of oral and written speech. They are the so-called “jargons”, “slangs”, “argots” and “cants”. The term “slang” entered Ukrainian from English as a jargon word or expression characteristic of the people of certain professions or social layers. “Argo” has come from French (*argo* – jargon) – the language of one narrow social or professional group that is not quite understandable for others. “Cants” are formal special words used by a particular group of people, especially in order to keep things secret. Of late the term “slang” is more actively used than all above mentioned ones. It may be explained by the fact that nowadays English dominated among other languages and slang is used by almost all the people of the globe.

Students' slang according to its structure is a combination of several slangs: youth, university and exclusively professional slang of the students' speciality.

The history of studying slang lexis is connected with the works by V. Borzhkovskiy¹, V. Hnatiuk², Yo. Dzendzelivskiy³. A more extensive

¹ Боржковский В. Лирники. *Киевская старина*. 1889. Т. XI. С. 653 – 708.

² Гнатюк В. Лірники. Лірницькі пісні, молитви, слова, звістки і т. п. про лірників повіту Бучацького. *Етнографічний збірник*. 1896. Вип. 2. С. 1 – 76.

³ Дзэндзелівський Й. Арго волинських лірників. *Українське і слов'янське мовознавство: зб. праць*. Українознавча бібліотека НТШ. Львів, 1996. Ч. 6. С. 310 – 349.

interest in the indicated sociolinguistic theme was shown by foreign Ukrainist Oleksa Horbach⁴.

In 2006 «A Dictionary of Modern Ukrainian Slang» was published (compiler – T. Kondratyuk)⁵, which encloses more than 5 thousand words and word combinations, derived from a living language element that is widely used by the representatives of different age, professional and social layers. Besides, at compiling the dictionary the lexical material from the compositions of the well-known Ukrainian writers: Yu. Pokalchuk, S. Zhadan, L. Deresh, Yu. Andrukhovych, O. Zabuzhko, etc.

Scholarly searches of the Ukrainian linguists were focused on elucidating the following aspects of the phenomenon under investigation: the problems of lexicographical elaboration of jargonisms (V. Ivanov, V. Borzhovskiy, V. Shchepotyev, S. Pyrkalo, L. Stavytska, etc.); theoretical argumentation of the essence of social languages (V. Petrov, K. Shyrotskyi, Yu. Shevelyov, L. Stavytska etc.); the specificity of special language levels and means of unit formation (Yo. Dzendzelivskiy, O. Horbach, R. Smalstovskiy, etc.); interaction of the jargon and literary aspects (L. Stavytska)⁶.

The study of students' slang is closely connected with modern youth subculture, which is mainly defined by the specificity of the educational institution, leisure, behavior, the peculiarity of fashion and tasted, popular trends in music, etc. The most extensively used sphere of using students' slang is, first of all, university campus as well as leisure places (cafes, bars, disco clubs, etc.).

Slang is a social, frequently used but little studied lexical unit of a language. Nowadays the use of slang is available nearly in all spheres of social life. This fact stipulated the relevance of this study.

⁴ Горбач О. Про українських школярів та студентів // НЗУВУ. Мюнхен, 1966. С. 3 – 55; Горбач О. Лексика наших картярів і шахістів. *Термінографічна серія «Словосвіт»: Бібліографія вчених-термінологів України*. 2004. № 7. С. 25 – 58; Горбач О. Арго в Україні. Львів: Інститут мовознавства ім. І.Крип'якевича НАН України, 2006. 688 с. (Серія “Діалектологічна скриня”); Бартоліні М. О. Горбач. Українське арго. Львів: Інститут ім. І. Крип'якевича НАН України, 2006. 636 с.

⁵ Кондратюк Т. Словник сучасного українського сленгу. Харків, 2005. 352 с.

⁶ Ставицька Л. Про взаємодію жаргону і сленгу. *Українська мова та література*. 2000. №15. С. 19 – 21; Ставицька Л. Проблеми вивчення жаргонної лексики: соціолінгвістичний аспект. *Українська мова*. 2001. №1. С. 55 – 68; Ставицька Л. Короткий словник жаргонної лексики української мови. К.: Критика, 2003. 333 с.; Ставицька Л. Арго, жаргон, сленг. К.: Критика, 2005. 464 с.

The purpose of the paper is to expound the results of studying the place and significance of slang in the life of young people, define its origin and lexical peculiarities.

For achieving the purpose the following tasks have been set for us: to study theoretical sources of the given theme; to analyze principal peculiarities of slang in the context of Modern Ukrainian; consider basic features and regularities of forming youth slang in Modern Ukrainian; to investigate the degree of popularity among the representatives of the present-day generation on the basis of survey by questionnaire. The object of the study is the system of slang units in Ukrainian. The subject-matter of the investigation is the youth slang in the students' surroundings.

1. The Structure Of Students' Slang

1.1. Basic sources of students' slang

One of the consequences of social transformations in Ukraine in the 20th – 21th centuries was the change of correlation between standard and non-standard in the language. Not only in oral speech, but also in mass media, in fiction a peculiar explosion of slang, low colloquial and even unquotable lexis. The endeavours of linguists to comprehend and study such phenomena are natural. A new social paradigm of language functioning is mirrored in the consciousness of youth as the most mobile layer of society. Therefore the studies, the object of which is youth slang, acquire topicality.

Youth slang is a dynamic as regards its nature subsystem which varies and replenishes depending on certain ethnolanguage and cultural peculiarities of the region. As O. Ponomariv points out “a great number of jargonisms arise in youth groups, in particular students' ones...”⁷

A layer of slang youth lexis are largely new formations (neologisms), which are formed and changed together with the changes in the society. According to the evidence of L. Stavytska “the contemporary youth slang is allegedly a mediator between an interjargon and language practice which is colloquial, referring to the life of people at large, which has used and will always use the ability of Ukrainian to produce stylistically decreased, ironical, grotesque lexical means that is peculiar for the present-day conditions of democratization of communicative styles and are revealed with adequate jargon and slang nominations”.

⁷ Пономарів О. Д. Стилїстика сучасної української мови. Тернопіль: Навчальна книга, 2000. С. 100.

Lexemes are formed under the influence of the most multiform factor among which the following are singled out: criminal jargon, interjargon, one's own interpretation some terms among the representatives of youth, especial medical, etc.

A great number of lexemes of youth slang double prevailing units in the interjargon without any transformations: *шари*, *моргали*, *баньки* – ‘eyes’; *лимон* – ‘a million of money banknotes’; *стріляти* – ‘to ask’; *поїхати* – ‘to go mad’; *бичок*, *чинарик* – ‘a cigarette-end’; *кабак* – ‘restaurant’; *хахаль* – ‘a boyfriend’, ‘a fiace’; *кішка* – ‘a whore’; *миша* – ‘a pickpocket’; *криса* – ‘a person who steals among his friends’; *малахольний* – abnormal; *чорнило* – ‘red port-vine’; *біоміцин* – ‘white strong wine’; *замокрушити* – ‘to kill’; *зося і дося* – ‘higher brands of wine “Golden Autumn” and “Gifts of Autumn”’.

The origin of some words of youth slang is rather easy to understand. Thus, for example, it is not difficult to explain the meaning of such words as *зубр* – ‘a person who dedicated too much time to studies’. This word has been a evidently originated from the Ukrainian *зубрити* – ‘learn by heart’. We come across a similar situation in Ukrainian word *парохід* – ‘one who attends lectures’ and *парогуль* – ‘one who misses classes’. These words consist of two stems – ‘пара’ and ‘ходити’ (in the first case) and ‘гуляти’ (in the second one); *гуртак* – ‘a hostel’ and others.

The origin of the Ukrainian word *кентавр* – ‘adulator’ is also interesting. Similar words are widespread enough and take stand because of having vividly expressed ironical colouring and this attracts youth as to have a good sense of humour is “fashionably”, in a top-class way, “in a hippy way”. Properly speaking the sense of humour helps a teenager to single out from the society and emphasize one's personal virtues.

1.2. The Structure of Students' Slang

It is possible to classify slang according to different signs. E. g., according to stylistic signs slang (jargon) words, as it was pointed out above, may be divided, that is neutral and callous (unquotable lexis).

An important factor in the formation of slang lexemes is the community of interests among the persons that form a variety of this unquotable creation. According to this sign lexical units of youth slang may be divided into those that are used among people, dealing with computers.

In this sphere of activities the words of English origin are most frequently used. This is caused, first of all, by the fact, that English is the language of computer technology. In the process of work with computer equipment some words passed into Ukrainian colloquial lexis. Thus in this

sphere one may hear the words: upraid (improvement), modernization of a computer), long loaves (keys), user (one that uses), etc.

People, who are interested in automobiles, have their own new slang formations. The most widespread lexemes of this group are the names of multiform automobile details and other equipment: *бублик* – ‘thick ring-shaped roll’; *баранка* – ‘steering wheel’; *тачка* – ‘automobile’; *скат* – ‘a pair of wheels’, etc.

Among the teenaders that are fond of music the following words are often used: *вертушка* – ‘CD player’; *саундтрек* – ‘melody that accompanies videofilm’; *сингл* – ‘CD with a minor quantity of songs than in an album’; *солянка* – ‘miscellaneous concert’.

Book lovers, newspaper sellers, sportsmen and others have their own slang. Meanwhile, in every of the above named group one may single out subgroups. E.g., a sport slang is subdivided into a slang of football players, hockey players, swimmers, etc.⁸

Thus, one may draw a conclusion, that practically every group of people, united with common interests, has its own particular type of speech, realized in new slang formations that are inherent only this or that group. It testifies that youth slang is not an integral system. It includes both general youth slang that characterizes speech of a certain generation and special youth slangs.

Youth slang is not equal as regards communication. Each of such surroundings has its distinctions and slang reflects the relia of life in this environment. E.g., the following lexical units occur among students: *друшляти* – ‘to miss classes’; *гуртак*, *братська могила* – ‘a hostel’; *Степанида*, *Баба Стена*, *стипендія* – ‘scholarship’, etc. In slang speech there are words, that reflect students’ everyday phenomena and problems, e.g.: *хвіст* – ‘debt’; *шнора*, *шпаргалка* – ‘a crib’; *плавати* – ‘to have a vague idea about the material for learning’; *іти на шнорах* – ‘to crib’; *врубитися* – ‘to understand’; *засипатися* – ‘to fail in an examination’⁹.

Derivational bases for the units of youth slang form lexis of different lexis subsystem: literary, dialect, abusive, belonging to another language, jargon, etc. Nowadays, the scholars distinguish six types of units, functioning in modern slang: 1) formed of words of literary language as a result of polysemy; 2) formed of lexical units from literary language by

⁸ Явір В. Жаргонізований дискурс: духовний занепад чи норма? *Література. Фольклор. Проблеми поетики: зб. наук. праць*. Вип. 1. К.: Акцент, 2005. С. 64.

⁹ Мартос С. А. Молодіжний сленг: комунікативний аспект. *Науковий вісник Херсонського державного університету. Серія «Лінгвістика»: зб. наук. праць*. Вип. II. Херсон: Видавництво ХДУ, 2005. С. 38.

means of affixes, by cutting off the derivational basis, by means of composition and abbreviation as well as word contamination; 3) taken from the lexical stock of nonliterary forms of one's native tongue; (popular language, dialect, abusive); 4) borrowed from other languages and used with different degrees of mastering; 5) formed from slang words and those, who received a new categorical meaning (part of speech or lexico-grammatical); 6) formed from slang words and those who have acquired a new modified meaning, for the most part – word formation variants. The way of cutting off the basis in youth slang is correlative with the 2nd, 5th, and 6th type of slang units.

Cutting of the derivational basis of a word is a productive way of forming youth slang. It is possible that the convenience of pronunciation economy of language means and meaning storage capacity are the causes of popularity of this way. The regularity of economizing language efforts – a universal rule of oral speech, which is intensified in slang usage, a cut off word form saves time and enables (sometimes to the detriment of lucidity) rendering more information. Collected in the town of Kherson abbreviated slang lexemes are exclusively nouns as the nouns in youth sublanguage occupy central place. Other parts of speech occupy a rather modest place that is inherent not only Ukrainian youth slang¹⁰.

An investigator of English and Russian V. Khomyakov¹¹ considers popular language to be a special superdialectal form of colloquial speech and notes its mixed structure, which, in his opinion, is more complicated than lexico-semantic system of the literary language. The scholar divides non-standard in two basic types – stylistically reduced and socially determined. Moreover, the latter, in his opinion, has a narrower usage than stylistically reduced. Within, stylistically reduced or expressive popular language V. Khomyakov singles out the following constituent element: “low” colloquialisms, slangisms, vulgarisms, and within the limits of social-professional popular language – jargonisms and argotisms. Modern problems of functioning of the youth slang are analysed by E. Berehovska¹², L. Karpets¹³, O. Molchanova¹⁴, V. Obukhova¹⁵, O. Taranenko¹⁶, O. Tuluzakova¹⁷, V. Yavir¹⁸, etc.

¹⁰ Гриценко Т. Б. Культура мовлення як компонент комунікації студентів. *Науковий вісник Національного аграрного університету*. НАУ. К., 2003. Вип. 65. С. 127.

¹¹ Хомяков В. А. Введение в изучение слэнга – основного компонента английского просторечия. М.: Либроком, 2009. 106 с.

¹² Береговская Э.М. Молодежный сленг: Формирование и функционирование. *Вопросы языкознания*. 1996. № 3. С. 32 – 41.

Thus, as we see, slang is a widespread phenomenon which may be classified according to certain signs.

2. Place of Students' Slang in Lexical Structure of Modern Ukrainian

2.1. The Peculiarities of Students' Slang

Slang are words that are often considered as breaking the norms of standard language. They are very expressive ironic words that serve for designating objects spoken in everyday speech¹³. Slang is not a harmful language formation, which vulgarized oral speech, but an organical and to some degree a necessary part of this system. It develops and changes very quickly. This formation may easily emerge and disappear. All these changes occur for simplifying oral speech and its understanding. Slang is very lively and dynamic formation. It is used in different spheres of social life, helping to keep language striking and colourful.

But sometimes it happens that students use such words-parasites: *міна* – ‘of the type’; *короче* – ‘in short’; *знаеш* – ‘you know’; *мол* – ‘as if,’ etc. It testifies, first of all, that some students are short of words for sentence formation. Therefore enforced pauses among words are often filled with “parasites”.

However unfortunately a student is often not aware that this threateningly influences the culture of his or her native tongue, impoverishes it, deprives the opportunity to use in full its rich language stock. In particular, if a student talks (‘базарити’ in his understanding) with his follow-students, using for example, slang phrases, using, instance,

¹³ Карпець Л.А. Український спортивний жаргон: структурно-семантичний аспект: автореф. дис. на здобуття наук. ступеня канд. філол. наук.: спец. 10.02.01 – українська мова. Харків: Нац. ун-т ім. Каразіна, 2001. 17 с.

¹⁴ Молчанова О. Роль та місце аргю у сучасній французькій мові [Електронний ресурс]. *Науковий вісник України*. Режим доступу: <http://visnyk.com.ua/stattya/1593-gol-ta-mistse-argo-u-suchasnijfrantsuzskij-movi.html>.

¹⁵ Обухова В. Специфіка молодіжного жаргону: комунікативний аспект. *Гуманітарні науки: Науково-практичний журнал*. 2007. №1. С. 141 – 144.

¹⁶ Тараненко О. Колоквіалізація, субстантизація та вульгаризація як характерні явища стилістики сучасної української мови (з кінця 1980-х рр.). *Мовознавство*. 2002. № 4 – 5. С. 34 – 39.

¹⁷ Тулузакова О. Актуалізація жаргонної лексики західноукраїнського мовно-літературного варіанта. *Наукові праці. Філологія*. 2010. С. 97 – 101.

¹⁸ Явір В. Жаргонізований дискурс: духовний занепад чи норма? *Література. Фольклор. Проблеми поетики: зб. наук. праць*. Вип. 1. К.: Акцент, 2005. С. 62 – 68.

¹⁹ Гриценко Т. Б. Культура мовлення як компонент комунікації студентів. *Науковий вісник Національного аграрного університету*. НАУ. К., 2003. Вип. 65. С. 132.

slang the following *сьогодні в універсі буде кльово* – ‘it was grand at university today’; *ми всі чухнули з пари* – ‘we have all missed the lecture’, then it testified that his or her culture is low-graded.

The metaphorical expressive lexis of students’ slang from the point of view of usual needs of communication seems to be excessively developed. It draws it together with poetic speech. The thought about similarity of poetic speech and slang was expressed by a Danish linguist Otto Jespersen²⁰. Generalizing, we shall use youth slang as students’ one.

Humour and somewhat coarse emotion dominate in youth slang. It reflects a peculiar for the youth surroundings position “to be otherwise and more ridiculous, than in a usual language”, thus focused on verbal play, amusement.

Nearly every person, being a member of some social groups, speaks several sociolects. He or she belongs to some groups for a long time (they remain in one professional group in the course of the whole adult life), in others, for example, in groups of fellow-students (music-lovers or members of sport club) they appear for a short time, only for a certain period of life. This is explained by the fact that professional dialects (fishing, hunting, seaman’s and others) belong to stable, cultivable traditions of profession. Those language variants that are formed in immediate contacts, for example, sociolects of youth groups – the same students’ slang are noted for changeability and fluctuation. Only the mechanism of wordformation is of long duration, the words themselves arise and fall into oblivion at once with the change of group personnel²¹.

Metaphoric nominations occupy prominent place in youth speech that reveal figurative possibilities of the internal form concerning the initial idea: *кайф* – ‘satisfaction’, ‘kicks’, ‘turn on’ ‘buzz’; *кайфовий* – ‘cool’, ‘far out’, ‘mind-blowing’; *кайфувати* – ‘to get stoned or smashed’; *баши* – ‘money’; *башияти* – ‘to pay’; *башльовий* – ‘paid’; *небашльовий* – ‘inexpensive’, etc.

One of the interesting peculiarities of youth slang is the change of lexeme meaning of literary language that adds ironic colouring to speech. E.g., the word *базар* in literary speech is ‘trade out of doors’ but in youth speech it has quite a different meaning, namely – *speech*; the verbs: *заплювати* – ‘to spit all over’; *навантажувати* – ‘to load’;

²⁰ Мартинюк А. П. Регулятивна функція гендерно-маркованих одиниць мови: автореф. дис. доктора філол. наук: 10.02.04. Київ, 2006. С. 132.

²¹ Маргос С. А. Структура молодіжного сленгу під кутом зору мови міста. *Науковий вісник Херсонського державного університету. Серія «Лінгвістика»: зб. наук. праць*. Вип. III. Херсон: Видавництво ХДУ, 2006. С. 174.

закінчуватися – ‘to be over’; стріляти – ‘to shoot’; висіти – ‘to hang’; найжджати – ‘to come together in members’; доганяти – ‘to catch’; солянка – ‘fish (or meat) and cabbage’; have quite a different meaning in literary and slang speeches. However, the units of youth slang also change their meaning in some groups.

One more of the modes that are applied in youth speech is the change of words by their semantic synonyms, that is those having not quite appropriate sense shade. For example, instead of a word combination *іди сюди* – ‘come here’ youth representatives say: *мандруй сюди* – ‘travel here’, ‘migrate here’, ‘step her’, etc.²²

A great number of parenthetic words are inherent in youth speech, that render emotions of a storyteller: *бляха-муха* – ‘tin-fly’; *блін* – ‘pancake’; *йо-ма-йо* – ‘a great number (deal) of something’. The meaning of these words is understandable only in oral speech and meaning is expressed only by means of intonation.

The suffixed of decreased emotional marking are actively used, e.g., – *kha* in the words *depresukha*, *klasukha*; –*yuk* in *sidyuk*; –*lo* in *failo*, *havalo*, *khlebalo*. Petty and caressing suffixes also occur in the words, e. g., *telic* – ‘a TV-set’, *velic* – ‘a bicycle’, *khomyachoc* – ‘a computer mouse’, *tazic* – ‘a computer’.

As it was said above, a characteristic feature for slang (especially computer) is the law of language economy in hypertrophic form, e.g., *mag* – ‘a tape of recorder, a shop’; *comp* – ‘computer’; *deze* – ‘assignment’; *fno* – ‘piano’; *fizra* – ‘physical training’ (the latter are the consequence of the direct reading of the following abbreviations): *d/z*, *f-no*, *fiz-ra*)²³.

2.2. Functions of Students’ Slang

Students use slang expressions to look like being contemporary. Firstly, at intercourse students use slang not only for rendering information, but also for the expression of their own conception of the world, ideals, for emphasizing of one’s own personality and the fact that they keep step with time.

Secondly, slang is one of the forms of joining the ranks of a students’ group and a means to be adequately perceived in it. Students do not use slang all the time, they use it more often in the situations, when they expect

²² Пономарів О. Д. Стилїстика сучасної української мови. Тернопіль: Навчальна книга, 2000. 248 с.

²³ Борисенко Н. Д. Гендерний аналіз у лінгвістиці. Житомир: Поліграфічний центр ЖДПУ, 2000. С. 102 – 103.

mutual understanding. Almost always students object to the fact that they use slang on purpose, the accentuate that the use of slang occurs subconsciously.

For all that slang is used on purpose in the sense that the students pick up words and expressions according to their interlocutors and situations or decide not to use slang at all. As slang is used in oral speech by people, who in most cases may not be aware that this is slang, then the choice of phrases depends on subconscious language structures. When slang is used by writers it is more careful and better picked out for a greater effect formation. However writers are seldom slang creators.

Young people use slang in special surroundings. The greatest member of slang phrases one may hear in the intercourse of a group of friends, fellow-students, intimate acquaintances as these phrases emotionally draw them together and directly as well as accessibly express attitude towards events, phenomena, which are under discussion.

Thirdly, in some understanding may be a peculiar play for accurate, even ironic description of events and impressions.

Thus, slang provides intimacy. It often executes an important social function, which consists in exclusion or inclusion of a person in close surroundings, the use of the language which functions in a certain group of people and professionals. Slang is a lexical innovation in a certain cultural context. Certain groups of people use slang because « they are short of political power». This is simply a safe and effective way of protest against something established, language rules inclusive.

It should be mentioned, that in youth slang the same regularities occur as in a normative language, in particular, lexemes enter synonymical, antonymical and omonymical relations. Thus, a literary word *boy* has the following correspondencies: *pokemon*, *cadre*, *nail*, *a small panel*, *patsyk* (from *a small boy*); *shlyotsyk*, *khilyak* (physically weak), *macho* (sexual), *laryk* (an excellent student), *vasyok* (a stranger) and even *losharyk* (in spectacles).

Besides, if a boy has some marked positive or negative quality, he or she may be called *molotok* (good, clever); *balkon*, *tormoz* or *pluh* (a slowcoach); *duatel* (stupid); *Leopold* (well-wishing); *moo-mao* (a silent person).

As we see, in youth slang a language regularity of economy of lexical means works well: one word comprises the contents of the whole sentence, characterizing a person. Analyzing the function of slang L. Stavytska stressed, that they «structurize» appropriate language word models and

apply visual mechanisms of this world perception by a certain community²⁴

As the youth life is traditionally connected with technology, the following observation is interesting: among verbs, which in slang are called relations among people there are a great number of «technical» in traditional use. E. g., *зарулити* – ‘to come somewhere’, *наїхати* – ‘to cry at anybody’, *грузитися* – ‘to be in bad mood’, *морозитися* – ‘to be indifferent’, *зависати* – ‘to be somewhere for a long time’. The last example is evidently connected with professional slang of specialists, dealing with computers. An interesting example is *шифруватися* – ‘to hide oneself’.

If in the previous case an interlocutor subconsciously «mechanizes his or her actions, then in the next group of words that call parts of a human body, we observe similar but somewhat other phenomenon. Youth deliberately gets these names coarse and decreased, taking them from the world of technology or animal life: a tall girl – *драбина, шпала*; a face – *табло, шайба, дуло, торець, пачка*; hands – *кешні, обрубки, граблі*; legs – *ласти, копита, порціні*; eyes – *фари*; stomach – *яма*; nose – *шнобель, рубильник, хобот*»²⁵.

This approach is partially manifested in other lexico-semantic groups of slangs. Feeling a need in language code, which was unintelligible for out outsiders, young people take notions from childhood impressions, from (animaled) cartoon films («Leopold» is a kind person, «Cheba» is shortened from «Чебурашка» – ‘a person with long ears’, *покемон* – ‘a young person’, *бурьонка* – ‘an excellent student’).

Specific enough is a group slangs having English origin. They may be subdivided into several subgroups. The first subgroup consists of the words that coincide both in pronunciation and meaning with English ones, graphically are transliterated with Ukrainian letters: *денс* – ‘a dance’, *смайл* – ‘a smile’, *френд* – ‘a friend’, *парті* – ‘an evening party’, *кеш* – money; *дарлінг* – ‘someone you love very much’.

Another group consists of English words, which in a Ukrainian youth slang have a somewhat other meaning than in English, e.g., *сеин* – a holiday, feast (in English sitting, session); *саунд* – loud music (in English a sound); *цент* – hryvnya (in English 1/100 of a dollar).

²⁴ Ставицька Л. Арго, жаргон, сленг. К.: Критика, 2005. С. 11 – 12.

²⁵ Маргос С. А. Молодіжний сленг: комунікативний аспект. *Науковий вісник Херсонського державного університету. Серія «Лінгвістика»: зб. наук. праць*. Вип. II. Херсон: Видавництво ХДУ, 2005. С. 201.

Finally, the third group consists of English words with slang affixes, inherent in Slavonic languages: *ніпли* – ‘people’, *гїорли* – ‘girls’, *суперовий* – ‘outstanding’, *бестовий* – ‘the best’, *аська* – ‘programme for intercourse through Internet’, *сидюк* – CD-Rom and even *моня* – ‘monitor’.

On English adjective *bad* give rise to the slang *набедити* – ‘to do something bad’ (it should be noted, that this neologism is sustained with the availability of the Russian *беда* and Ukrainian *біда*²⁶

In current spheres of communication there is a tendency to economy language means. This is facilitated by the abbreviation of the word base.

Abbreviation has three variants: apocope (cutting off the final part of a base), syncope (cutting off the middle of the word) and apheresis (dropping off the initial part of a word).

Observations demonstrate that apocope is the most widespread phenomenon. The object of this type of cutting off are words of both literary language and slang words. Among literary words nouns and adjectives are most frequently abbreviated: *дек* – ‘dean’, *рек* – ‘rector’, *нар* – ‘drug addict user’, *кенгуру* – ‘rectangular bag with a big cover’, *дич* – ‘a girl (woman) for affording sexual needs’ (from *дичина*), *унікал* – ‘an original, strange person (unique)’, *комп* – ‘a person with a high level of intellect’ (competent), *мізер* – ‘little’ (scanty).

Syncope as a variety of abbreviation in youth slang occurs less frequently than apocope. Cutting off the middle of the derivative word is a rare way of wordformation in an encoded literary language. In our card index we have not found lexemes, which would not be fixed in slang dictionaries. We may give a unique example of combination of a syncope with a suffixal way of wordformation *мафонтольчик* (in dictionaries *тарфон*): *магнітофон* – *мафон* + an artificial suffix *-тольчик*.

Thus, the specificity of youth slang is in the fact that all the time it is replenished with new «fresh» words reflecting changes in our life. It is a peculiar «proving ground» for neologism probation.

The paradox here is that as soon as word-slang becomes generally known (as it has happened to the word *тусовка*, for instance), youth soon loses interest to it and changes it with another one. So, youth slang executes the function of a peculiar filter for neologisms.

²⁶ Пономарів О. Д. Стилістика сучасної української мови. Тернопіль: Навчальна книга, 2000. С. 194 – 195.

2.3. The Short Vocabulary of Students' Slang

1. *Абітура* (Abitura) – university entrants, entering persons. Compare [СЖЛ]: feminine gender, collective; student.
2. *Академік* (Academic) – a student, having academic indebtedness. Compare [СЖЛ]: masculine gender; the same as Authority.
3. *Академка* (Academka) – an academic leave. Compare [СЖЛ]: does not fix a meaning.
4. *Акваріум* (Aquarium) – a reading hall. Compare [СЖЛ]: 1. a cell of preliminary confinement, which is peeped out from outside; 2. Youth. A police car with a box; 3. Army. An orderly-room in the army unit with a big glass.
5. *Аскет* (Ascet) – a person, who constantly works and does not amuse him or herself. Compare [СЖЛ]: does not fix the meaning.
6. *Бабло* (Bablo) – money. Compare [СЖЛ]: neuter gender, money.
7. *Базарити* (Bazaryty) – to speak about something or somebody. Compare [СЖЛ]: Youth. To speak about something or somebody. 2. *Criminal* to cry, to shout, to quarrel.
8. *Безбашений* (Bezbashenyi) – uncontrollable, unforeseen. Compare [СЖЛ]: does not fix any meaning.
9. *Блін* (Blin) – a word that substitutes indecent bad language at the expression of vexation, disappointment. Compare [СЖЛ]: a word that substitutes indecent bad language at the expression of vexation, exasperation, surprise, etc.
10. *Бойове хрещення* (Boyove khreshchennya) – winter session of the 1-st year of studies. Compare [СЖЛ]: does not fix the meaning.
11. *Бомба* (Bomba) – a special kind of a crib. Compare [СЖЛ]: students' and school term. A crib on a big list of paper with a full answer on a question.
12. *Ботан* (Botan) – a learner by heart. Compare [СЖЛ]: youth term. A clever person.
13. *Випендрюватися* (Vypendryuvatysya) – to behave in a strange way with the aim of attracting attention to oneself. Compare [СЖЛ]: To bring somebody to the state of shock, drugs and strong emotion.
14. *Вікно* (Vikno) – a pair for which no classes are planned. Compare [СЖЛ]: Student, school lecture's term. A long interval in classes, when a certain lecture or lesson is either abolished or not envisaged by the timetable.
15. *Воєнка* (Voyenka) – military training. Compare [СЖЛ]: does not fix any meaning.

16. *Всеношна* (Vsenoshna) – a night before an examination, when a student does not sleep and tries to fill in gaps in his or her knowledge, to make up for lost time. Compare [СЖЛ]: does not fix any meaning.

17. *Галіміий* (Halimiyi) – bad, of low quality, with bad character, etc. Compare [СЖЛ]: 1. Criminal. Full, absolute; which is manifested in a higher degree. 2. Youth. Contemptuously stupid.

18. *Генделік* (Hendelyk) – a dining hall. Compare [СЖЛ]: A small cafe, where alcohol drinks and snacks are sold.

19. *Глючити* (Hluchyty) – to have some problems; to work with failures; not to believe in one's eyes. Compare [СЖЛ]: About light hallucinations under the influence of drugs, disease or tiredness.

20. *Гоцанка* (Hotsanka) – discotheque, dances. Compare [СЖЛ]: does not fix the meaning.

21. *Екватор* (Equator) – session in the third year. Compare [СЖЛ]: the middle of University study.

22. *Жива шпора* (Zhyva shpora) – a student, who helps his or her friend to pass an exam. Compare [СЖЛ]: does not fix the meaning.

CONCLUSIONS

The paper deals with the study of such a language phenomenon as slang. The lexical stock of the contemporary Ukrainian language comprises a great number of slang creations that correspond to certain social and professional groups of people. Slang is a rather widespread phenomenon, it is a means of intercourse in the most versatile layers of population.

The studies of the non-normative lexis, in particular, slangisms have been conducted by home linguists for a long time. However, so far there is no clear-cut thought as regards the notion and classification of slang. In the course of the investigation the position and basic peculiarities of use slang of contemporary Ukrainian have been revealed.

Having analyzes theoretical and practical material a conclusion is drawn that slang is a vivid and expressive layer of non-literary lexis, which is opposite to standard language.

Youth slang is a discrete layer of a national language, which reflects to a certain degree the level of culture, education and development of society.

Youth rather often uses slang expressions to look up-to-date. Firstly, in communication students use slang not only for rendering information, but also for the expression of one's own world outlook, ideals, for accentuating personal wishes and fact they keep step with time.

Secondly, slang is one of the ways of entering a community, a means to be adequately perceived in that group of people, with which one communicates. Young people use slang in certain surroundings. The

greatest number of slang phrases may be heard while holding a conversation among the members of some group of friends, fellow-students, close acquaintances as these phrases emotionally draw them together and directly, accessibly and briefly express treatment of the events and phenomena under discussion.

Thirdly, slang in a certain understanding may be a peculiar play for an accurate and even an ironical description of events and impressions.

Thus, slang provides drawing together. It often executes an important social function, which consists in exclusion and inclusion of a person into close surroundings, the use of that language, which functions in a certain group of people of the same profession.

SUMMARY

The article focuses on the study of slang in students' speech. In the course of slang the investigation the position and basic peculiarities of students' slang in contemporary Ukrainian have been revealed and described.

Having analyzed the collected material, the author concludes, that slang is a vivid and expressive layer of a nonliterary lexis, which is opposite to the standard language. Students' slang is a discrete layer of a national language, which h reflects the level of culture, education and development of society. Firstly, at holding conversation students use slang not only for rendering information, but also for the expression of one's own world outlook, ideas, for accentuating one's own personality and the fact that they keep step with time. Secondly, slang is one of the ways of joining a group of young people and a means to be adequately perceived by them. The author concludes that students prefer using slang in their own surroundings. The investigation has demonstrated that the majority of slang phrases may be heard during communication within a certain group of friends, fellow-students, close acquaintances as these phrases emotionally draw them together, accessibly and briefly express treatment of the events and phenomena under discussion. Thirdly, slang in a certain understanding may be a peculiar play for an accurate and even ironical description of the events and impressions.

Thus, slang provides closeness in communication. It often executes an important social function, which consists in exclusion or inclusion of a person into close surroundings, the use of the speech, inherent in a certain group of people, representing any profession.

REFERENCES

1. Бартоліні М. О. Горбач. Українське арго. Львів: Інститут ім. І. Крип'якевича НАН України, 2006. 636 с.
2. Береговская Э.М. Молодежный сленг: Формирование и функционирование / Э.М. Береговская. *Вопросы языкознания*. 1996. № 3. С. 32 – 41.
3. Боржковский В. Лирники. *Киевская старина*. 1889. Т. XI. С. 653 – 708.
4. Борисенко Н. Д. Гендерний аналіз у лінгвістиці. Житомир: Поліграфічний центр ЖДПУ, 2000. 260 с.
5. Гнатюк В. Лірники. Лірницькі пісні, молитви, слова, звістки і т. п. про лірників повіту Бучацького. *Етнографічний збірник*. 1896. Вип. 2. С. 1 – 76.
6. Горбач О. Арго українських школярів та студентів // НЗУВУ. Мюнхен, 1966. С. 3 – 55.
7. Горбач О. Лексика наших картярів і шахістів. *Термінографічна серія «Словосвіт»: Бібліографія вчених-термінологів України*. 2004. №7. С. 25 – 58.
8. Горбач О. Арго в Україні. Львів: Інститут мовознавства ім. І.Крип'якевича НАН України, 2006. 688 с. (Серія “Діалектологічна скриня”).
9. Гриценко Т. Б. Культура мовлення як компонент комунікації студентів. *Науковий вісник Національного аграрного університету*. НАУ. К., 2003. Вип. 65. С. 127 – 134.
10. Дзедзелівський Й. Арго волинських лірників. *Українське і слов'янське мовознавство: зб. праць*. Українознавча бібліотека НТШ. Львів, 1996. Ч. 6. С. 310 – 349.
11. Карпець Л.А. Український спортивний жаргон: структурно-семантичний аспект: автореф. дис. на здобуття наук. ступеня канд. філол. наук.: спец. 10.02.01 – українська мова. Харків: Нац. ун-т ім. М. Каразіна, 2001. 17 с.
12. Кондратюк Т. Словник сучасного українського сленгу. Харків, 2005. 352 с.
13. Мартинюк А. П. Регулятивна функція гендерно-маркованих одиниць мови: автореф. дис. доктора філол. наук: 10.02.04. Київ, 2006. 40 с.
14. Мартос С. А. Молодіжний сленг: комунікативний аспект. *Науковий вісник Херсонського державного університету. Серія «Лінгвістика»: зб. наук. праць*. Вип. II. Херсон: Видавництво ХДУ, 2005. С.199 – 202.

15. Мартос С. А. Структура молодіжного сленгу під кутом зору мови міста. *Науковий вісник Херсонського державного університету. Серія «Лінгвістика»: зб. наук. праць*. Вип. III. Херсон: Видавництво ХДУ, 2006. С.170 – 174.

16. Молчанова О. Роль та місце аргю у сучасній французькій мові [Електронний ресурс]. *Науковий вісник України*. Режим доступу: <http://visnyk.com.ua/stattya/1593-rol-ta-mistse-argo-u-suchasnijfrantsuzskij-movi.html>.

17. Обухова В. Специфіка молодіжного жаргону: комунікативний аспект. *Гуманітарні науки: Науково-практичний журнал*. 2007. № 1. С. 141 – 144.

18. Пономарів О. Д. Стилїстика сучасної української мови. Тернопіль: Навчальна книга, 2000. 248 с.

19. Ставицька Л. Про взаємодію жаргону і сленгу. *Українська мова та література*. 2000. № 15. С. 19 – 21.

20. Ставицька Л. Проблеми вивчення жаргонної лексики: соціолінгвістичний аспект. *Українська мова*. 2001. № 1. С. 55 – 68.

21. СЖЛ – Ставицька Л. Короткий словник жаргонної лексики української мови. К.: Критика, 2003. 333 с.

22. Ставицька Л. Аргю, жаргон, сленг. К.: Критика, 2005. 464 с.

23. Тараненко О. Колоквіалізація, субстантивізація та вульгаризація як характерні явища стилїстики сучасної української мови (з кінця 1980-х рр.). *Мовознавство*. 2002. № 4 – 5. С. 34 – 39.

24. Тулузакова О. Актуалізація жаргонної лексики західноукраїнського мовно-літературного варіанта. *Наукові праці. Філологія*. 2010. С. 97 – 101.

25. Хомяков В. А. Введение в изучение слэнга – основного компонента английского просторечия. М.: Либроком, 2009. 106 с.

26. Явір В. Жаргонізований дискурс: духовний занепад чи норма? *Література. Фольклор. Проблеми поетики: зб. наук. праць*. Вип. 1. К.: Акцент, 2005. С. 62 – 68.

Information about the author:

Venzhynovych N. F.,

Doctor of Philological Sciences,

Professor at the Ukrainian Language Department,

Uzhhorod National University

14, Universytetska str., Uzhhorod , 88017, Ukraine

KEY WORDS OF THE UKRAINIAN POLITICAL DISCOURSE: LINGUOCULTUROLOGICAL ASPECT

Yaremko Ya. P., Matskiv P. V.

INTRODUCTION

National features of conceptosphere is considered by means history of words called key words. “When a learner masters a language and particularly meaning of the words they accept the world conceptualization typical of certain culture. Thus, the words that contain linguospecific concepts both “reflect” and “establish” the natives’ way of thinking¹. The headline of monography by A. Vezhbytska “Culture Comprehension through the Key Words” renders the cumulative potency of these words². According to the researcher, “the culture analysis cannot ignore the importance of the semantic consideration of culture. The relevance of semantics is never restricted by the lexical semantics but it is unlikely to reveal with the same intensity in any other sphere³”.

State as one of the key words in a political culture. The internal (implicit) structure of the word *state* defined as “the territory characterized as integrity from the point of view of history, people and political order⁴” etymologically related to Proto-Slavic **drhati* “to hold; to own”⁵. The idea of *state* in this meaning is widened by the synonyms *krayina* (country), *zemlia* (land), *tsarstvo* (kingdom), *papstvo* (popedom), *krai* (land), *storona* (land). Syntagmatically the last two components can combine with the words *nash* (our), *ridnyi* (native). In this case it is necessary to find out when these associative attributes could have combined with the word *state*. The relation *nasha derzhava* (our state), *ridna derzhava* (native state)

¹ Шмелев А. Ф. Могут ли слова языка быть ключем к пониманию культуры. *Вежбицкая Анна. Понимание культур через посредство ключевых слов* / пер. с англ. А. Ф. Шмелева. Москва : Языки славянской культуры, 2001. С. 7–11.

² Вежбицкая А. Понимание культур через посредство ключевых слов / пер. с англ. А. Д. Шмелева. Москва : Языки славянской культуры, 2001. 288 с.

³ Вежбицкая А. Понимание культур через посредство ключевых слов / пер. с англ. А. Д. Шмелева. Москва : Языки славянской культуры, 2001. 288 с.

⁴ Словник синонімів української мови : у 2 т. / А. А. Бурячок, Г. М. Гнатюк, С. І. Головащук та ін. Київ : Наукова думка, 1999. Т. 1. 1020 с.; 2000. Т. 2. 954 с.

⁵ Етимологічний словник української мови : в 7 т. / гол. ред. О. С. Мельничук. Київ : Наукова думка, 1982. Т. 1. 631 с.; 1985. Т. 2. 570 с.; 1989. Т. 3. 549 с.; 2001. Т. 4. 653 с.; 2006. Т. 5. 703 с.

inevitably have an impact on the internal image of “we”, the national character, political and communicative behavior. Thus, the context of the concept *state* should be considered regarding the history of the word *derzhava* (state) which appears to some extent the demonstrative language reflection of the historical development of the Ukrainian state formation.

State originated from Old Rus period. This is evidenced by “Materials for the Dictionary of the Old Russian Language”. By I. I. Sreznevsky that may be considered as “certain contribution to the investigation of the history of the Ukrainian lexicology”. The semantic structure of the word consists of the following lexico-semantic variants: 1) “support, basis”; 2) “power, strength”; 3) “government, rule”; 4) “possession, state”; 5) “subservient, people”⁶. Although “our Kyiv Medieval state, “this empire that did not succeed” according to Ye. Malaniuk never existed long”⁷ it served the basis for the Ukrainian statehood.

When the South-West Rus territory belonged to the Grand Duchy of Lithuania (this period was hardly ever the point of studies), the old Kyeuan state practice was of growing relevance: “the Lithuanian political system was built according to the system of Kyeu Rus, old Ukrainian law system became the state system of the Grand Duchy, even customs and traditions were taken from Ukraine”⁸. Taking into account the politological statement that “state is a fundamental, basic, organizing structure in the political and social system”⁹. Let us consider the relation between the concept *state* and another key concept *pravo* (right, law).

Language traditions of the formal style of Old Kyeuan language were preserved in the official documents of the Lithuanian Duche: the language gained the official status. Subsequently, the word *law* obtained the following meanings: 1) (the right, freedom, ability to act, to perform, to control something ensured by the state) law; 2) law order; legal proof; 3) justice; 4) (state law authorities) court; verdict¹⁰ [sl XIV]. Dictionary of the Old Rus Language by Sreznevsky defines the word *law* as: 1) freedom of act; power; 2) laws; [srezn], in Old Ukrainian the semantic meaning of

⁶ Срезневский И. И. Материалы для словаря древнерусского языка. СПб., 1893–1912. Т. 1–3.

⁷ Маланиук Є. Нариси з історії нашої культури. Київ : Обереги, 1992. 80 с.

⁸ Крип’якевич І. Історія українського війська. Львів : Видання Івана Титора, 1936. 288 с.

⁹ Політологія : підручник / І. С. Дзюбка, К. М. Левківський, В. П. Андрущенко та ін. / за заг. ред. І. С. Дзюбка, Н. М. Левківського. 2-ге вид. випр. і допов. Київ : Вища школа, 2001. 415 с.

¹⁰ Словник староукраїнської мови XIV – XV ст. Київ : Наукова думка, 1977. Т. 1. 630 с.; 1978. Т. 2. 591 с.

law and related *state* has considerably extended. The key word *status* is proved by the number of set expressions with the component *pravo* (law right): *ymaty pravo* (to have a right), *lyshyty na pravo* (to preserve the right of somebody); *prava zhadaty* (to stand up for the right); *bez prava* (illegally); *ys pravom* (legally); *pravom yskaty* (to prosecute); *vydaty s prava* (to hand in by law); *v pravo vstupyty* (to initiate criminal proceedings), *pravo daty* (to bring to justice) *pravo mayet byty* (somebody must be tried), *k pravu pryvodyty* (to initiate criminal proceedings) *pravom yty* (to initiate criminal proceedings), *staty na pravo* (to appear before the court), *vydaty vo pravo* (to bring somebody to justice), *zazvaty na pravo* (to be subpoenaed) *stoyaty na pravo* (to litigate), *daty svoye pravo* (to assure)¹¹. The semantic peculiarities of the notions related to law and order in the medieval Ukraine are illustrated by generic hierarchy of terms-politonyms with the basic component *law* and specific attributes: *pravo pospolytoye* “public law”, *pravo tsiesarskoye* “Roman law”, *voloskoye pravo* “parish law”, *ziemskoye pravo* “zemsk law”, *khrystyiyanskoye pravo* “Christian law”, *polskoye pravo* “Polish feudal law”, *ruskoye pravo* (Russian law), *holopskoye pravo* “feudal law¹²”. Axiological units (axiologemes – Gr *axios* “the one being valuable”; *logos* “science, theory”) denoting values play the important role in organization of political communication. In Ukraine in XIV – XV c the notion *law* settled in the people’s consciousness and became axiologeme.

Nowadays modern political discourse often refers to those values which should be followed by politician in the state development processes. Thus, another medieval axiologeme appears – *knight’s code*. The reason is that due to the military conditions of social life in Ukraine in XIV – XV c the knight’s code acquired considerable importance. It supported the functioning of military-hierarchal system of Rus and Lithuanian Duchy and established the ideals of bravery and dignity. Despite the obvious differentiation among the representatives – princes, lords, and ordinary boyars, among the nobility being “higher” and “lower” – these were mostly warriors who created the only people called “*narod-shliakhta*” (noble people). The only way to become a member of the lower layer was to pay the “blood tax” states the author of the monograph “Ukrainian Nobility of

¹¹ Словник староукраїнської мови XIV – XV ст. Київ : Наукова думка, 1977. Т. 1. 630 с.; 1978. Т. 2. 591 с.

¹² Словник староукраїнської мови XIV – XV ст. Київ : Наукова думка, 1977. Т. 1. 630 с.; 1978. Т. 2. 591 с.

the end of XIV to the mid XVII c, Natalia Yakovenko¹³. The lifestyle of the “nobleborn” as well as their outlook promoted the establishment of personality cult as a phenomenon of the western world.

The notion *noble dignity* became dominant in the system of worldview values in the Middle Ages. The first Lithuanian statute considering the part about nobleman’s ethics states: “a feudal landowner who unseasonably leaves the battle loses his estate, the one who never possesses land “loses their dignity while they fled the battle¹⁴”. The social status obliged to certain moral norms tabooing not only dishonorable actions but also some occupations for example trade. The famous researcher of the medieval times, Ya. Hurevych admitted that “dignity, military bravery and generosity were the essential features of a nobleman being worthy of their great ancestors not because the representatives of lower layers did not have them. The reason was that those features never were the inborn ones¹⁵”.

In those times called Dark Ages a nobleman oath was not only axiological category but also served as legal evidence in a court. Thus one of the meanings of the lexeme word is “obligation, oath¹⁶”. The inherited synonymic expressions *slovo chesti* (a word of dignity), *slovo honoru* (a word of honor) (borrowed from Polish honor, originated from Lat. honor “honor¹⁷” “the word formula to assure honesty and genuineness” prove the importance of a word, its influence on the gradation of the social values. Let us refer to the set expressions in Old Ukraine: *подъ честію; подъ честію и в□рою; ну честі и в□пу*, (oath formula) “honestly”. Modern national language picture of the world is likely to owe the whole layer of phrazemes with the component *chest*: *vystupaty* (postoyaty, borotysia) *za chest* “to protect one’s dignity”, *z chestiю* (vykonaty, vytrymaty) “to perform successfully”, *robyty* (zrobyty) *chest* (to show respect for something or somebody), *chesti ne maty* “to be ashamed”; *chest chestiю* “honestly”, *klasty* (poklasty) *na sobi chest* “not want to be humiliated”;

¹³ Яковенко Н. Українська шляхта з кінця XIV до середини XVII ст. (Волинь і Центральна Україна). Київ, 1993. 416 с.

¹⁴ Яковенко Н. Українська шляхта з кінця XIV до середини XVII ст. (Волинь і Центральна Україна). Київ, 1993. 416 с.

¹⁵ Гуревич А. Я. Проблемы генезиса феодализма в Западной Европе. Москва : Высшая школа, 1970. 224 с.

¹⁶ Словник староукраїнської мови XIV – XV ст. Київ : Наукова думка, 1977. Т. 1. 630 с.; 1978. Т. 2. 591 с.

¹⁷ Етимологічний словник української мови : в 7 т. / гол. ред. О. С. Мельничук. Київ : Наукова думка, 1982. Т. 1. 631 с.; 1985. Т. 2. 570 с.; 1989. Т. 3. 549 с.; 2001. Т. 4. 653 с.; 2006. Т. 5. 703 с.

kliastysia svoyeyu chesti “swear by your honor” ; *pole chesti* “battleground”¹⁸.

Whereas the characteristic feature of phraseological units is the image reasonability related to the people’s outlook so these secondary signs of nomination imply the peculiarities of its mentality, national and culture experience, and traditions. Precisely the process of formation new frasemes relates to the Ukrainian world and state creation. The leading role belongs to the elite that tended to harmonize the knight’s code, that is: to justify the words by real actions or activity. The genetic succession of the Old Rus *state* was being established thanks to the boyar-prince elite (first of all to Ostrozki Princes – “uncrowned princes of Rus”. The knight’s ideals of duty, bravery and dignity developed in the elite environment establishing the primitive psychological features of the national character¹⁹.

On this stage the Ukrainian character revealed the specific features of the personality that according to the prince Konstantin Vyshnevetsky, the younger brother of Zaporizhian Sich foudator Dmytro Vyshnevetsky (Baida), at the Lublin Sejm declared: “We are highly honorable people, we will never yield to any people in the world”.

Analyzing the concept *state* in cognitive and communicative-pragmatic aspects it is necessary to take into account the knowledge of the communicators about the world (academic knowledge), the social and cultural environment where the communication takes place, the historical context. In linguistic pragmatics this knowledge is qualified as background. It produces the notional words which develop new meanings in the process of communication. The semantic transformations are regular and permanent. They support immanent language ability to function as a means of cognition.

If to consider the lexicographic work according to the characteristic of V. Rusanivsky as “dictionary of the collective memory”²⁰, than referring to “Dictionary of XVI – first half of XVII c” the semantic structure of the word *state* is expanding by means of attaching the political, statecentric meanings: except the inherited sememes from XIV – XV c “power, rule” “(*independent state with its government*) state, there were also the new ones: “(country, land) state”; “statehood”; “the place, territory where a person feels being a lord, owner of the land”; “the right to dispose of

¹⁸ Словник української мови: В 11-ти томах. Київ : Наукова думка, 1970–1980.

¹⁹ Яковенко Н. Українська шляхта з кінця XIV до середини XVII ст. (Волинь і Центральна Україна). Київ, 1993. 416 с.

²⁰ Русанівський В. М. Структура лексичної і граматичної семантики. Київ : Наукова думка, 1988. 238 с.

something or somebody) “strength, power”; “support”; (*golden sphere with the cross on it to show the power*) “state”²¹.

Semantic evolution of the word *state* connected with the emergence and establishment of Cossacks being nation and state creation factor. To realize the nature of the Cossack state it is necessary to consider “historically” the geocultural conditions of its establishing that is to become aware of the relations between political history and culture durability, between spirituality and “human existence on the territory”²². The second aspect according to Ye. Malaniuk, is far more closely and harmoniously connected to culture than politics. Geography, climate, religion and life close to borderline where the constant struggle with Tatars took place, when “sometimes peace sometimes war” with the enemies, and you never leave the saber had effected the way of thinking, behavior, lifestyle, had formed the brave, assertive, freedom loving characters that supported the emergence of the new social stratum called Cossacks. However it was a long way to go through anarchy, assault, otamanstvo for “Cossacks to obtain that meaning of honorable leaders revealed only in XVII c”²³. Thus, the Cossack lifestyle, Cossack rights and outlook acquired the new meaning as well. The word related to the creator of the Cossack state, Cossack gained the notional synergetics.

This word has distinct historical and cultural biography. Cossack (Turk. Kazak – “free, independent person”) first mentioned in the historical documents of XV c to denote the free settlers going hunting and other doing other crafts in hardly inhabited areas of the South Kyiv and East Podillia²⁴. Together with the evolution of the Cossack movement the word also acquired new context. Thus in the first half of XVI the word gained the military meaning “a representative of Zaporizhian army” as a representative of the Cossack Ukraine and later – “the participant of the national-liberation movement against foreign conquerors”²⁵.

Since Cossacks became defenders of the people, the creators of a nation and Ukrainian state, the word *Cossack* deepened its linguistic context and acquired ethno-cultural one with the distinct symbolic meaning. The background information (national and cultural context) in

²¹ Словник староукраїнської мови XIV – XV ст. Київ : Наукова думка, 1977. Т. 1. 630 с.; 1978. Т. 2. 591 с.

²² Маланюк Є. Нариси з історії нашої культури. Київ : Обереги, 1992. 80 с.

²³ Маланюк Є. Нариси з історії нашої культури. Київ : Обереги, 1992. 80 с.

²⁴ Історія української мови. Лексика і фразеологія / відп. ред. В. М. Русанівський. Київ : Наукова думка, 1983. 743 с.

²⁵ Словник староукраїнської мови XIV – XV ст. Київ : Наукова думка, 1977. Т. 1. 630 с.; 1978. Т. 2. 591 с.

words-symbols usually prevails over the denotative one (objective). It results in the difficulty to comprehend the meaning of a symbol in intercultural communication. Intercultural asymmetry can cause cognitive dissonance between the participants of communication and their discomfort and psychological tension can lead to a communicative crash – the so called communicative deviations.

In the Ukrainian language the word-symbol *Cossack*, according to the famous investigator of Ukrainian symbols V. Kononenko, defined at last as love of freedom, firmness, bravery, soul dignity, sincerity. Although the life conditions changed, the notion *Cossack* remains in people's consciousness as the shade of the heroic past²⁶. It is reasonable to state the necessity to preserve live cognitive image that according to our concept certification forms the basis for this psychomental configuration. This image emerged due to the metaphoric reflection that determines the complicated psychological processes taking place on the pre-language level and related to the so called archetypal semantics. Cognitive image aims at positive perception of *Cossack*. In modern communicative-pragmatic sphere the esteem associations are permanently stable and deep for both the addressee and sender. It can be illustrated by the following consituation: “Even though we live in Kyiv not in Cossack environment we take it positive when a woman is told that she gave birth to a *Cossack*. However it is clear that the birth of a baby boy is meant. The word Cossack delights and never bewilders Ukrainians. That never happens in case we are told of giving birth to a plumber or Pioneer. So don't you think that myths sometimes help us to survive and not to get insane in the cruel world?²⁷” The above mentioned consituation contains the interaction of communicators' presuppositions having common knowledge, information particularly on myths about *Cossack state* and the subject of this state – *Cossacks*. If to consider myth as a symbolic reveal of certain events, old historical notions, initial world perception²⁸, then according to Mukhailyna Kotsiubynska “the spirit and image of Cossacks always lives in the consciousness of a modern Ukrainians. This is one of the distinguishing features of their mentality²⁹”.

While the modern political discourse often refers to “Euro benchmarks” as: “European values”, “Euroinegration”, “European vector of Ukraine” it is necessary to mention the efforts of Cossacks intellectuals

²⁶Кононенко В. Символи української мови. Івано-Франківськ : Плай, 1996. 272 с.

²⁷Грабовська І. Жіночі історії від Людмили Таран. *Сучасність*. 2007. № 8. С. 145–148.

²⁸Кононенко В. Символи української мови. Івано-Франківськ : Плай, 1996. 272 с.

²⁹Коцюбинська М. Мої обрії : у 2-х т. Київ : Дух і літера, 2004. 386 с.

(P. Mohyla, L. Zyzaniya, M. Smotrytsky, S. Kosov, P. Berynda, K. Sakovych, K. Sravrovetsky and others. Thanks to their activity the west European educational programs on the basis of Latin knowledge were implemented, the concept of synthesis of west European culture and culture formed on the ethnic basis was worked out. In the context of this synthesis appeared the Ukrainian or “Cossack” baroque (late XVII – early XVIII c that left its track in various areas of the national and cultural artistic activity: literature, architecture, painting, and carving. It means that the Ukrainian baroque culture distinctly revealed in state building times of Mazepa, became the integral part of the Ukrainian spiritual development, its deep connection with the European cultural space. It modernized the cognitive picture of the world of conscious layer of the Ukrainian society having enriched Ukrainian political thinking with the nation forming concepts. It was definitely reflected in Ukrainian national outlook. The researchers of the Ukrainian culture maintain that the phenomenon of baroque consciousness appeared at that time. Its analysis “gives the opportunity to trace the connection of the Ukrainian baroque with the Ukrainian mentality³⁰”. Subsequently the leading role in Ivan Mazepa’s state project was given to the creation of new military and cultural imperatives – “at arte et marte” (“by art and war”). These priorities he implemented in his poetry: “Nehai vichna bude slava, zhe prez shabliu mayem prava” (may the glory stay eternal; we protect it with the saber). The law system established by the political culture of Old Kyevan state was legitimate on the territory of Zaporizhian Sich and since XVI – XVII on the rest of Ukraine. “Cossack law” – set of norms. It reflects the value system typical of that society. If to reflect on the statement of axiologists and psychologists that values exist on the subconscious level and belong to inherited archetypes, “automatic” knowledge, it is reasonable to admit the word-axiologeme “law” to denote one of the fundamental concepts of the Ukrainian political picture of the world of those days.

This statement does not contradict the idea of modern cognitologists that the cognition of the conceptual meaning of value character is supported by the analysis of not only linguistic reveal of a concept synchronically but also by the consideration of its development related to the old picture of the world³¹. The cultural basis ensuring the emergence of new concepts in this case is vital. The formation dynamics of the concept

³⁰ Кримський С. Під сигнатурою Софії. Київ : Видавничий дім «Києво-Могилянська академія», 2008. 367 с.

³¹ Скаб М. Закономірності концептуалізації та мовної категоризації сакрального сфери. Чернівці : Рута, 2008. 560 с.

state its context during the period of establishing the Ukrainian baroque implied the existence of national and cultural Renaissance spirit in the Ukrainian culture. Mazepian Ukraine having renewed after Ruina was being transformed into modern European state with typical priorities like programmed by “the republic project” Kyiv-Mohyla academy, erecting and reconstruction of some monumental buildings, church building and what was of special importance – “Pacta et Constitutiones” known as Constitution of Pylyp Orlyk. Modern politologists agree that the constitution contains “innovative democratic fundamentals of state and social life³²”. Thus, the word denoting the concept *state* on the same level dialectically related to the word constitution defined as “the main law of a state regulating state and social order, electoral system, principles of arrangement and function of state authorities as well as citizen’s duties³³”. The branched same characteristics of the denotative meaning of the word *constitution* genetically refer to its own definition in “Dictionary of XVI – first half XVII c”: *constitution* 1) legislation that regulates law on a certain territory), law, decree; 2) government resolution; decision³⁴.

However, the accurate dictionary definition is not able to render the deep sense that the denotative unit acquired in the process of reality conceptualization. The concept is meant to be rooted not only into cognitive-interpretational dimension in a certain communicative situation but also into the structure implying the relation between history and national culture and language, that is into consciousness dimension. Consciousness provides the cognitive matrix to percept the world and self being in this world. Claude Levi-Strause mentioned “We are unaware of the fact that language and culture appear to be two parallel types of activity related to the deeper layer. [...] This is a human spirit. Politologists use the cognitive category *spirit* to figure out the significance of Pylyp Orlyk’s Constitution in the history of the Ukrainian (and not only) state building: “The constitution filled with liberal and democratic spirit became one of the most interesting creations of the European political thought of the time³⁵”. While a concept is a mental unit, element of consciousness, the

³² Політологія : підручник / І. С. Дзюбка, К. М. Левківський, В. П. Андрущенко та ін. / за заг. ред. І. С. Дзюбка, Н. М. Левківського. 2-ге вид. випр. і допов. Київ : Вища школа, 2001. 415 с.

³³ Словник української мови: В 11-ти томах. Київ : Наукова думка, 1970–1980.

³⁴ Словник староукраїнської мови XIV – XV ст. Київ : Наукова думка, 1977. Т. 1. 630 с.; 1978. Т. 2. 591 с.

³⁵ Політологія : підручник / І. С. Дзюбка, К. М. Левківський, В. П. Андрущенко та ін. / за заг. ред. І. С. Дзюбка, Н. М. Левківського. 2-ге вид. випр. і допов. Київ : Вища школа, 2001. 415 с

reconstructed diachronically concept *state* assumes mature, Eurocentric character of the Ukrainian political thinking. The Cossack age contributed much to the establishment of modern political (law) thinking with its developed system of notions.

The distinguishing feature of *state* is its conceptualization by state creators' names. When these names imply high spiritual values they acquire the symbolic meaning. During the Soviet period the names were often deliberately ignored by the power or given negative characteristics. Such manipulative discourse aimed at depreciation of the native history and those who created it, changing or fixing the people's political beliefs according to ideological matrix to control their behavior (particularly the political one). It was a way of creation of the so called man being only a part of a big mechanism of the Soviet state.

Concept *history*. On the contrary, the concept *history* extends the context of the concept *state*. Without knowledge of history the concept is deprived of its basis, the connection to its source. O. Dovzhenko commented on the fact of history substitution carried out by the political propaganda: "Ukraine is the only country in the world where the history of this country was not taught and moreover was considered as something forbidden, alien and counterrevolutionary. There is no another country in the world like that". However the issue of adequate conceptual approach to interpret the history remains relevant even today. According to the researchers "over a decade the new history courses are being taught in education system but what impresses a lot is diversity of attitudes to the historical events and phenomena of the Ukrainian history³⁶".

Mazepa is in the center of the division into heroes and antiheroes. In communicative-pragmatic aspect the esteem depends on the estimator's perception. The historical truth tends to restore in the political discourse. It implies not the connotation shift of a name but the rehabilitation on the level it was fixed in national consciousness. People associate Mazepa with the proverb: "Vid Bohdana do Ivana ne bulo hetmana" (only Bohdan Khmelnytsky and Ivan Mazepa deserved to be called Hetmans. It is noticeable than in the proverb there are no surnames. Their decoding is carried out by means of common presuppositions of communicators. Mykola Gogol found Ivan Mzepa to be a state creator. This idea he disclosed in the article "Razmyshleniya Mazepy" (Mazepa's Reflection): "the freedom loving nation possessed its own *state* with democratic Cossack system and wanted to continue living in their independent *state*

³⁶ Яременко В. Свої діти розпинають... *День*. 13 червня 2009 р. С. 7.

“what a striking resemblance of the ideas between generations through centuries! Every soldier of UPA would definitely agree with the writer³⁷”.

The Ukrainian concept state could have been far more stable and Ukraine-centric if some historical events had never happened. These events were caused by the problem of national bifurcation highlighted in the literary discourse (“Taras Bulba” by Mykola Gogol, “Vershnyky” by Yu. Yanovsky, “Sad Getsymansky” by Yu. Bahriany. Cognitively the problem of national identity rooted in consciousness of Ukrainians. Ethologists maintain it to be of labial character. It was caused by objective factors: geographical and civilizational location of Ukraine on the bordering area influenced by both West and East and the subjective factors implying the lack of integrity during the fatal stages of history. Genuinely Ukrainian proverb says: “Moya khata skrayu” (my house is on the edge – I do not want to be involved). However this house is always burnt the first...

Thus one part of the nation was being annihilated while another was being bought. Subsequently it lost its integrity and the feeling of responsibility for the national future. So not the river Dnipro divides Ukraine but the lack of national integrity³⁸”.

In modern political reality the issue of Ukrainian identity remains urgent. Politologists, culturologists, historians, cognitologists, and state figures think that preserving of the national identity promotes the preserving of the *Ukrainian statehood*. “I strongly believe that the Ukrainian integrity can be achieved by means of national self-consciousness and identity. That is we need to realize who we are, what our civilizational values are, how different we are from the other countries and peoples”. It is of crucial importance to refer to historical knowledge. It will give the opportunity to realize the connection between generations. This historical tendency binds all the components of the concept *state*. Thus history turns out to be the most powerful source of the Ukrainian identity. [...] If we cannot accept our own history, we are doomed to study alien interpretations³⁹”.

The denotative meaning of the lexeme *state* in the Russian language is wider than in Ukrainian. The reason consists in the preserving social

³⁷Лосев І. Чому Гоголя треба перекладати українською? *День*. 13–14 січня 2012 р. С. 19.

³⁸Івшина Л. Слово до читачів // Сила м'якого знака, або Повернення Руської правди / за заг. ред. Лариси Івщиної. 1-е вид. Київ : ПрАТ Українська прес-група, 2011. 800 с.

³⁹Івшина Л. Слово до читачів // Сила м'якого знака, або Повернення Руської правди / за заг. ред. Лариси Івщиної. 1-е вид. Київ : ПрАТ Українська прес-група, 2011. 800 с.

relevant denotatum in the first case and its loss in another. Due to the interrupted state building tradition the semantic history of the word was interrupted as well. Fixed definition in “Dictionary of XVI – the first half of XVII c” of “state” denoting “statehood; “place, territory, land where somebody feels being a lord” gradually declined. The lexeme state is not fixed in “Dictionary of the Ukrainian Language” by P. Biletsky-Nosenko, who “presented the Ukrainian language in early XIX c⁴⁰”. “Dictionary of the Ukrainian Language” by Grinchenko it has peripheral position of the semantic structure as the equivalent of the Russian “gosudarstvo” [Gr]. The secondary definitions fixed in Cossack age disappeared completely. In Modern Dictionary of the Ukrainian Language the word state splits into homonyms: dyrzhebva with double stress (on the first and second syllables) inherits two former meanings: a) “estate, household”; 2) “toughness”; the lexeme state with stressed second syllable acquired due to the soviet political discourse the meaning of “power mechanism in society” with the semantic shade “country with this power mechanism⁴¹”. The stratum approach in definition of state is evidenced by V. Lenin’s quotations with the corresponding set of word combinations like diversion of society into rich and poor, proletarian state, proletariat dictatorship, diminished bourgeoisie, revolution achievements, socialist society⁴². Thus the inclusion of the word state in various notional rows resulted in the appearance of homonymy. The stress shift fixed the semantic split of the lexeme.

On the contrary in Modern Russian the meaning “independent state conducting its own politics” is fixed as the main and widely used in modern political discourse as well as its secondary meanings: “obsolete supreme power” and “historical golden sphere with the cross on top served as symbol of monarch power⁴³”. In Russian the synonym of the word state is gosudarstvo. Politology considers its interpretation being related to the Marx-Lenin conception about class society⁴⁴: “political arrangement of

⁴⁰ Німчук В. Перший великий словник української мови Павла Білецького-Носенка. *П. П. Білецький-Носенко. Словник української мови* / підготував до друку В. В. Німчук. Київ : Наукова думка, 1966. С. 5–37.

⁴¹ Словник української мови: В 11-ти томах. Київ : Наукова думка, 1970–1980.

⁴² Словник української мови: В 11-ти томах. Київ : Наукова думка, 1970–1980.

⁴³ Малый академический словарь / ред.: А. П. Евгеньева, М., 1957–1960 (АН СССР, Ин-т рус. яз. / под ред. А. П. Евгеньевой. 2-е изд., испр. и доп. Москва: Русский язык, 1981–1984.

⁴⁴ Політологія : підручник / І. С. Дзюбка, К. М. Левківський, В. П. Андрущенко та ін. / за заг. ред. І. С. Дзюбка, Н. М. Левківського. 2-ге вид. випр. і допов. Київ : Вища школа, 2001. 415 с.

society headed by government and its departments with the help of which the ruling class implements its power, provides order and suppresses class enemies and also the state with this mechanism⁴⁵”.

Modern language conceptualization of the political reality is getting rid of the dogmas of the past and aims at “civilized standards of constitutional and social state based on democratic ground⁴⁶”.

Word building relations of language units denoting the concept can explain more precisely the notional meaning of the concept state. In the Russian language *state*, *gosudarstvo* produce the derivatives *derzhavnyi*, *gosudarstvennyi*, *gisudarstvivat*⁴⁷ that relate to according V. Rusanivsky “the lexicon of optimism; the derivatives in the Ukrainian language relate to both “lexicon of optimism” (*derzhavny*, *derzhavnist*, *derzhavets*⁴⁸ [sum; *derzhavnyk* “gosudarstvennyi chelovek” fixed in the Dictionary by B. Grinchenko [gr] and “lexicon of pessimism” (*bezderzhavny* “stateless (about people, nation) *bezderzhavnist*). The last derivative is not fixed in DUL. It functions as a component of the figurative expression *nich bezderzhavnosty* (night without state) created by Ye. Malaniuk. “However the night without state came not once of a sudden. [...] “night” means that Ukraine ceased being political subject⁴⁹”.

Malaniuk interpretation gives a clue to the comprehension of cognitive metaphor. The most common theory in the cognitive linguistics is the activity theory represented by the linguists G. Lakoff and M. Johnson. According to the theory cognitive metaphor is the impose of a sign from one conceptual sphere of knowledge – the source-sphere (source-domain) or donor zone containing the information about an object or notion on the denotation of another sphere of knowledge – recipient sphere (target domain) or recipient zone. G. Lakoff and M. Johnson provided the following examples: “wasting time”, “attacking position”, “world is a theatre” related to the new abstract meanings. These metaphors are typical

⁴⁵ Малый академический словарь / ред.: А. П. Евгеньева, М., 1957–1960 (АН СССР, Ин-т рус. яз. / под ред. А. П. Евгеньевой. 2-е изд., испр. и доп. Москва: Русский язык, 1981–1984.

⁴⁶ Політологія : підручник / І. С. Дзюбка, К. М. Левківський, В. П. Андрущенко та ін. / за заг. ред. І. С. Дзюбка, Н. М. Левківського. 2-ге вид. випр. і допов. Київ : Вища школа, 2001. 415 с.

⁴⁷ Малый академический словарь / ред.: А. П. Евгеньева, М., 1957–1960 (АН СССР, Ин-т рус. яз. / под ред. А. П. Евгеньевой. 2-е изд., испр. и доп. Москва: Русский язык, 1981–1984.

⁴⁸ Словник української мови: в 11-ти томах. Київ : Наукова думка, 1970–1980.

⁴⁹ Маланюк С. Нариси з історії нашої культури. Київ : Обереги, 1992. 80 с.

of human every day thinking and communication, “these are metaphors according to which we live⁵⁰”.

The founder of the notion “cognitive metaphor”, the representative of the psychological approach of interaction theory M. Black stated that “the creation mechanism of a metaphor consists in implementation of the system of associative implications related to the secondary object having the main meaning to define the main object marked as metaphorical⁵¹. Live cognitive metaphor aims at actualization of image and associative perception of the expression because the absence of metaphorical denotations makes the thought not only boring but completely unable to render new notions. The main function of cognitive is to create new notions⁵²”.

Cognitive metaphor possesses powerful pragmatic potency if to consider pragmatics as speaker’s attitude towards signs they choose with the aim of establishing certain influence on addressee. In the communicative-pragmatic area the characteristic features of metaphors are revealed to disclose its antropometrism: imagery, the selection of features in the process of communicative interaction being relevant for the formation of gnosological image recognizable fragment of reality, orientation on sender’s factor, on his ability to define metaphor not only intellectually basing on the background knowledge but also axiologically by means of esteem notions “good”, “bad” determined by national and cultural associations⁵³.

The use of metaphors appears to be the productive means in the political discourse. Political metaphors specify the context of abstract language units like politics, justice, law, freedom, statehood draw attention to the essential. They form counterbalance to the words-simulacra that are attached with the conjuncture meaning by conjuncture politics. Lexicographic fixation of political metaphor preceded its productive use in the sphere of the political discourse. Thus context plays the important role in the process of metaphorization. What imaginary-associative perception does the concept state create in the Ukrainian communicative-pragmatic area? It may be rendered by the following metaphors:

⁵⁰ Lakoff G. and Johnson M. *Metaphors we live by*. Chicago, London : University of Chicago Press, 1980. 256 p.

⁵¹ Gibbs R. *The poetics of mind: Figurative thought, language and understanding*. Cambridge University Press, 1999. 527 p.

⁵² Теля В. И. *Метафоризация и её роль в создании языковой картины мира*. Москва : Наука, 1988. С. 173–178.

⁵³ Теля В. И. *Метафоризация и её роль в создании языковой картины мира*. Москва : Наука, 1988. С. 173–178.

State as *history of the world*:

“This is Kyiv Rus – the history of our land, our fundamental historical past. But we choose to ignore that...⁵⁴”

State as *a big family*:

“History of family, parents, grandparents, great-grandparents are constituents of great history of a state⁵⁵”

State as *a heavy burden*:

“The whole nation illness is inability to retain the state⁵⁶”

State as *a living human body*:

“The Ukrainian state in early XX c on the contrary of its neighbors failed but not irrevocably⁵⁷”

State as *genealogic tree*:

“Ask: who were your grandfather, great-grandfather? Some fragments will answer. To explain how these surnames were born and developed how they were established and how they grew up and reached the tops – nobody knows and never wished to know⁵⁸”

State as *superstructure*:

“These ordinary people serve the basis for the state. They inspire other people⁵⁹”

State as *a building process*:

“The unique state building experience of the independent state Ukraine gain by meant of getting over the deep economic crisis, social tension and political instability⁶⁰”

CONCLUSIONS

The provided examples show that the basis of cognitive metaphor contains modus of a fake that prevents the name meaning to perform its nominative function. Thus the living image in this nomination fades out while the meaning tends to generalization. Subsequently the faded cognitive metaphor transforms into the expression with the direct meaning. R. Gibbs reasonably distinguishes the following types of metaphors: imagery (original) spontaneously formed expressions with figurative

⁵⁴ Кравчук Л. «Нам бракує свого «Я». *День*. 13–14 січня 2012 р. С. 5.

⁵⁵ Кравчук Л. «Нам бракує свого «Я». *День*. 13–14 січня 2012 р. С. 5.

⁵⁶ Грицяк Є. «Ми не вміємо утримати державу» *День*. 13–14 січня 2012 р. С. 5.

⁵⁷ Бойко В. Націоналізація міст. *День*. 27–28 січня 2012 р. С. 10.

⁵⁸ Кравчук Л. «Нам бракує свого «Я». *День*. 13–14 січня 2012 р. С. 5.

⁵⁹ Лосев І. Чому Гоголя треба перекладати українською? *День*. 13–14 січня 2012 р. С. 19.

⁶⁰ Лосев І. Чому Гоголя треба перекладати українською? *День*. 13–14 січня 2012 р. С. 19.

meaning and fixed the ones that due to the constant use perceived as expressions with the direct meaning⁶¹. Other cognitivists (F. Ungerer, H. Schmid) call fixed metaphors conventionalized or (G. Lakoff) dead metaphors.

SUMMARY

The article deals with the concept “state” as a versatile mental formation, its conceptual and axiological content is researched, the semantic associations are characterized on the basis of the cognitive-discursive approach, connected with concept.

REFERENCES

1. Арутюнова Н. Ф. Языковая метафора: (Синтаксис и лексика). *Лингвистика и поэтика*. Москва : Наука, 1979. С. 147–173.
2. Бойко В. Націоналізація міст. *День*. 27–28 січня 2012 р. С. 10.
3. Вежбицкая А. Понимание культур через посредство ключевых слов / пер. с англ. А. Д. Шмелева. Москва : Языки славянской культуры, 2001. 288 с.
4. Воркачев С. Счастье как лингвокультурный концепт. Москва : Гнозис, 2004. 192 с.
5. Герасименко О. В. Функціонування правил і законів мовленнєвої комунікації (на прикладі текстів французьких модерністів). *Вісник Запорізького державного університету*. 2000. Вип. 1. С. 44–48.
6. Грабовська І. Жіночі історії від Людмили Таран. *Сучасність*. 2007. № 8. С. 145–148.
7. Грицяк Є. «Ми не вміємо утримати державу» *День*. 13–14 січня 2012 р. С. 5.
8. Гузар Л. «Ми хочемо дати людям трошки світла в сьогоднішній темряві». *День*. 15 квітня 2009 р. С. 6.
9. Гуревич А. Я. Проблемы генезиса феодализма в Западной Европе. Москва : Высшая школа, 1970. 224 с.
10. Дзюба І. Вимирання слова // 3 криниці літ : у 3 т. Київ: Вид. дім «Києво-Могилянська академія», 2006. Т. 1. С. 780–789.
11. Етимологічний словник української мови : в 7 т. / гол. ред. О. С. Мельничук. Київ : Наукова думка, 1982. Т. 1. 631 с.; 1985. Т. 2. 570 с.; 1989. Т. 3. 549 с.; 2001. Т. 4. 653 с.; 2006. Т. 5. 703 с.

⁶¹ Gibbs R. The poetics of mind: Figutative thought, language and understanding. Cambridge University Press, 1999. 527 p.

12. Жайворонок В. Знаки української етнокультури. Словник-довідник. Київ : Довіра, 2006. 703 с.
13. Жулинський М. «Коли жито вже вижали, а картоплі ще не вибирали» // День. 22 серпня 2008 р. С. 6.
14. Іванишин П. Націоналістичний тип герменевтичного мислення в Івана Франка. *Нагуєвицькі читання – 2009: Іван Франко і парадигми соціально-гуманітарних наук початку ХХІ століття* : матеріали Всеукраїнської наукової конференції / ред. кол. П. Іванишин, Я. Радевич-Винницький та ін. Дрогобич : Посвіт, 2010. 392 с.
15. Івшина Л. Слово до читачів // Сила м'якого знака, або Повернення Руської правди / за заг. ред. Лариси Івщиної. 1-е вид. Київ : ПрАТ Українська прес-група, 2011. 800 с.
16. Історія української мови. Лексика і фразеологія / відп. ред. В. М. Русанівський. Київ : Наукова думка, 1983. 743 с.
17. Кононенко В. Символи української мови. Івано-Франківськ : Плай, 1996. 272 с.
18. Коцюбинська М. Мої обрії : у 2-х т. Київ : Дух і літера, 2004. 386 с.
19. Кравчук Л. «Нам бракує свого «Я». *День*. 13–14 січня 2012 р. С. 5.
20. Кримський С. Під сигнатурою Софії. Київ : Видавничий дім „Кисво-Могилянська академія”, 2008. 367 с.
21. Крип'якевич І. Історія українського війська. Львів : Видання Івана Титора, 1936. 288 с.
22. Лосєв І. Про «державницький» темперамент. *День*. 9–10 грудня 2011 р. С. 19.
23. Лосєв І. Чому Гоголя треба перекладати українською? *День*. 13–14 січня 2012 р. С. 19.
24. Мазепа – архітектор європейської України. *День*. 29 серпня 2009 р. С. 7.
25. Маланок Є. Нариси з історії нашої культури. Київ : Обереги, 1992. 80с.
26. Малый академический словарь / ред.: А. П. Евгеньева, М., 1957–1960 (АН СССР, Ин-т рус. яз. / под ред. А. П. Евгеньевой. 2-е изд., испр. и доп. Москва: Русский язык, 1981–1984.
27. Німчук В. Перший великий словник української мови Павла Білецького-Носенка. *П. П. Білецький-Носенко. Словник української мови* / підготував до друку В. В. Німчук. Київ : Наукова думка, 1966. С. 5–37.

28. Попова З. Д., Стернин И. А. Когнитивная лингвистика. Москва : Восток-Запад, 2003. 315 с.
29. Політологія : підручник / І. С. Дзюбка, К. М. Левківський, В. П. Андрущенко та ін. / за заг. ред. І. С. Дзюбка, Н. М. Левківського. 2-ге вид. випр. і допов. Київ : Вища школа, 2001. 415 с.
30. Принципи побудови «Словника староукраїнської мови XIV – XV ст.» // Словник староукраїнської мови XIV – XV ст.: в 2-х т. Київ : Наукова думка, 1977–1978. Т. 1.
31. Русанівський В. М. Історія української літературної мови. 2-е вид., доп. і переробл. Київ : АртЕк, 2002. 392 с.
32. Русанівський В. М. Структура лексичної і граматичної семантики. Київ : Наукова думка, 1988. 238 с.
33. Себайн Джордж Г., Торсон Томас Л. Історія політичного думки / пер. с англ. Київ : Основи, 1997. 838 с.
34. Селіванова О. О. Лінгвістична енциклопедія. Полтава : Довкілля. К., 2010. 844 с.
35. Скаб М. Закономірності концептуалізації та мовної категоризації сакрального сфери. Чернівці : Рута, 2008. 560 с.
36. Словник синонімів української мови : у 2 т. / А. А. Бурячок, Г. М. Гнатюк, С. І. Головащук та ін. Київ : Наукова думка, 1999. Т. 1. 1020 с.; 2000. Т. 2. 954 с.
37. Словник староукраїнської мови XIV – XV ст. Київ : Наукова думка, 1977. Т. 1. 630 с.; 1978. Т. 2. 591 с.
38. Словник української мови: В 11-ти томах. Київ : Наукова думка, 1970–1980.
39. Словник української мови XVI – першої половини XVII ст. Львів, Вип. 1. 1994–2010.
40. Словарь української мови / за ред. Б. Грінченка. Київ, 1907–1909. Т. 1–4.
41. Словарь русского языка : в 4 т. / гл. ред. А. П. Евгеньева. Москва : Русский язык, 1985–1988. Т. 1–4.
42. Срезневский И. И. Материалы для словаря древнерусского языка. СПб., 1893–1912. Т. 1–3.
43. Супрун А. Є. Передмова. *Бутенко Н. Л. Словник асоціативних означень іменників в українській мові.* Львів : Вища школа, 1989. С. 3–9.
44. Телия В. И. Метафоризация и её роль в создании языковой картины мира. Москва : Наука, 1988. С. 173–178.
45. Фасмер М. Этимологический словарь русского языка / пер. с нем. и доп. О. Н. Трубачева. Москва : Прогресс, 1964. Т. 1. 562 с.; 1967. Т. 2. 671 с.; 1971. Т. 3. 827 с.; 1973. Т. 4. 855 с.

46. Франко І. Не пора, не пора, не пора... *Франко І. Мозаїка : Із творів, що не ввійшли до Зібр. тв. у 50 т. /* упоряд. З. Т. Франко, М. П. Василенко. Львів : Каменяр, 2002. С. 23.
47. Франко І. Гей, Січ іде. *Франко І. Мозаїка : Із творів, що не ввійшли до Зібр. тв. у 50 т. /* упоряд. З. Т. Франко, М. П. Василенко. Львів : Каменяр, 2002. С. 46.
48. Франко І. Мойсей. *Франко І. Зібрання творів : у 50 т.* Київ, 1976. Т. 5.
49. Шевченко Т. Повне зібрання творів : у 12 т. / редкол. М. Г. Жулинський (голова) та ін. – Київ : Наукова думка, 2001. Т. 1. 784 с.
50. Широкоград Є. Х. Срезневський Ізмаїл Іванович // Українська мова : Енциклопедія / редкол.: В. М. Русанівський (співголова), О. О. Тараненко (співголова), М. П. Зяблюк та ін. 2-ге вид., випр. і доп. Київ : Вид-во «Укр. енцикл.» ім. М. П. Бажана, 2004. С. 638.
51. Шмелев А. Могут ли слова языка быть ключем к пониманию культуры. *Вежбицкая Анна. Понимание культур через посредство ключевых слов /* пер. с англ. А. Ф. Шмелева. Москва : Языки славянской культуры, 2001. С. 7–11.
52. Яковенко Н. Українська шляхта з кінця XIV до середини XVII ст. (Волинь і Центральна Україна). Київ, 1993. 416 с.
53. Яременко В. Свої діти розпинають... *День.* 13 червня 2009 р. С. 7.
54. Gibbs R. The poetics of mind: Figutantive thought, language and understanding. Cambridge University Press, 1999. 527 p.
55. Lakoff G. and Johnson M. Metaphons we live by. Chicago, London : University of Chicago Press, 1980. 256 p.

Information about the author:

Yaremko Ya. P.,

Doctor of Philology,
Professor at the Ukrainian Language Department,
Dean of the Faculty of Philology,
Ivan Franko Drohobych State Pedagogical University
24, Shevchenko str., Drohobych, 82100, Ukraine

Matskiv P. V.,

Doctor of Philological Sciences, Professor,
Head of the Department of the Ukrainian Language,
Drohobych Ivan Franko State Pedagogical University
22, U. Kravchenko str., Drohobych, 82100, Ukraine

AMERICAN AND UKRAINIAN TIME CONCEPTS IN THE CONTEXT OF CROSS-CULTURAL COMMUNICATION

Koliada E. K., Kalynovska I.

INTRODUCTION

Every language has its own perspective while interpreting the reality that manifests itself in miscellaneous activities of life. Misunderstandings are likely to occur between people from different cultures because of time concepts. The concept of time and the words used to define time units differ greatly in many languages, including English and Ukrainian. The aim of this study is to explore the differences between American and Ukrainian time concepts and translation problems caused by them. We will analyse specific words and word combinations referring to the concept of time in English and in Ukrainian, which can present difficulties in translation from one language to another. The relevance of the research lies in the examination of American and Ukrainian linguistic and cultural differences in time perception that can make communication difficult. The data were collected from monolingual dictionaries as they are one of the most important tools for the translator due to their valuable lexical information. The results of the authors' personal observations on translation problems are recorded in the form of written descriptions. In the course of the research, the following methods were used: analysis, synthesis, induction, deduction, the comparative method, description, and interpretation.

1. Seasons

In both the English and the Ukrainian languages there are concepts of four seasons of the year. However, the idea of the time of year or the seasons and even the most fundamental level, the order in which they are listed, differ between the two languages. In Ukrainian the seasons are usually listed in the following order: *zyma* (winter), *vesna* (spring), *lito* (summer) and *osin* (autumn/fall). The seasons are listed in this order because the calendar year begins in winter. In English most often the seasons are listed as follows: *spring*, *summer*, *autumn/fall* and *winter*. This pattern reflects the concept of life cycle found not only in nature but also in man. *Spring* is seen as new life and the blossoming of new possibilities and

opportunities. It is “the first stage and freshest period: *the spring of life*” (*The Random House College Dictionary*). Man relates to this in his earliest years when life still holds innocence and discovery, allowing for the development in any number of opportunities. The idiom *be no spring chicken* means *be no longer young*. For example: *Are you sure he should be playing squash at his age? He’s no spring chicken, you know!* (*Oxford Idioms Dictionary for Learners of English*). The colloquial phrase *He’s no spring chicken* refers to the idea that a man has moved beyond his prime. *Summer* is a word picture that illustrates the time of maturing and continued growth. It is “the period of finest development, perfection, or beauty previous to any decline” (*The Random House College Dictionary*). In English we refer to the best years of a man’s life as *the summer of his life*. The time that follows summer is *autumn/fall*, and is seen as a relaxed time and is a slower paced time of year. This concept in a man’s life refers to when he is established in his career and personal life allowing for an enjoyment of past achievements. *Autumn* is a period of maturity or incipient decline such as in the word combination *in the autumn of life*. *Winter* in reference to a man’s life normally refers to the time after retirement until his death. It is “the last or final period of life” (*The Random House College Dictionary*). Let us look at each word defining the season in more detail.

Winter. *Zyma* in Ukrainian encompasses the period falling between the first of December and the last day of February (which is the twenty-ninth in a leap year or the twenty-eighth each year in between). Rather in English *winter* extends from the December solstice to the March equinox. As the Random House College Dictionary puts it, winter is “the cold season between autumn and spring: in the Northern Hemisphere from the winter solstice to the vernal equinox; in the Southern Hemisphere from the summer solstice to the autumnal equinox” (*The Random House College Dictionary*). The winter solstice occurs yearly around the twenty-second of December but does not have a fixed date. The vernal equinox similarly does not have a fixed date but occurs around the twenty-first of March. It should be noted that as the seasons have no fixed date, therefore once temperatures drop, colloquial speech often refers to that time of year as *winter*. It is interesting to note that International Women’s Day, the eighth of March, which is so popular in Ukraine but not celebrated in the US, would therefore theoretically be considered a winter holiday by some Americans (*Kovalskaya & Ritchey, 2001: 21*).

Spring. *Vesna* in Ukrainian refers to the period of time between the first of March and the thirty-first of May. This is not the case in the English notion of *spring*, which is defined as “the season between winter and

summer: in the Northern Hemisphere from the vernal equinox to the summer solstice; in the Southern Hemisphere from the autumnal equinox to the winter solstice” (*The Random House College Dictionary*). Thus, spring extends from the March equinox till the June solstice, which is approximately from the twenty-first of March till the twenty-second of June. American tradition dictates that *Groundhog Day* (День Бабака), the second of February, will forecast that there is to be an early or late spring. On *Groundhog Day*, when the groundhog emerges from its burrow, should it see its shadow he will return to his burrow to hibernate for six more weeks, and there will be a long winter. If the groundhog emerges and does not see his shadow due to cloudy weather, it is believed that there will be an early spring.

Summer. From the first of June till the thirty first of August is the period of the Ukrainian season, which is called *lito*. The corresponding English notion of *summer* officially begins at the summer solstice and ends at the autumnal equinox (*The Random House College Dictionary*), which approximately encompasses the period of time between the twenty-second of June and the twenty-third of September. It is interesting to note that in this season the use of the word *summer* normally refers to the time of year in which children have vacation from school. Thus in different parts of the US the concept of *summer* revolves around children’s summer vacations, which differ from school to school, and also around the weather. This makes the concept of *summer* perhaps even more anthropocentric in nature to its Ukrainian counterpart *lito*. One example of this is in the word combination *summer days*. This word combination may refer to either a day in the summer season or a day that occurs in another season taking on one or more characteristics of summer (*Kovalskaya & Ritchey, 2001: 22–23*). Should this day occur in spring it means that the weather is summer like and lends itself to traditional summer activities such as picnics, or outdoor sports. Should the phrase be used in the concept of autumn/fall then it refers to not only unusually warm weather but also a day that is not as stringent in time orientation. In Ukrainian the corresponding phrase *litni dni* can refer to only the days specified within the summer season and may not refer to any other time of year.

Autumn/Fall. *Autumn* and *fall* are synonyms to each other and are equivalent to the Ukrainian word *osin*. While both words are used in American English, *autumn* is the preferred word in British English. By the Ukrainian calendar autumn begins on the first of September and ends on the thirtieth of November while again in English the dates are officially counted from the autumnal equinox, around the twenty-third of September, until the winter solstice which occurs approximately on the twenty-second

of December each year (*The Random House College Dictionary*). It should be noted that in Ukraine the school year begins every year on the first of September, unless the day falls on a Sunday, thus making the concept of *osin* coordinate easily with the start of school. As noted earlier school starts on different days of the year in the US, depending on the part of the country, spanning from the end of August until the second week in September.

2. Lengths of Time

While dealing with the concept of time it is interesting to note that in the two languages there are basic differences in dealing with denoting lengths of time. While the Ukrainian language tends to be limited to one way of denoting a specific length of time, in English there is often a choice. The American practice uses more discrete time units in comparison with the Ukrainian one. For example, in Ukrainian the word combination *pivtora roku* may be translated into English as *a year and a half* or *eighteen months* and similarly *pivtora misiatsia* may be translated as *a month and a half* or *six weeks* and *try misiatsi* may be referred to as *three months* or *twelve weeks*. Preference to which English phrase is used depends on the region of the country in the US, however both phrases are equally acceptable and understandable to native speakers. The Ukrainian notion of *pivroku* is best translated as *six months*.

In American English there were traditionally more words to denote a specific time period, however most of these have fallen out of use. For example, the use of the word *score* in English refers to a twenty year period of time, yet most Americans do not know the specific number of years that *a score* includes if they are not familiar with president Abraham Lincoln's famous opening line of the Gettysburg Address ("*four score and seven years ago our fore fathers ...*"). Similarly, the use of the word *fortnight* has fallen out of use in the US and generally unknown except to those who study British Literature. According to the Random House College Dictionary, fortnight is "the space of fourteen nights and days; two weeks" (*The Random House College Dictionary*).

Another concept that requires clarification for Ukrainian learners of English is that of *weekend*. A *weekend* in English refers to the days of Saturday and Sunday only when denoting time (*Oxford Advanced Learner's Dictionary*). The word *weekend* is used regardless of whether the person has the days off from school or work. This should be compared to the Ukrainian word combination *vykhidni dni*, or the word *vykhidni* with the primary difference lying in that *vykhidni* are non-work days that may occur at any time throughout the week and are not confined to only

Saturday and Sunday. The word combination *long weekend* is used in English to denote when an extra day vacation or holiday occurs on either side of the *weekend*, for example *a long weekend* may be made up of the combination of the days Friday, Saturday and Sunday or the days Saturday, Sunday and Monday, i.e. it is “a holiday/vacation of three or four days from Friday or Saturday to Sunday or Monday” (*ibid.*).

Doba is the commonly used word in Ukrainian which has no direct translation into English. In Ukrainian it means a period of twenty-four hours, especially from midnight to the following midnight, while in English it may be translated into *24 hours*, *day*, and *day and night*. Many Ukrainian students find the translation of *doba* into *day* inadequate, because the word *den* in Ukrainian is equivalent to only daylight hours. Another translation of *doba* is *round (around) the clock*, however this word combination does not relay the Ukrainian concept of *doba* properly to an American because normally the word combination *round (around) the clock* has a very specialized usage meaning *shift work (pozminna robota)*, for example, at a factory, or a store, or a restaurant. It is advisable to translate the word *doba* into *round the clock* when dealing with businesses or work done continuously in a twenty-four hour period. In other cases such as travel, criminal detainment and some everyday activities, the translation of *doba* should be made directly into *day*.

3. Times of Day

Each day is divided into *morning*, *afternoon*, *evening* and *night*. But the Ukrainian words *ranok*, *den*, *vechir* and *nich* are not the exact equivalents of the corresponding English concepts. This can be explained by the fact that Ukrainians are more clock-oriented whereas Americans tend to be more nature or activity-oriented. This means that for a Ukrainian person morning (that is in fact *ranok*) begins at around four a.m. (when the rooster crows for the third time), irrespective of the season and the exact time of sunrise, and continues till about noon. The Ukrainian idea of day (*den*) encompasses the time from noon till about six p.m., whereas evening hours are from six p.m. till about midnight. The night hours for a Ukrainian person are normally from about midnight till four a.m. For an American the concept of time is not as standard as for a Ukrainian.

Morning. The Ukrainian word *ranok* is translated into English as *morning* and the concept itself in a lot of ways is similar in both languages. However, it can generally be said that in American English morning begins at the time a person awakes and ends by noon or by lunchtime. In Ukrainian the time shortly before noon can be referred to as either *ranok* or *den*. The most significant difference between *ranok* and *morning* in the two

languages lies in the fact that morning in English can also include the hours between midnight and four a.m., while the same period of time in Ukrainian is generally referred to as *nich*.

Day. The literal translation of *den* into English is *day*. However, the concept of *day* in English is not limited to daylight hours. It may also refer to twenty-four hour period, beginning at midnight and ending the following midnight. The word *day* can also mean a specific day or date or a time established by common use or law in reference to school, business or work. This can be illustrated by the following examples:

What day are you going to the library? (meaning what day of the week you are planning to carry out the activity of going to the library)

What day is her birthday? (meaning the month and date of her birthday)

The children's day at school begins at eight and ends at three thirty. (meaning the number of hours the children spend at school)

It should be noted that *day* is an unspecified concept outside the above mentioned, whereas the time, following the morning hours and referred to in Ukrainian as *den*, should be expressed in English with the help of the word *afternoon*, a word which deserves a closer look.

Afternoon in American English generally refers to the time from noon till the end of the working day, which is at about five p. m. However, it must be noted that the use of the word *afternoon* may extend to sunset or can also refer to the time that the temperatures break into cooler weather in the late spring months and through summer (Kovalskaya & Ritchey, 2001: 29–30).

When translating the English phrase *in the afternoon* into Ukrainian, it is recommended to use the following three equivalents: *pislia poludnia*, *pislia obidu* and *vden*. The choice will be motivated by the focus of the speaker's intentions. If the speaker is using general time orientation, then the word *vden* is more suitable. However, if the speaker's focus is that of activities rather than time, preference is given to the word combination *pislia obidu*, for it centers not on a specific hour but rather on the concept of activity, such as meals, regardless of the occurrence of the activity itself. Americans tend to interpret *pislia obidu* as meaning right after lunch, and not "during the afternoon" (Visson, 2013: 90).

Evening. The concept of *vechir* may also be problematic when translated into English. In Ukrainian it means the time of day beginning from 6 p.m. until the midnight hour. Though the English word *evening* is an accepted translation of *vechir*, it encompasses not only time orientation but also activities orientation with the major emphasis being placed on the latter. In fact, the word *evening* in American English means the period of

time from sunset or the evening meal to bedtime. This definition reflects the shape of the individual's lifestyle. For example, in the same family the children's evening may conclude at 8 p.m. when they are sent to bed while their parents' evening will continue until 11 p.m. when they go to bed, and after that hour the use of the word *night* is appropriate (Kovalskaya & Ritchey, 2001: 31).

It should be noted that there are some words and set expressions in English that refer to the evening time period, yet do not contain the word *evening*, for example: *last night*, *tonight*. They are translated into Ukrainian with the help of the word *vechir*.

As it has been shown, the notions denoting time of day in English are more activities oriented while in Ukrainian the similar notions are more clock oriented. In this respect the Ukrainian word *vechir* is an exception because one of its meanings is a social gathering in the evening hours and it is found in such word combinations as *literaturnyi vechir*, *tantsiuvalnyi vechir*, *vechir-zustrich*, *vechir klasychnoi muzyky*, etc. While translating these word combinations into English one should be very careful. One should avoid the use of the word *evening*, as it is not appropriate here. Thus, *literaturnyi vechir* may be translated as *literary meeting* and *tantsiuvalnyi vechir* as *a dance*. As for *vechir-zustrich*, it may mean several things depending on the circumstances.

Night. The word *nich* in Ukrainian denotes the period of time between sunset and sunrise (*Slovyk ukrainskoi movy*), thus overlapping the concepts of *vechir* and *ranok*. Yet the common usage of the word *nich* normally restricts this concept to the hours between midnight and 4 p.m.

For Ukrainian students of English the problem of translation occurs with the understanding of phrases such as

He spends every Saturday night at the bowling alley.

Every Friday night they play checkers.

The question in the students' minds is if the person in question is spending only the evening hours on an activity or engaging in that activity until sunrise. The best solution to this problem is to look at the context in which the word *night* is used. For example, in the first sentence of the examples given above, we can conclude that, since the bowling alley would close before sunrise, the activity must be set within specific time parameters and cannot possibly refer to the person bowling until dawn. In the second sentence the information of time is more difficult to perceive, since the activity involved is not dependent on outside influences such as business's working hours. In this case the students must depend on background information, which they know about the people and activities involved. Thus, the words *night* and *nich* basically correspond to each

other at the most fundamental level, the Ukrainian word *nich* is more restricted to the hours between midnight and four o'clock, while the English word *night* can be used interchangeably with the word *evening*.

CONCLUSIONS

Time is regarded as a linear progression that is measured by hours and the calendar. It is not only measured scientifically, but also is perceived on personal and cultural levels. The phenomenon of time is so multifaceted and has such a great degree of abstraction that the concepts of time form different temporal subsystems in American and Ukrainian cultures. Time concepts are culture-specific. The structure of the concepts *day* and *night* in American and Ukrainian cultures does not coincide. In Ukrainian, we have a word *doba* for day and night. *Day* and *night* are conceptualized differently: the night in English is not only the night, but also the evening, and it actually lasts until midnight. The Ukrainian night lasts until four o'clock in the morning. Students need to be aware of these differences and take them into account to avoid translation problems and breakdowns in cross-cultural communication. Further study is necessary to reveal the relations between American and Ukrainian concepts of time and space and their verbal representation.

SUMMARY

In today's world, it is both valuable and necessary to be aware of intercultural differences. In a cross-cultural setting a lot of misunderstandings arise from differences in time perception across cultures. One of the most basic breakdowns in cross-cultural communication occurs in the concept of time. Though few would argue the number of hours in a day, conversation is hindered cross-culturally when the worldview concept of time differs. That is why the purpose of this paper is to present the analysis of American and Ukrainian concepts of time that can cause translation problems. The concepts of time are objectivized by words and word combinations which give us the possibility to research them. It is worth pointing out that specific cultural features have been found in all the identified time concepts. These concepts are crucial in choosing not only the use of a particular word but the cultural context in which it is used. Time concepts are culturally loaded, reflecting cultural experience, habits, and way of life. They may partially coincide or be in contrast across the two cultures.

REFERENCES

1. Kovalskaya, L. & Ritchey, E. (2001). Breakthroughs in Basic Breakdowns of Intercultural Communication. Maikop: Adygei State University.
2. Oxford Advanced Learner's Dictionary (7th ed.). (2005). Oxford: Oxford University Press.
3. Oxford Idioms Dictionary for Learners of English. (2003). Oxford: Oxford University Press.
4. Slovnyk ukrainskoi movy [Dictionary of the Ukrainian language]. Retrieved from <http://sum.in.ua/>
5. The Random House College Dictionary (Revised Ed.). (1988). New York: Random House, Inc.
6. Visson, L. (2013). Where Russians Go Wrong in Spoken English. Moscow: R. Valent.

Information about the authors:

Koliada E. K.

Professor, PhD,

Lesya Ukrainka Volyn National University

13 Voli ave., Lutsk, Volyn region, 43025, Ukraine

Kalynovska I.

Assistant Professor, PhD,

Lesya Ukrainka Volyn National University

13 Voli ave., Lutsk, Volyn region, 43025, Ukraine

NOTES

NOTES

Publishing house "Liha-Pres"
9 Kastelivka str., Lviv, 79012, Ukraine
44 Lubicka str., Toruń, 87-100, Poland

Printed by the publishing house "Liha-Pres"
Passed for printing: December 23, 2019.
A run of 150 copies.