TRADITIONS AND INNOVATIONS IN TEACHING PHILOLOGICAL DISCIPLINES

Collective monograph

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 Włocławek (Republic of Poland);*

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

CONTENTS

SEMIOTICS AND HERMENEUTICS: DESIGNING A SEMIOTIC-BASED APPROACH TO THEORIES OF INTERPRETATION

Andreichuk N. I.

There is more work in interpreting interpretations
than in interpreting things
(Michel de Montaigne)

INTRODUCTION

The critics of semiotics claim that this science has no unified subject matter and can be considered just an interesting hermeneutic practice and not entitled to conceive of itself as a scientific discipline. This article advocates the opinion that semiotics does have a unified subject as well as the status of a scientific discipline: it studies semiosis, that is the action of signs or the process in which something functions as a sign and a potentially endless series of interpretants is generated. Signs being a part of a developing process of information and understanding attached to particular objects[1], semiosis is actually the action an interpreter must perform in understanding the signs. Interpretation as a problem or even as an explicit issue has tended to become a central concern in both: semiotics and hermeneutics since the earliest treatises on interpretation came forth. Generally acknowledged definition of hermeneutics as "the science of interpretation"[2] reflects the leitmotif of this science which deals with the processes of human understanding and interpretation of texts. Thus the notion of interpretation has always been across the two theories: theory of signs and theory of interpretation. As language is "the fundamental mode of operation of our being-in-the-world and the all-embracing form of the constitution of the world"[3] the article substantiates the inseparable unity of lingual semiotic and hermeneutic studies in the context of the interpretation process. For hermeneutics language is not simply, as modernism believed, a mere means of communication but rather, between word and object there exists an "intimate unity": "The interpreter does not use words and concepts like a craftsman who picks up his tools and then puts them away.

---

[1] Atkin A. Peirce. London and New York : Routledge. 2016. P. 131–132.
[2] International Encyclopedia of Communications : in 4 vols. New York, Oxford : Oxford University press. 1989. Vol. 2. P. 343.
[3] Gadamer H.-G. Philosophical Hermeneutics. Trans. and ed. by David E. Linge. Berkley : University of California Press. 1976. P. 3.

Rather we must recognize that all understanding is interwoven with concepts and reject any theory that does not accept the intimate unity of word and subject matter"[4]. The semiotic studies when dealing with this unity enrich and complement the ideas concerning the interpretation and understanding of texts that are fundamental to hermeneutic research.

The research in the field of hermeneutics is by its very nature informed by semiotic thought, although this link is not often made explicit in scholarly writings. The only attempt of the imposition of the conceptual web of philosophical hermeneutics and principles of the theory of signs on the historical data was made by Gustav Shpet in 1918 but unfortunately this paper was published only 70 years later[5].

1. The Notion of Interpretation: hermeneutic dimension

Hermeneutics began not as the contemplation of essences, not even as a methodology of interpretation, but as the practical matter of transmitting messages. The Greek word *hermeios* referred to the priest at the Delphic oracle. This word and the more common verb *hermēneuein* and noun *hermēneia* point back to the wing-footed messenger-god Hermes, from whose name the words are apparently derived. In "Classical and Philosophical Hermeneutics" (a fairly detailed history of hermeneutics from ancient times to the present which was written as an encyclopedia article)[6] Hans-Georg Gadamer (1900–2002) points out that hermeneutics is a term that covers many different levels of reflection, as is frequently the case with Greek words that have become part of the terminology in different scholarly disciplines. He mentions that even in the earliest Greek usage of the word *hermēneia* and *hermēneuein* there is a certain ambiguity. Hermes was the messenger of gods who brought their messages to human beings. As he is depicted in Homer, Hermes literally repeated the same words that the gods had ordered him to tell a human person. But often, especially in ordinary usage, the business of the *hermeneus* (interpreter) was more precisely that of translating something foreign or unintelligible into the language everybody speaks and understands[7]. The Greeks credited Hermes with the discovery of language and writing – the tools which human understanding employs to grasp meaning and to convey it to others. But Martin Heidegger, who sees philosophy itself as interpretation, does

---

[4] Gadamer H. G. Truth and method. Trans. by Joel Weinsheimer and Donald G.Marshall. London, New York : Continuum. 2004. P. 404.

[5] Шпет Г.Г. Герменевтика и ее проблемы. *Констекст*. М. 1989; *Контекст*. М. 1990; *Контекст*. М., 1991. URL: http://www.avorhist.ru/publish/shpet1.html

[6] Gadamer H.-G. Classical and Philosophical Hermeneutics. *The Gadamer Reader : A bouquet of the Later Writings*. Evanston, Illinois : Northwestern University Press. 2007. P. 44–71.

[7] Gadamer H.-G. Classical and Philosophical Hermeneutics. *The Gadamer Reader : A bouquet of the Later Writings*. Evanston, Illinois : Northwestern University Press. 2007. P. 44.

not connect hermeneutics with Hermes. When asked about the word *hermeneutics* in his dialogue with a Japanese[8], he obliquely says that "the noun *hermeneus* is referable to the name of the god Hermes by a playful thinking that is more compelling than the rigor of science"[9].

Thus, traced back to their earliest known root words in Greek, the origins of the modern words *hermeneutics* and *hermeneutical* suggest the process of "bringing to understanding" especially as this process involves language, since language is the medium par excellence in the process. In his "Hermeneutics" Richard Palmer emphasizes that the mediating and message-bringing process of "coming to understand" is implicit in all of the three basic directions of meaning of *hermēneuein* and *hermēneia* in ancient usage. These three directions, using the verb form (*hermēneuein*) are: 1) *to express* something aloud in words, that is, to say; 2) *to explain*, as in explaining a situation; and 3) *to translate*, as in the translation of a foreign tongue[10]. All the three meanings may be rendered by the English verb "to interpret", yet each constitutes an independent meaning of interpretation.

Commonly scholars single out three stages of the development of interpretation as a specific technique used in humanities: 1) objectively practiced procedure developed by ancients in the framework of interpreting literary pieces of classical heritage in Greek antiquity, like oracles, dreams, myths, philosophical and poetical works, and also laws and contracts; 2) cultivated technique which was vital for the Christian culture of Middle Ages and constituted exegetics; 3) method and explicitly formulated problem in the philosophy of hermeneutics emerging from the contemplation of the procedures of understanding[11].

At the third stage several different approaches can be singled out. Hermeneutics as a particular **theory of text interpretation** emerged in the modern period with the work of a German philosopher Friedrich Schleiermacher (1768–1834). He is commonly called the father of modern hermeneutics as he raised hermeneutical inquiry onto a universal level and opened up the problem of interpretation to a new world of understanding and explanation[12].His hermeneutics performs a double task: to study the text as a product of a certain language system and the unique subjectivity behind it. The first task is performed by "objective" or grammatical interpretation and the second by "technical" or psychological one.

---

[8] It is worth mentioning that since Socrates' time a philosophical dialogue has been designed to provide the participants the opportunity to brood over different spheres of reality.

[9] Heidegger M. A dialogue on language (between a Japanese and an inquirer). *On the way to language*. Trans. by Peter D. Hertz. New York : Harper & Row. 1971. P. 1−54.

[10] Palmer R. E. Hermeneutics. Evanston, Illinois : Northwestern University Press. 1969. P. 13.

[11] Можейко М.А. Интерпретация. *Новейший философский словарь*. URL: https://www.gumer.info/bogoslov_Buks/Philos/fil_dict/294.php

[12] Rutt J. On hermeneutics. *E-LOGOS/2006*. URL: https://nb.vse.cz/kfil/elogos/student/rutt.pdf

In the second half of the XIXth century with Wilhelm Dilthey (1833–1911) hermeneutics got the status of **method in humanities**. He claimed that hermeneutics provides "methodology of understanding". Humanities "understand" as opposed to sciences that "investigate". Dilthey turns hermeneutics into epistemology of understanding and the subject of understanding becomes a universal methodology: "The process of understanding, insofar as it is determined by common conditions and epistemological means, must everywhere have the same characteristics"[13]. To the extent that rules can guide the understanding of the objectifications of life it constitutes interpretation and hermeneutics as the theory of interpretation relates to all human objectifications − that is, not only speech and writing, but also visual artistic expressions, more casual physical gestures as well as observable actions or deeds[14].

Defining hermeneutics as **ontology of understanding** is attributed to Edmund Husserl (1859–1938) and Martin Heidegger (1889–1976). Ontology of understanding presents an alternative to epistemology of interpretation and is grounded on the ontological categories of the man's world of life (*Lebenswelt*) and individual being (*Dasein*).

With Hans-Georg Gadamer understanding becomes a separate subject of philosophical studies and hermeneutics becomes an autonomous part of philosophy – **philosophy of understanding.** He mostly dealt with hermeneutics in the context of communication. He claims that language is the universal horizon of hermeneutic experience and that the hermeneutic experience is itself universal. Hermeneutics concerns our fundamental mode of being in the world and understanding is thus the basic phenomenon in our existence.

Philosophy of hermeneutics emerging from the contemplation of the procedures of understanding can be identified as one of the three major intellectual trends in the 20th century inquiry that underlies interpretation, the other two being structuralism and logicism[15]. Structuralism involves making use of the methods of structural linguistics or structural anthropology, particularly as they have been developed by Ferdinand de Saussure and Claude Lévi-Strauss. Logicism is associated with the science of logic as devised by Charles Sanders Pierce and his pupil Charles Morris. Both projects are considered to be the most influential semiotic projects and are inseperable from hermeneutics which in turn generates multiple perspectives in semiotic studies.

---

[13] Dilthey W. Hermeneutics and the Study of History. *Selected Works.* Vol. IV. Ed. by R.A. Makkreel and F. Rodi. Princeton, NJ : Princeton University Press. 1996. P. 237.

[14] Makkreel R. Wilhelm Dilthey. *Standord Encyclopedia of Philosophy.* URL: https://plato.stanford.edu/ entries/dilthey

[15] Gardin J.-C. Semiotic trends in Archeology. *Representations in Archeology.* Bloomington : Indiana University Press. 1992. P. 87–104.

2. The notion of interpretation:
points of intersection of hermeneutic and semiotic dimensions

Stages in the development of interpretation as a specific technique used in humanities and doctrines of interpretation developed in hermeneutics that were singled out in the previous paragraph when viewed in the context of the development of semiotic ideas show **amazing parallelism and even interdependence of those ideas.**

Starting with the generally accepted definition of semiotics as a theory of signs we should note that from the very beginning (Hippocrates and Parmenides in the fifth century B.C.) *semeion* was used as a synonym for *tekmerion* (evidence, proof or symptom) and an intrinsic connection between a *semeion* and what it signifies was claimed[16]. The theory of signs was variously developed by Epicureans and especially the Stoics, as a way of proceeding by inference from what is immediately given to the unperceived. The Greek doctrine of signification acquired the designation *semeiotiké*, from *sēma* 'sign', *sēmeiōtikos* 'observant of signs'[17]. Thus in the philosophic systems of antiquity the problem of sign was treated in the context of the connection of words, things and their names which in gnoseology is generalized as the problem of correlations of signs and their denotata.

The conviction that the word is a sign of idea was developed by Aristotle (384–322 B.C.). He states that the sign is the evidential precondition of the existence of things and indicates that (1) in discussion about signification of words, one has to consider the relation or relations between three terms: words, affections of the mind and things; (2) significative words are such by convention[18]. Thus Aristotle's ideas, especially his *Peri Hermeneias* (about 355 B.C.)[19] may be read as an attempt to distinguish between words, intelligible significata and denotata. The fundamental question of sign, knowledge and interpretation is brought to the fore. Some scholars even believe that Aristotle actually made the first attempt to establish the connection between signification and interpretation, and can be called the father of "grammatical interpretation"[20].

---

[16] Colapietro V. M. Glossary of Semiotics. New York : Paragon House. 1998. P. 185.

[17] Sebeok T. A. 'Semiotics' and its congeners. *Studia z historii semiotyki : III Semiotic-historical studies.* Ed. by J. Sulowsky. Wrocław, Warszawa, Kraków, Gdańsk : Wydawnictwo Polskiej Akademii nauk. 1976. P. 27.

[18] Аристотель. Первая аналитика. Глава 27. *Сочинения в четырех томах.* Ред. З. Н. Микеладзе. М : Мысль, Т.2. 1978. С. 252–254.

[19] Аристотель. Об истолковании. (Герменевтика). *Сочинения в четырех томах.* Ред. З. Н. Микеладзе. М : Мысль. 1978. Т. 2. С. 93−116.

[20] Бернюков А. Дометодологічний етап розвитку герменевтичних вчень. *Університетські наукові записки.* Хмельницький : Хмельницький ун-т управління та права, 2006. № 2 (18). С. 413.

It was in Middle Ages that the ideas of hermeneutics and semiotics were explicitly brought together in St. Augustine's (354–430 A.D.) *De Doctrina Christiana.* He is also believed to be the first with whom we reach an explicit fusion of the theory of sign and the theory of language and whose "rigorous and important theoretical development remains unmatched for at least the following fifteen centuries, until Saussure's *Cours de linguistique générale* is written"[21]. Actually, Augustine never intended to create a theory of signs. He wanted to work out rules for interpreting Biblical texts and to discover the sense of the Holy Scripture so as to be able to explain it "to earnest students of the word, that they may profit not only from reading the works of others who have laid open the secrets of the sacred writings, but also from themselves opening such secrets to others"[22]. But his "semiotic" approach actually turned out to be an "introduction" to hermeneutics: "All instruction is either about things or about signs; but things are learnt by means of signs"[23]. Augustine's classical definition of sign: something which besides manifesting itself to the senses also indicates to the mind something beyond itself − is wide enough to make everything accessible to the human mind an object of semiotics. It should be mentioned that certain elements differentiate Augustin's treatment of semiotic material from that of the Stoics. The Stoics formalized a long tradition rooted principally in medicine and divination, they considered only non-verbal signs, such as the smoke that reveals the fire or the scar which refers to the previous wound to be true signs. And Augustine was the first to study expressions of spoken language as signs: "We call signs in general everything that means something, and among them we may include words too"[24]. He points out the conventional character of signs and defines them as "those which living beings mutually exchange for the purpose of showing, as well as they can, the feelings of their minds, or their perceptions, or their thoughts. Nor is there any reason for giving a sign except the desire of drawing forth and conveying into another's mind what the giver of the sign has in his own mind"[25]. Augustine discusses different classes of signs, including the signs which have been given to us by God, and which are contained in the Holy Scripture and were made known to us through men − those, namely, who

[21] Manetti G. Theories of the Sign in Classical Antiquity. Trans. Ch. Richardson. Bloomington : Indiana University Press. 1993. P. 157.

[22] Augustine. On Christian Doctrine. Book I. URL: https://faculty.georgetown.edu/jod/augustine/ddc1.html

[23] Augustine. On Christian Doctrine. Book I. URL: https://faculty.georgetown.edu/jod/augustine/ddc1.html

[24] A detailed analysis can be found in Charles Connagham PhD dissertation : Connagham Ch. Signs, Language, and Knowledge in St. Augustine's De Magistro". URL: http://discovery.ucl.ac.uk/1445358/1/U592678.pdf

[25] Augustine. On Christian Doctrine. Book II. URL: http://www9.georgetown.edu/faculty/jod/augustine/ddc2.html

wrote the Scripture. Assuming that no one uses words except as signs of something else, he dwells upon cases when two or more interpretations are put upon the same words of the Scripture. He believes that any of the interpretations of the words should be in harmony with the truth. Thus St. Augustine raised quite a lot of issues that are fundamental for hermeneutics and with him hermeneutics has become coupled with semiotics.

John Deely drew attention to one more "neglected figure in the history of semiotic inquiry", who must be assigned a privileged position in semiotic historiography being the earliest systematizer of the doctrine of signs: John Poinsot (1589–1644)[26]. In his "Treatise on Signs" Poinsot points out that in our experience, signs bring together social and natural phenomena The sign is something neither preclusively natural nor preclusively social, but both inclusively. All signs as such acquire their signification and exist actually only within some living being's experience[27]. This statement turns out to be of special importance to further development of the notion of interpretation, especially with Gadamer. Poinsot made "the actual first attempt to thematize philosophically the being proper to signs as the universal means of communication"[28]. He finds the ontology in our experience of the way in which things appear to be relative and this fundamental idea can be considered the foundation of explaining the nature of sigh through the philosophical category of relation[29]. Thus Poinsot provided the semiotic approach to the hermeneutic problem of how we can come to know any reality, external to our minds, by showing that ideas in their existence as "private" (*esse in*) are transcendental relations serving to ground in their proper being (*esse ad*) relations to objects which by definition are accessible to many in communication and public life.

One more philosopher of the XVIIth century (much better known than John Poinsot) was John Locke (1632–1704) who actually injected the Greek word *semeiotiké* into the mainstream of English philosophical discourse. Locke declared the "doctrine of signs" to be a branch of his division of

---

[26] Deely J.N. Neglected figures in the history of semiotic inquiry : John Poinsot. *History of semiotics*. Ed. by Achim Eschbach, Jűrgen Trabant. Amsterdam, Philadelphia : John Benjamins Publishing Company. 1983. P. 115–126.

[27] Deely J.N. Neglected figures in the history of semiotic inquiry : John Poinsot. *History of semiotics*. Ed. by Achim Eschbach, Jűrgen Trabant. Amsterdam, Philadelphia : John Benjamins Publishing Company. 1983. P. 118.

[28] Deely J.N. Neglected figures in the history of semiotic inquiry : John Poinsot. In *History of semiotics*. Ed. by Achim Eschbach, Jűrgen Trabant. Amsterdam, Philadelphia : John Benjamins Publishing Company. 1983. P. 123.

[29] Андрейчук Н.І. Мовний знак через призму філософської категорії відношення. *Наукові записки. Серія "Філологічна"*. Острог : Видавництво національного університету "Острозька академія". Вип. 26. 2012. С. 17–19.

sciences: logic, physics and ethics. He treats words as signs of ideas and emphasizes that the work of mind consists in the perception of the meaning of those signs of ideas. Locke explains *idea* as the term denoting everything that is the object of human thought: "everything that human soul can be occupied with in the process of thinking"[30]. He treated words as sensory signs of ideas which people use "to show their ideas and to exhibit them before others; and thus in their primary or immediate meaning words denote only ideas which are in the mind of the person who makes use of those words"[31]. In the context of interpretation, it is very important to highlight Locke's idea that we can use any signs to designate our ideas to ourselves but one and the same sign should refer to one and the same idea: "If the main goal of the language used to transform a message is to be understood, then words <…> are of little use for this goal if they do not generate the same idea in the hearer which they designate in the mind of the speaker" (cit. from[32]). Umberto Eco believes that Locke made an attempt to introduce philosophic common sense which might control natural language[33]. With Locke the attempts to explain the capacity to understand from the very beginning have had a semiotic dimension as he states that understanding is "the perception of the signification of signs"[34]. Locke was also the first to attract attention to the specificity of language systems in reference to the *language – culture* correlation. He emphasized the ability of mind to repeat, combine and multiply ideas and substantiated that people belonging to different cultures produce such combinations of ideas which other people do not possess because of differences in the modes of life and traditions. Undoubtedly, this idea is of great importance for the studies of cultural semiosis and for "communicative" theories of hermeneutics.

But it was only with Ferdinand de Saussure that the new science of semiology was conceived of as related to social psychology and devoted to the investigation of the general principles of signs. With this conceptual shift, Saussure established a unified discipline of broad theoretical scope. He defined the sign as the fundamental unit of linguistic analysis and a "two-sided psychological entity" linking a concept and a sound pattern[35]. The concept is not a thing in the world, but rather a mental image of that

---

[30] Локк Д. Сочинения : в 3-х т. Ред. И. С. Нарский, А. Л. Субботин; пер. с англ. А. Н. Савина. М. : Мысль, 1985. Т. 1. С. 95.

[31] Локк Д. Сочинения : в 3-х т. Ред. И. С. Нарский, А. Л. Субботин; пер. с англ. А. Н. Савина. М. : Мысль, 1985. Т. 1. С. 462.

[32] Эко У. Поиски совершенного языка в европейской культуре. Пер. с итал. и примечания А. Миролюбовой. СПб : "Александрия". 2007. С. 218.

[33] Эко У. Поиски совершенного языка в европейской культуре. Пер.с итал. и примечания А. Миролюбовой. СПб : "Александрия". 2007. С. 296.

[34] Locke J. An Essay Concerning Human Understanding. URL: ftp://ftp.dca.fee.unicamp.br/pub/docs/ia005/humanund.pdf

[35] Saussure F. de. Course in General Linguistics. Ed. by Ch. Bally, A. Sechehaye; transl. from French by W. Baskin. New York : Philosophical Library.1959. P. 66.

thing. Similarly, the sound pattern is not a physical sound, rather it is the hearer's cognitive interpretation of a sound. The concept and sound pattern are thus both mental entities and independent of any external object. Since words are the prime example of conventional signs, Saussure focuses exclusively on the system of linguistic conventions (*langue*) that makes actual utterances (*parole*) understandable to language users. He considered *langue* a purely formal set of relations that conjoins the two components of the linguistic sign arbitrarily – the sensory signifier and the intelligible signified. The study of the signifier was to yield a set of oppositions (the phonological system) that provides sonorous substance with linguistic form. The study of the signified would be concerned with the semantic grid that segments extralinguistic reality into meaningful linguistic units (words). The language system can be understood as a sequence of linked signs: "(w)hether we take the signified or the signifier, language has neither ideas nor sounds that existed before the linguistic system, but only conceptual and phonetic differences that have issued from the system"[36]. What was specially important for hermeneutic studies was the idea that sign context is more important than the idea or sound since the value of the sign may change without affecting its meaning or sound because a neighbouring sign has changed. The semantic value of every particular signified would be derived solely from its opposition to other signifieds coexisting with the grid.

Saussure's fundamental insight that behind every utterance there is a linguistic code shared by speakers, was dissiminated through Europe and provided both semiotic and hermeneutic studies with a theoretical focus. His approach was adopted and extended by Russian Formalists, the Prague Linguistic Circle, the Linguistic Circle of Copenhagen and Americal Structural Linguistics. It received major support from Claude Lévi-Strauss who developed the field of structural anthropology. Structuralism has been particularly influential in literary theory through the writings of of Roland Barthes, Umberto Eco and Jean Baudrillard. It has however, been subject to criticism, most notably by Michel Foucault, Jacques Derridaq, Julia Kristeva, Paul Ricoeur and Pierre Bourdieu.

Crucial for the development of hermeneutic theory was the critical reaction to Saussure and formalism by Mikhail Bakhtin (1895–1975) and his followers. Bakhtinians claimed that the dichotomy between langue and parole and the privileging of the abstract system over actual speech failed to account for the communicative nature of the language as a medium of exchange. For them every sign (utterance) was an ideological product, a

[36] Saussure F. de. Course in General Linguistics. Ed. by Ch. Bally, A. Sechehaye; transl. from French by W. Baskin. New York : Philosophical Library. 1959. P. 120.

direct or oblique reply to other signs (utterances) in an ongoing dialogical process that is the culture of a given community. These ideas concerning a possibility of a "virtual" dynamic interaction between the reader and the author are central for hermeneutic analysis. The reader's state of mind and his or her culture provide a context for understanding and interpretation of the text. The word, the grammatical form, propositions, and statements separated from the utterance (from the speech act) are viewed as "technical signs" at the service of a signification that is only potential. The individuation and actualisation of this potential of language operated by the utterance allows us to enter an other "sphere of being": the "dialogical sphere"[37]. Such "dialogic" quality of signs embraces several aspects that set the Bakhtinian understanding of signs clearly apart from the structuralist notions. For the structuralist, words are units of language whose meanings are defined by their relationships to other words. From a Bakhtinian point of view, such properties characterise words only as objects of a particular social practice and as a product of a particular societal attitude to language. They are used to position the speakers with regard to their hearers. They also position the speaker in relation to the referential objects of speech. Finally, Bakhtin's view on sign-sign relationships is quite different from the Saussurean and post structuralist emphasis on distinction as the constitutive determinant of the sign. A poetic description of the sign's dialogic relationship to other signs can be found in his essay "Discourse in the Novel": "But no living word relates to its object in a singular way: between the word and its object, between the word and the speaking subject, there exists an elastic environment of other, alien words about the same object, the same theme, and this is an environment that it is often difficult to penetrate. The word, directed toward its object, enters a dialogically agitated and tension-filled environment of alien words, value judgements and accents, weaves in and out of complex interrelationships, merges with some, recoils from others, intersects with yet a third group"[38]. Trying to give an account of the sign as it appears to its user in the tasks of expressing oneself or trying to make sense of the other's utterance, reveals the potential of semiotic approach in hermeneutic studies.

3. Theories of interpretation in semiotic perspective

The second most notable programme for the general science of signs – anglo-american pragmatism − was elaborated by US philosopher Charles

---

[37] Lazzarato M. Mikhail Bakhtin's theory of the utterance. URL: http://www.generation-online.org/p/fp_lazzarato6.htm

[38] Bakhtin M. Discourse in the Novel. *The Dialogic Imagination : Four Essays*. Trans. by Michael Holquist and Caryl Emerson. Austin : University of Texas. 1981. P. 276.

Sanders Peirce (1839–1914). His brilliant work was enormous in scope and can be viewed as a new insight into the interpretation process. In the article "How to Make Our Ideas Clear" that appeared in 1878 Peirce: "A clear idea is defined as one which is so apprehended that it will be recognized wherever it is met with, and so that no other will be mistaken for it. If it fails of this clearness, it is said to be obscure"[39]. The basic premise here is that an idea is only clear if it produces the effect of recognition. It is not enough for this effect to occur in an individual's consciousness. It must be experienced by a community of believers. For Peirce, all cognition is a semiotic process that is mediated by signs. To understand the meaning of a concept one needs to examine its various contexts of use. However, meaning can only be properly understood with reference to those logical concepts that establish a belief which in turn becomes a habit of thought. He explains these relationships as follows: "About forty years ago my studies of Berkeley, Kant and others led me, after convincing myself that all thinking is performed in signs, and that mediation takes the form of a dialogue, so that it is proper to speak of the "meaning" of a concept, to conclude that to acquire full mastery of that meaning it is requisite, in the first place, to learn to recognize the concept under every disguise, through extensive familiarity with instances of it" (cit. from[40]). For Pierce, semiosis – the action of sign − is an irreducibly triadic process in which an object generates a sign of itself and, in turn, the sign generates an interpretant of itself. A sign (representamen) thus: stands for something (its object); it stands for something to somebody (its interpretant); it stands for something to somebody in some respect (ground). These terms: *representamen, object, interpretant* and *ground* can thus be seen to refer to the means by which the sign signifies. The relationship between them determines the precise nature of the process of semiosis and must be read in two directions, firstly as determination, and secondly as representation: the object "determines" the interpretant, mediated by the sign, and both the sign and the interpretant "represent" the object. As Rick Parmentier says, these are "two opposed yet interlocking vectors involved in semiosis"[41]. If these vectors are brought into proper relations, then knowledge of objects through signs is possible. Thus the object is knowable through the sign, but semiosis mediates dynamically between the sign and what it is supposed to stand for. Though Peirce never mentioned hermeneutics in his

---

[39] Peirce Ch. S. How to Make Our Ideas Clear. *Peirce on signs*. Ed. James Hoopes. Chapel Hill and London : The University of North Carolina Press. 1991. P. 161.

[40] 'Pragmaticism'. Term in The Commens Dictionary : Peirce's Terms in His Own Words. Ed. by Bergman M., Paavola S. New Edition. URL: http://www.commens.org/dictionary/term/pragmaticism

[41] Parmentier R.J. Signs in Society : Studies in Semiotic Anthropology. Indiana University Press. 1994. P. 4.

works his ideas concerning the interpretant of the sign[42] can be applied for further development of the hermeneutic inquiry the focus of which is on the interpreter who is supposed to apprehend the ideas of the author in the process of interpretation. Three types of interpretant make the basis for defining three dimensions of semiosis[43] and the latter can serve the basis for dividing semiotic studies into three groups (Fig. 1).

primary interpretant	notional interpretant	cultural interpretant
code dimension of semiosis	informational dimension of semiosis	cultural dimension of semiosis
code theory of interpretation	informational theory of interpretation	cultural theory of interpretation
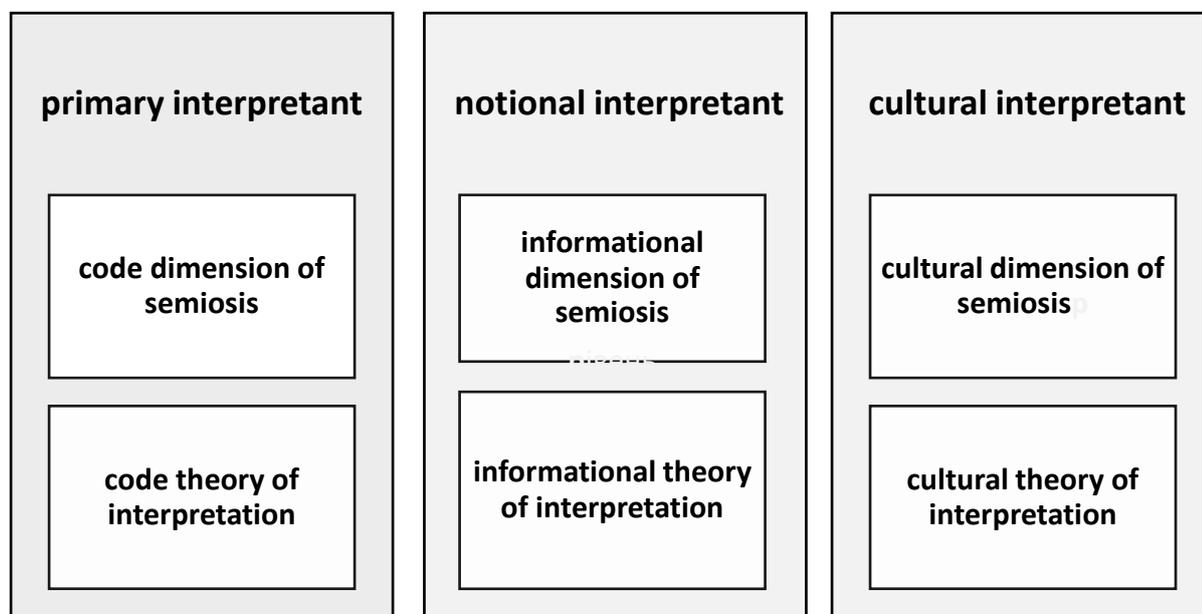
Fig.1. The potential of the dimensions of semiosis for defining theories of interpretation

Code theory of interpretation would see the text as a system of signs and include researches based on formal characteristics of signs. **Informational theory of interpretation** will try to find concepts, parameters and rules governing the transmission of messages through the text predetermined by its origin either in the mind of the author or by its social position. **Cultural theory of interpretation** will consider hidden meanings that are to be recognized according to a cultural key: mental stereotypes shaped by the culture.

CONCLUSIONS

A theory can be said to exist only when it is explicitly formulated as a theory. An explicit theory requires theoretical elaboration. Both hermeneutics and semiotics are explicitly developed theories of

---

[42] For a more detailed analysis see Андрейчук Н.І. Інтерпретанта як людський чинник мовного семіозису. Мовознавство. 2012. № 3. С. 65–74.

[43] Андрейчук Н.І. Перечитуючи Ч. Морріса : перегляд вимірів семозосу. *Любовь к слову : филологические заметки в честь юбилея профессора В. А. Кухаренко : сборник научных статей*. Одесса : КП ОГТ. 2018. С. 22–36.

interpretation where the form of a theory is actually imposed on an activity which is eminently practical. Thus we can speak of 'a universal doctrine for the interpretation of signs'.

Since the very emergence of hermeneutics, semiotic ideas had much to offer those interested in the capacity of the language to mediate between a human speaker and a world of meanings. Moreover, the very notion of sign seems to have emerged in the context of the first attempts of ancients to analyze the process of understanding and interpreting messages. Even quite a brief engagement with this subject matter allows to claim that the concept of sign is like a skeleton or abstract key that allows us to move: (1) from Plato and Aristotle to Wilhelm Dilthey with whom hermeneutics got the status of method in humanities dealing with rules that guide the understanding of all human objectifications – different types of signs; (2) from St. Augustine who formulating the guide to interpreting the Holy Scripture suggested the "classical" definition of sign – to Charles Peirce – a pioneer in the study of perception and thought, both of which he believed could be examined through a formal doctrine of signs; (3) from Locke who treated understanding as the perception of the signification of signs to Umberto Eco who studies all cultural processes as processes of communication that are permitted by an underlying system of signification[44].

Since the very emergence of ideas concerning the mechanism of interpretation the latter has always been across the two theories: theory of signs and theory of interpretation. Attention to the tradition of semiotic scholarship can enrich and substantiate assumptions about interpretation and understanding that have been developed in hermeneutics. The dynamic interaction between the sender and the receiver, which is crucial for hermeneutical studies can be revealed through the interpretation of the variability of linguistic signs and their interaction. Thus, the discoveries concerning the nature of sign and dimensions of semiosis which were elaborated in semiotics, allow to expose the mechanism of text interpretation through establishing ties between its sign embodiment and concrete "denotative" events and suggest three theories of interpretation: code, informational and cultural.

SUMMARY

Semiotic perspective for hermeneutic studies provides: 1) a certain "congeniality" of research in the field of text interpretation; 2) new vision of possible directions of universal hermeneutics development. The semiotic studies enrich and complement the ideas concerning the

---

[44] Eco U. A Theory of Semiotics. Bloomington : Indiana University Press. 1979. P. 8.

interpretation and understanding of texts that are fundamental to hermeneutic research and the dynamics of the development of the concept of interpretation in all great hermeneutic and semiotic projects can provide the proof of *semiotics – hermeneutics* intersection.

The value of semiotic perspective is twofold – it offers a kind of unity to the disciplines dealing with interpretation of "mentalities" and it allows for new understandings of the progress for a universal hermeneutics as the art of dealing with time-bound, context-sensitive, interpreter-dependent dynamic processes.

At all the stages of the hermeneutic ideas development the role played by semiotic inquiry seems crucial. Hermeneutics, structuralism and logisim are brought together by the notion of the interpretation of signs elaborated in semiotics. Semiotic implication is broad enough to encompass the entire range of theories of interpretation. In particular, the notion of semiosis when viewed in three dimensions: code, informational and cultural – provides the basis for distinguishing three types of the theories of interpretation. Code theories would encompass researches dealing with the "physical being" of the items participating in the interaction. Informational theories provide theoretical insights into the complex issues of understanding as a special concern of philosophers, psychologists and linguists and placed under the scrutiny of semiotic perspective. Cultural theories of interpretation bring into consideration evaluative modalities within sociocultural contexts that are embedded and transmitted by culture.

The suggested view on the theories of interpretation binds together humanities and social sciences in a wide semiotic perspective and offers condensation of descriptions into a universal doctrine for the interpretation of signs.

REFERENCES

1. Atkin A. Peirce. London and New York: Routledge. 2016. 314 p.
2. Augustine. On Christian Doctrine. Book I. URL: https://faculty.georgetown.edu/jod/augustine/ddc1.html
3. Augustine. On Christian Doctrine. Book II. URL: http://www9.georgetown.edu/faculty/jod/augustine/ddc2.html
4. Bakhtin M. Discourse in the Novel. *The Dialogic Imagination: Four Essays*. Trans. M. Holquist and C. Emerson. Austin: University of Texas. 1981. P. 259−422.
5. Colapietro V. M. Glossary of Semiotics. New York: Paragon House. 1998. 192 p.

6. Connagham Ch. Signs, Language, and Knowledge in St. Augustine's *De Magistro*. URL: http://discovery.ucl.ac.uk/1445358/1/U592678.pdf

7. Deely J. N. Neglected figures in the history of semiotic inquiry: John Poinsot. *History of semiotics*. Ed. by Achim Eschbach, Jűrgen Trabant. Amsterdam, Philadelphia: John Benjamins Publishing Company. 1983. P. 115–126.

8. Dilthey W. Hermeneutics and the Study of History. *Selected Works. Vol. IV.* Ed by R. A. Makkreel and F. Rodi. Princeton, NJ: Princeton University Press. 1996. 421 p.

9. Eco U. A Theory of Semiotics. Bloomington: Indiana University Press. 1979. 354 p.

10. Gadamer H.-G. Classical and Philosophical Hermeneutics. *The Gadamer Reader: A bouquet of the Later Writings.* Ed. by Richard E. Palmer. Evanston, Illinois: Northwestern University Press. 2007. P. 44–71.

11. Gadamer H.-G. Philosophical Hermeneutics. Trans. and ed. by David E. Linge. Berkley: University of California Press. 1976. 243 p.

12. Gadamer H.-G. Truth and method. Trans. by Joel Weinsheimer and Donald G. Marshall. London, New York: Continuum. 2004. 601 p.

13. Gardin J.-C. Semiotic trends in Archeology. *Representations in Archeology*. Bloomington: Indiana University Press. 1992. P. 87–104.

14. Heidegger M. A dialogue on language (between a Japanese and an inquirer). *On the way to language*. Trans. by Peter D. Hertz. New York: Harper & Row. 1971. P. 1−54.

15. International Encyclopedia of Communications: in 4 vols. New York, Oxford: Oxford University press. 1989. Vol 2.

16. Lazzarato M. Mikhail Bakhtin's theory of the utterance. URL: http://www.generation-online.org/p/fp_lazzarato6.htm

17. Locke J. An Essay Concerning Human Understanding. URL: ftp://ftp.dca.fee.unicamp. br/pub/docs/ia005/humanund.pdf

18. Makkreel R. Wilhelm Dilthey. *Standord Encyclopedia of Philosophy*. URL: https://plato.stanford.edu/entries/dilthey/#N190Hist UndeHerm

19. Manetti G. Theories of the Sign in Classical Antiquity. Trans. by Ch. Richardson. Bloomington: Indiana University Press. 1993. 196 p.

20. Palmer R. E. Hermeneutics. Evanston, Illinois: Northwestern University Press. 1969. 289 p.

21. Parmentier R. J. Signs in Society: Studies in Semiotic Anthropology. Indiana University Press. 1994. 225 p.

22. Peirce Ch. S. How to Make Our Ideas Clear. *Peirce on signs*. Ed. by James Hoopes. Chapel Hill and London: The University of North Carolina Press. 1991. P. 160–179.

23. 'Pragmaticism'. Term in The Commens Dictionary: Peirce's Terms in His Own Words. Eds. Bergman M., Paavola S. New Edition. URL: http://www.commens.org/dictionary/term/pragmaticism

24. Rutt J. On hermeneutics. *E-LOGOS/2006.* URL: https://nb.vse.cz/kfil/elogos/student/rutt.pdf

25. Saussure F. de. Course in General Linguistics. Ed. by Ch. Bally, A. Sechehaye; transl. from French by W. Baskin. New York: Philosophical Library. 1959. 240 p.

26. Sebeok T. A. 'Semiotics' and its congeners. *Studia z historii semiotyki: III Semiotic-historical studies*. Ed. by J. Sulowsky. Wrocław, Warszawa, Kraków, Gdańsk: Wydawnictwo Polskiej Akademii nauk. 1976. P. 27–38.

27. Андрейчук Н. І. Інтерпретанта як людський чинник мовного семіозису. Мовознавство. 2012. № 3. С. 65–74.

28. Андрейчук Н. І. Мовний знак через призму філософської категорії відношення. *Наукові записки. Серія "Філологічна"*. Острог: Видавництво національного університету "Острозька академія". Вип. 26. 2012. С. 17–19.

29. Андрейчук Н. І. Перечитуючи Ч. Морріса: перегляд вимірів семозосу. *Любовь к слову: филологические заметки в честь юбилея профессора В. А. Кухаренко: сборник научных статей*. Ред. И. М. Колегаева. Одесса: КП ОГТ. 2018. С. 22–36.

30. Аристотель. Об истолковании. (Герменевтика). *Сочинения в четырех томах.* Ред. З. Н. Микеладзе. М: Мысль. 1978. Т. 2. С. 93−116.

31. Аристотель. Первая аналитика. Глава 27. *Сочинения в четырех томах.* Ред. З. Н. Микеладзе. М: Мысль. 1978. Т. 2. С. 252–254.

32. Бернюков А. Дометодологічний етап розвитку герменевтичних вчень. *Університетські наукові записки*. Хмельницький: Хмельницький ун-т управління та права. 2006. № 2 (18). С. 411–417.

33. Локк Д. *Сочинения: в 3-х т.* Ред. И. С. Нарский, А. Л. Субботин; пер. с англ. А. Н. Савина. М.: Мысль. 1985. Т. 1. 621 с.

34. Можейко М. А. Интерпретация. *Новейший философский словарь*. URL: https://www.gumer.info/bogoslov_Buks/Philos/fil_dict/294.php

35. Шпет Г. Г. Герменевтика и ее проблемы. *Констекс*т. М. 1989; *Контекст*. М. 1990; *Контекст*. М., 1991. URL: http://www.avorhist.ru/publish/shpet1.html

36. Эко У. Поиски совершенного языка в европейской культуре. Пер. с итал. и примечания А. Миролюбовой. СПб: "Александрия". 2007. 423 с.

Information about the author:
Andreichuk N. I.,
Doctor of Philology,
Professor at Hryhoriy Kochur Department of Translation Studies
and Contrastive Linguistics,
Ivan Franko National University of Lviv
1, Universytetska str., Lviv, 79000, Ukraine

DECODING POETIC COLOURING
OF DETECTIVE STORIES: PRINCIPLES OF READING

Babelyuk O. A.

INTRODUCTION

Style in literature might be defined as a special way a definite author uses different language units in his writing. According to Encyclopedia Britannica it is a technique that an individual author uses while producing a text. It varies from author to author, and depends upon one's syntax, word choice, and narration. It can also be described as a "voice" that readers listen to when they read a work of this writer.[1] One may distinguish four types of style: expository or argumentative, descriptive, persuasive and narrative.

On the other hand, style is, according to N. Chomsky's nomenclature, the tension between deep structure and surface structure of the text. It can therefore be said that it is a relation between what the text means and what syntactic constructions mean. So, style is understood as a way of expressing a specific content.

Authors often wonder how to achieve a good style of writing and whether it is the same as the author's voice. The novelty here is that the essence of a good style is fluency of the language, correct use of words and grammatical rules, and the ease with which the reader can follow the story. For some time, among the creators of high literature, there was a manner for applying style far removed from the colloquial speech. In the criminal literature this could be a major obstacle in the reception of reading. Complex syntax, sophisticated descriptions, hermetic vocabulary and other author's performances make it virtually impossible to create a story with the pace that readers expect.

Definitions of a good writing style were created in all languages and in every epoch. Seneca believed that: *Style has no protracted principles; it changes under the influence of use, it does not remain the same for a moment*[2]. Aristotle claimed that: *The basis of good style is linguistic correctness*[3].

In our century, E. Waugh proposed three goals in order to work out a good style: clarity, which should be developed, elegance to which one should strive and a recognizable voice about which one can at least pray[4].

---

[1] Style in literature. URL: www.britannica.com /style in literature (retrieved Feb. 20, 2019)
[2] Definition of style. URL: www.thelatinlibrary.com (retrieved Feb. 20, 2019)
[3] Definition of style. URL: www.thelatinlibrary.com (retrieved Feb. 20, 2019)
[4] Evelyn Waugh. URL: www.biography.com/people/evelyn-waugh (retrieved Feb. 20, 2019)

The book of C. Connolly *Enemies of Promise*, published in 1938, contains still current intellectualization about style. It was written at a time when the attitude of writers was changing to the style of what Connolly did not approve of. Writers had divided two types of language: spoken language and official language, which was carefully constructed and used in literary writing. When several writers including E.M. Forster broke this convention and decided to write novels in colloquial spoken language there were objections. Critics complained that literature became similar to journalism. They were afraid that literary language would stop matter and it could be reached the moment in which the reader would not have any contact with something like a good style at all.

The novelty of style issue is that it does not impose too much what is admired as transparent. In popular literature, where fast pace is important, such style is an asset because it does not make it difficult for the reader to understand the content of the book. The author makes a conscious decision and deprives his language of both difficulties and literary ornamentation.

Authors usually believe that what comes naturally is natural. For example, Highsmith and Simenon prefer transparent and unadorned style. That kind of style has a hidden value: its plainness contrasts with complex intrigue thus may mislead the reader. It is worth citing an extract from G. Simenon's *Maigret Bides His Time*:

The day had started like a memory of childhood, dazzling and delectable. For no reason, because life was wonderful, Maigret's eyes laughed as he had his breakfast, and the eyes of Madame Maigret, who was sitting opposite him, were just as merry.

The windows of the flat were wide open, letting in the smells from outside, the familiar noises from Boulevard Richard-Lenoir, and the air, already warm, was quivering; a fine vapor filtered the sunrays and made them almost tangible[5].

In above passage a plain writers' style might be clearly observed. Simenon gave a simple description how Inspector Maigret had started his working day but after that the author also depicted the weather so the reader due to some stylistic devices might almost feel it.

The style of another detective story's writer A. Christie might be also characterized as interesting but it differs from Simenon's. The author had a tendency to start with unexpected events and unforeseen turns of the action. In *Murder of Roger Ackroyd* she begun with the description of Mrs. Ferras's death but without presenting why she died:

---

[5] Maigret And The Death Of A Harbor Master. URL: www.archive.org/details/MaigretAndTheDeath OfAHarborMasterMarinerBooks198 (retrieved Feb. 22, 2019)

Mrs. Ferrars died on the night of the 16ᵗʰ 17ᵗʰ September – a Thursday. I was sent for at eight o'clock on the morning of Friday the 17ᵗʰ. There was nothing to be done. She had been dead some hours. It was just a few minutes after nine when I reached home once more. I opened the front door with my latchkey, and purposely delayed a few moments in the hall, hanging up my hat and the light overcoat that I had deemed a wise precaution against the chill of an early autumn morning. To tell the truth, I was considerably upset and worried. I am not going to pretend that at that moment I foresaw the events of the next few weeks. I emphatically did not do so[6].

Nevertheless the style of A. Christie might be also characterized as repetitive because for e.g. in *Murder in Mesopotamia, Hercule Poirot's Christmas, Hickory Dickory Dock, The Labours of Hercules* there is at the beginning a representation of characters, a definite situation/atmosphere described, then the murder, then Hercule Poirot arrived, investigates all possible clues, interrogated all potential "guilty" characters, and finally presented his amazing intelligence to resolve the matter.

To achieve a good style A. Christie regularly was looking for the inspiration by studying people around, however a murder mystery genre stunted her writing process, especially because it was difficult to put reality into fictional events. To overcome that obstacle she developed many characters from the very beginning. She had a manner to observe strangers and then used their traits to excogitate style of mystery. A. Christie was also adept at connecting subject matter with delicate story development, creative structure and psychology. That could be observed in *Curtain*, in a brilliant ending: *Manuscript written by Hercule Poirot:*

'By taking Norton's life, I have saved other lives – innocent lives. But still I do not know … It is perhaps right that I should not know. I have always been so sure – too sure …

'But now I am very humble and I say like a little child "I do not know …"

'Goodbye, cher ami. I have moved the amyl nitrate ampoules away from beside my bed. I prefer to leave myself in the hands of the bon Dieu. May his punishment, or his mercy, be swift!

'We shall not hunt together again, my friend. Our first hunt was here – and our last …

'They were good days.

'Yes, they have been good days …' (End of Hercule Poirot's manuscript.) Final note by Captain Arthur Hastings: I have finished reading … I cannot believe it all yet … But he is right. I should have

---

[6] The Murder of Roger Ackroyd. URL: www.harpercollins.com/the-murder-of-roger-ackroyd (retrieved Feb. 22, 2019)

known. I should have known when I saw the bullet hole so symmetrically in the middle of the forehead.

Queer – it's just come to me – the thought in the back of my mind that morning.

The mark on Norton's forehead – it was like the brand of Cain ...

Summarizing it might be claimed that a writing style of authors of detective stories depends on their language skills, correctness in using grammatical forms and structures, and the writer's accuracy in explaining the main idea of the story.

1. Poetic colouring of detective stories

Any detective story is mostly recognized as a very popular and a good reading matter. The process of reading and a reading understood as a book to read, might be defined as a figure that identifies a kind of the virtual reception method, which is characteristics for the stylistic form of detective stories.

A special character of detective stories might be observed on the pragmatic level, which means that this special genre of literature should be considered not only by using a stable set of standards but rather as a certain reading project, the specificity which can be better understood by focusing on possible actions accomplished by readers in the name of resolving the importance attributed to the text.

In this context all formal indicators of a detective story which define the stylistic peculiarities such as: a mystery, an investigation, red herrings, and final resolving of a crime, might be described in a role of forming a criminal reading matter featured in stylistic specialization[7]. In this light poetic colouring perceived through a reading experience according to S. Fish might be seen as a kind of occurrence that happens to a reader[8].

To take a closer look at the aspect of a reading experience through the prism of stylistic features it is worth considering a conversation between supporting protagonists Mr. and Mrs. Bantry from *The Body in the Library* of A. Christie.

A story takes place in Gossington Hall, an English property, and the investigation is conducting by Ms Marple. It is worth paying attention to seemingly trivial episode considering the plot, when Mrs. Bantry is trying to convince her husband that there is a dead body of a young woman in the library. That kind of picture is consciously exaggerated by the author, but

---

[7] Kermode F. *Novel and Narrative [w :] Poetics of the Murder : Detective Fiction and Literature Theory*, 1983. URL: www.worldcat.org/title/poetics-of-murder-detective-fiction-and-literary-theory (retrieved Feb. 16, 2019)

[8] Fish S., 1983. *Literatura w czytelniku : stylistyka afektywna*, from *Pamiętnik Literacki : czasopismo kwartalne poświęcone historii i krytyce literatury polskiej 74/1, 263-304* (retrieved Feb. 16, 2019)

in fact deprived of much importance indeed in relation to criminal intrigue. Actually it is a satirical stylistic miniature which illustrates relationships between Mr. and Mrs. Bantry and their life on the post-Victorian province.

Trying to explain that unobvious relation amid reading matter and discourse among Bantry's marriage in the bedroom, it is useful to look closer at their reaction on dramatic discovery made in a house. Starting from a response of the retired officer (Mr. Bantry) whose behavior is significant enough to be cited: *You dreamed of, Dolly. It is from this criminal affair you read The Secret of the Broken Match. Remember? Lord Edgbaston finds a corps, beautiful blonde, on the carpet in front of the fireplace. In novels corps always lay in the library. In reality I have never seen like this[9].*

It might be debatable if that commonsense unbelief or rather related to it colonel's obstinacy is really psychologically reasoned. It is probable that that kind of analysis is meaningless because colonel's reaction is caused by logic of a text. This logic assumes that Sir Bantry could not come to terms with corpse presence because this requires his belief that it is only reason to define the reality.

This perception is not explorative indeed but through it a status of derivativeness of the detective story is called into a question by Sir Bantry. Interesting here is a fact of the topical stylistic element of detective stories which might be discovered exactly in above colonel Bantry's statement. Even middlingly a familiarized reader of that genre is convinced that in detective stories there are plenty of similar comments to colonel's one. For example, in *Murder in Three Acts* investigation is conducting by three protagonists. In another story by A. Christie *The Mystery of the Blue Train* Hercule Poirot offers Katharine Grey to solve a mystery collectively after he observed that she read a detective story.

Similarly the same stylistic element is adapted by contemporary authors of that genre such as J. Alex or M. Grimes and P.D. James. In *Original Sin* by the latest one of scene takes place in London Club of Deceased which gathered law and criminalistics professional members. Its part and important scenario for story's intrigue is a description of the library where first editions of E.A. Poe's, W. Collins's and A.C. Doyle's were put on the very low shelve in the way to show everyone a primacy of the reality over the fiction. Nevertheless these measures might be seen as useless in detective story's convention and stylistic but also could invite to a deeper consideration about their functions.

That auto thematic stylistic element is considered also by J. Culler who the meaning of mentioned before *Murder in Library*'s conversation

---

[9] Christie A., 2009. *Noc w bibliotece*. Wrocław. ISBN 9788324592265. P. 7.

understood as Christie's strategy to induce the reader that the detective story is free from any genre confines and structural restrictions[10].

The novelty in Culler's interpretation is that this convention might be useful to critic the detective fiction and is a base to read properly the creation process of that literature genre. He also states that in the detective fiction stylistic elements are also kind of dramatic irony and do not lead the reader to confidence that go beyond genre convention. In his opinion this convention as a form of genre specification become final to detective story's game rules. Culler also states that in *Murder in Library* a literary text uncovers an awareness of its affectation and conventionality to encourage the reader to observe reality from different point of view.

Culler claims also when reading any literary text presented events in the first place are compared with real images so it might be said that the initial stylistic interpretation is made by the reader. If fictional world should be qualified as real, elimination or justification potential disturbing poetic colouring always is needed, for example an ugly corpse of a young woman found by a servant in a library.

According to Culler a stylistic convention in detective stories is useful to cope with such disturbing elements to underline normal reader's reaction which might be observed in confrontation with going beyond fine lines of incident. So when colonel Bantry claims that corpse is usually found in library in detective stories, he points out that his world is under different rules and for readers it might be a sufficient alibi to easily agree with detective fiction mystification.

This kind of argumentation is crucial to recognize an ironic aspect of that situation and could be connected with good-time purpose of detective stories. Irony might be observed at three levels: a level of detective story which was read by Mr. an Mrs. Bantry, a level of their allegedly realistic world, and a level of the reader's *Murder in the Library* reality. A victim of such outlined situation, next to a corpse of a young woman (exactly the same as in detective stories which was noticed by colonel's wife with sarcastic tone), is also Mr. Bantry. He is right of course saying that in detective stories corpses are usually found in libraries, but verbalizing this he falls into a trap, because there is a corpse in his library as well. It might be assumed that lack of colonel's awareness that he is a fictional person too is a source of the reader's humor indeed.

By the way, the detective story as a literary genre from the very beginning was situated in mimetic and realistic fiction which is seen in genre rules formulated with more or less distance when some trickeries are

---

[10] Culler J., 1977. *Konwencja i oswojenie [in :] Znak – styl – konwencja*. Warszawa. ISBN 978-83-7455-401-5. Pp. 173–176.

banned. Nevertheless the claim that detective stories have a mimetic character might be a source of controversy. It is worth adding here about E. Wilson who alleged A. Christie that she pursued the elimination of human element implementing a kind of tasteless parody of people and lack of mere existence of characters[11]. Admittedly even detective story's writers of Golden Age were convinced that this genre of literature had infinitesimal derivative influence.

It might be introduced by a statement that the detective story is considered as a realistic story under specific conditions. According to M. Głowiński poetic colouring of detective story is reflected in genre convention through agreement between the reader and the author to believe in such unbelievable incident as a crime in Gosstington Hall.

That compromising of a detective story's poetic colouring might blur whole scene. Identifying the detective story as a one of realistic fiction is not sufficient to explain specific stylistic features of that genre. It is that because the reader is treating the detective story as a matter of major part of totality, so it is analyzed as the entirety, paying less attention to its distinctive features.

Above general comment is still actual even for researchers noticing fundamental differences between the detective story and a realistic discourse, but strongly underlining separate character of detective story's rules. It is worth adding here views of R. Caillois who points out that detective stories try to explain unexplained. This French critic and sociologist understands that the reader is coping with nature's laws, probability, and common sense. Based on his opinions *hence comes a value of that literary genre and it depends on starting point, which should be an insult for a mind and experience, then from more or less probable technique in which intellect and experience will be satisfied and respected*[12].

Unquestionably a realistic discourse is brought to the forefront here (probability, common sense, experience) but in Caillois's dilatation illusion is marginalized, which is then important for the reader. That illusion is essential because the fictional world in detective stories is presented in perlocutionary style so the reader is willing to believe in it. Having regard to this aspect Caillois is skeptic about the detective story's mission on that field, nevertheless it should be noted by the readers to rust in capacity of detective's power to reveal a criminal.

For Caillois the main stylistic element of the detective story is to explain unexplained and to reach a denegation of what is impossible for the

---

[11] Wilson E., 1973. *Dlaczego kryminały są poczytne [w :] Szkice*. Warszawa. ISBN 83-07-01099-3. P. 180.
[12] Caillois R., 1967. *Powieść kryminalna*. Warszawa. ISBN 978-83-941843-3-9. P. 181.

reader. Except that from the reader's point of view that situation is different than in normal realistic narration where probability between fiction and perception of a receiver is not a subject of realistic discourse. Meanwhile in the detective story an emphasis is laid on extraordinary circumstances of a crime and indirectly on a problem of realistic conditions of a story.

The novelty is Mr. Bantry's protest against the presence of a dead body in his library only potentially indicates that the matter under investigation is in fact not only a question about an identity of a perpetrator, but moreover a character of the story's reality. It might be suggested that a criminal mystery and some eccentric ideas connected with it are only testing of realistic discourse boundaries.

The novelty of this genre is also that a criminal *topos* of a locked room where a crime was committed might be locked not only for protagonists but for the readers as well. Helplessness of the police and witnesses is at the same time helplessness of the potential reader. It worth adding that a figure of a locked room is applied for the first time by E.A. Poe in *The Murders in the Rue Morgue*. Interesting here is the fact that grisly circumstances of a murder of two women in Parisian apartment are described in a press coverage. It might be suggested that through this stylistic device the externalization of reality is presented in way to expose the bare facts.

Using a press code by citing a text of articles about double murder the writer is creating a receivable situation which forcing the reader to follow the narrator and his friend detective A. Dupin investigation. Relation quoted from a crime scene provokes the reader to interpret events as an inscrutable mystery. This experience is characteristic because through it a confrontation between contrary energies such as reference in a press discourse and weirdness of a crime is possible. Locked doors in Parisian apartment are stylistic symbols of that confrontation because the reader is emotionally involved in a story through two acts of interpretation: the narrator's and press articles' interpretation.

An interpretation process is entangled in a reading matter and this fact might be translated into potential relation between the reader and a reading text. That process is connected with creating aspect of mimetic fiction and the base of imaginative ground of imitation level is not a world as an object but a reading matter itself. In this regard a fictional narration is shown as a representation of interpretation experience which suggests the reality boundaries.

Referring to above a cognitive interpretation is exposed in poetic colouring of the detective story and anti-illusion character is described by

mentioned Caillois. He claims that in it, the main current ludic elements are exposed. Caillois also admits that a pleasure from reading the detective story is not the same as a pleasure from hearing a story. In his opinion it is rather a pleasure from watching a prestidigitator who immediately reveals a secret of his tricks. Even for E. Wilson characteristic poetic element of the detective story recalls a conjuring trick reliant on distracting the reader's attention using meaningless and incapable gestures.

As it can be seen both writers invoke to illusion and manipulation tricks, and refuse the detective story realistic features in fact. Both also claim that the detective story has an artistic value. The novelty of this genre is that both finally underestimate a ludic destiny and see it as deviation from a real exposition. Although it is worth adding that it is Caillois who shows better understanding of the detective story's genre specific by underlining vanishing tricks. He argues that the reader expects revealing of a crime from the conclusion of a story as well. It means that the narrator of a story should in some ways identify with a mechanism of narration trap prepared for the reader.

That role plays numerous functions in detective stories' auto thematic comments. Similar function is assigned to intertextual allusions to other detective stories or detective protagonists which both should dispose the reader to active involvement in decryption of detective story's criminal code.

A common denominator of these actions is a general conclusion that a reading experience is crucial in every detective story's investigation. According to P. Huhn there is the analogy between hidden story of fictional murder and a story of reading and story of investigation as a detective's interpretation. Another researcher of detective fiction C. Malmgren combines analogy between detective's actions and the reader's pleasure from a reading matter.

Both cited researchers are in close relation to stylistic character of detective story. Seemingly they are in a distance from a naive definition of detective fiction as similar to performance but in the same time indirectly allude to that definition. If there is a parallel between doings or attitude of detective and the reader's status so that metaphoric figure is only a mask of illusive mechanism of identity with fictional protagonist.

It might be said that the poetic colouring of the detective story are helpful in reading process so the reader can better understand detective's actions. The novelty claims that the stylistic peculiarities are presented through the process of reading detective stories and they are hidden in revealing the truth, making impossible possible, and creating possible scenarios in coping with evil.

2. Methods of writing detective stories

Writing the detective story requires a reasonable combination of talent and organization where one cannot exist without the other. Organizational skills are something so natural for writers that they do not realize it. Authors prepare a chapter plan to make easier writing detective stories. The potential reader often assesses the book on its first page. Despite the interesting title, eye-catching cover and advertising note full of words such as *dynamic*, *breathtaking*, *fascinating* or similar words which are applied to the promotion of this type of literature, if the first page is not sufficiently interesting the reader does not want to read it at all.

This does not mean that each detective story begins with shooting or blowing up a luxury car, however, the authors make sure that their story will have the same tonality as the whole. For example, the characters who are supposed to live in constant fear in the first scene often feel uncomfortable as a result of an accidental incident, which gives the reader a taste of what awaits him later. The authors of detective stories do not start their books from a funny event but try to introduce the atmosphere of the genre from the beginning. The first paragraphs present the rest of the story.

The methods of writing detective stories are in a proper tonality which is very essential issue. Often, if the author is not sure about the right tonality of the prepared story, he can ask himself: what kind of emotions might arouse in the reader through a story? Regardless of the answer, the author should try to make a story arousing similar feelings among the readers. Description of whether the situation that excites or worries the writer is likely to work in the same way in relation to others. The author would like the reader to experience the final climax and also climactic points during the narrative if they are.

Another important element of writing the detective story is a pace of describing the story. Formerly the first scene of the story contained an introduction regarding characters and places. Now the reader expects something to happen right away that is why writers try to make the first scene as a rudiment of a story and a sample of a book's atmosphere. In the first scene authors usually present at least one protagonist and impalement a charge of uncertainty to make the readers to devours next page till the end of the story.

In the first chapter there is a space dedicated to determining the pace of the entire story. The author trying to assess whether the beginning of his story is good can ask himself the following questions: whether on the front page of the typescript it was able to show the conflict which will be at the heart of the story; whether he informed the reader that it will be a story about danger, mystery; whether the place of action has been sufficiently

presented and finally whether the descriptions are consistent with the themes of the book and the first scene.

The secret in writing the detective story is how the first page looks. Authors often claim that it is good when it is not an uninterrupted text string with two or three variable length paragraphs. Writers often implement a brilliant phrase to attract the readers' attention.

Undoubtedly, a valuable first paragraph sometimes called an introduction, should be absorbing the reader's attention. It also should give an idea of a subject area and the pace of a story. For example in *Rebecca* by D. du Maurier there is a natural smooth phrase: *Last night I dreamt I went to Manderley again*[13].

This beginning so fluently fits into the whole story that it seems almost impossible to start with another sentence. It might be that D. du Maurier devised it later, after writing some text, but unquestionably it applies to the story very much.

Nothing intrigues the reader as a bit of a mystery. In famous detective story *Malice Aforethought* by F. Iles (in fact his true name was A.B. Cox) there is a shocking news that Dr Bickleigh decided to kill his wife and to reach a goal he gathers needed information: *Only a few weeks after he decided to kill his wife certain steps had been taken by Dr. Bickleigh in this direction.*[14] After such words the readers want to know what happened next. And that is in fact an essence of detective fiction: intriguing and keeping at tension the reader. Again and again the reader's curiosity is planted by mysteries and surprising elements.

It is worth mentioning here about a famous detective story *The Hatter's Ghost* by G. Simenon where the reader has an opportunity to be involved in incredible mood of a mystery fiction from the very beginning: *It was the third of December and it was still raining. The black three with a slightly too prominent tummy cut off from the whiteness of the calendar attached to the counter in front of the partition of a cold oak separating the shop window from the shop itself. Exactly before twenty days, because it happened on November 13 – another stocky three on the calendar – at the church of the Savior a few steps from the channel the first old woman was murdered*[15]. G. Simenon used simple language to describe a story and that was his power indeed. He did not apply sophisticated sentences but only pronounced image in a blackest colors of a simple thing after which there was a shocking information about a murder. In these three sentences Simenon provides a disturbing tonality of further story.

---

[13] Maurier du D., *Rebecca*. URL: www.e4thai.com /Rebecca.pdf (retrieved Feb. 18, 2019)

[14] Iles F. *Malice Aforethought*. URL: www.e4thai.com/MaliceAforethought (retrieved Feb. 18, 2019)

[15] Simenon G. *The Hatter's Ghost*. URL: www.googlebooks.com (retrieved Feb. 18, 2019)

As a contrary another detective story might be presented. M. Millar's *The Soft Talkers* where there is an intriguing understatement dialog between protagonists: *Ron Galloway's wife saw her husband for the last time one Saturday evening in mid-April. He seemed to be in a good mood then – said Ester Galloway. – If he was going to do something, he planned something. I mean more than a fishing trip. He never liked fishing, he was morbidly afraid of water[16].* In that passage there is also a puzzling element: why Ron Galloway was thinking about a fishing trip while he was afraid of water?

In *The Talented Mr. Ripley* P. Highsmith created also a mood of anxiety which is in the whole book: *Tom looked back and saw a man coming out of Green Cage, heading towards him. He accelerated his step. He had no doubt that the man was following him. Tom spotted him five minutes earlier at the table when he looked at him as if he was not sure about something. For Tom he looked so clearly that he finished a drink in a hurry, paid and left[17].*

L. Dieghton starts his detective story *Berlin Game* from a dialogue which from the beginning combines personal and political threads: *– How long have we been sitting here? – I said. I picked up the field glasses and studied the bored young American soldier in his glass-sided box. – Nearly a quarter of a century, – said Werner Volkmann. His arms were resting on the steering wheel and his head was slumped on them. That GI (soldier) wasn't even born when we first sat here waiting for the dogs to bark. – Barking dogs, in their compound behind the remains of the Hotel Adlon, were usually the first sign of something happening on the other side. The dogs sensed any unusual happenings long before the handlers came to get them. That's why we kept the windows open; that's why we were frozen nearly to death. – That American soldier wasn't born, the spy thriller he's reading wasn't written, and we both thought the Wall would be demolished within a few days. We were stupid kids but it was better then, wasn't it, Bernie – It's always better when you're young, Werner, – I said. This side of Checkpoint Charlie had not changed. There never was much there; just one small hut and some signs warning you about leaving the Western Sector. But the East German side had grown far more elaborate. Walls and fences, gates and barriers, endless white lines to mark out the traffic lanes. Most recently they'd built a huge walled compound where the tourist buses were searched and tapped, and scrutinized by gloomy men who pushed wheeled mirrors under every vehicle lest one of their fellow countrymen was clinging there[18].*

[16] Millar M. *The Soft Talkers*. URL: www.googlebooks.com (retrieved Feb. 18, 2019)
[17] Highsmith P. *The Talented Mr. Ripley*. URL: www.googlebooks.com (retrieved Feb. 20, 2019)
[18] Deighton L. *Berlin Game*. URL: www.literatyresave2.files.wordpress.com (retrieved Feb. 20, 2019)

S. Grafton's *C is for Corps* is staring from a few dynamic sentences written from heroin's perspective*: I met Bobby Callahan on that Monday. He was already dead on Thursday. He was convinced that someone wanted to kill him and it turned out that he was right. None of us realized it early enough to save him. I worked for the first time for someone dead and I hope for the last time. This report is for him, no matter what its value is*[19].

P.D. James is shocking the readers by presenting in the first chapter a corpse and mystery in *Unnatural Causes*: *The corpse without hands lay in the bottom of a small sailing dinghy drifting just within sight of the Suffolk Coast. It was the body of a middle-aged man, a dapper little cadaver, its shroud a dark pin-striped suit which fitted the narrow body as elegantly in death as it had in life. The hand-made shoes sill gleamed except for some scuffing of the tope caps, the silk tie was knotted under the prominent Adam's apple. He had dressed with careful orthodoxy for the town, this hapless voyager; not for this lonely sea; nor for his death*[20].

R. Rendall in *A Judgment in Stone* also starts with horrifying beginning: *Eunice Parchman murdered the Coverdale family because she could not read or write. There was no significant motive and no premeditation; they were not looted here, neither money nor valuables. As a result of this crime, not only family and local residents learned about the disability of Eunice but the whole country. With this deed she defeated herself, though she had been subconsciously aware of the sorrow that it would be so, that she would gain nothing. Yet, unlike her insane companion and partner, she did not show signs of madness. It was frighteningly normal, like a prehistoric creature who takes on the form of a woman from the twentieth century*[21].

The presented examples shows that the authors of the detective stories try to interest the reader from the very beginning by implementing shocking or even stunning scenes. It might be assumed that writers often use checking questions to make a story interesting such as: if first paragraphs have the same tonality as the rest of a story, if there is a stirring of a conflict or mystery, if the setting is properly located, if there are sufficient dialogues in a story.

3. Manipulation of the reader's attention
in A. Christie's detective stories

When the reader's attention is manipulated for plot construction reasons it might be used the foreground strategy by the author to redirect

---

[19] Grafton S. *C is for Corps*.URL: www.googlebooks.com (retrieved Feb. 20, 2019)

[20] James P.D. *Unnatural Causes*. URL: www.googlebooks.com (retrieved Feb. 20, 2019)

[21] Rendell R. *A Judgment in Stone*. URL: www.googlebooks.com (retrieved Feb. 20, 2019)

the readers' attention. The term *foreground* was first used in the Garvin's stylistics of translation in 1964 and in the work of Havránek in 1964. It generally refers to cases where the language is sufficiently different to attract attention and through it encourage interpretation of additional meaning[22].

In detective fiction there is distinction between handling of a plot significant and a plot insignificant items. Plot is understood here as solving a mystery, such as a suspect death, and this definition is used simply to facilitate exposure, how clearly other aspects of the plot may exist, with the exception of the main puzzle. Many plot significant items are important for e.g. a solution, an evidence of how the suspected death took place, whereas plot insignificant items do not have such importance.

To better understanding the key poetic colouring that can be found in detective stories it is worth explaining also the term *burying*. In literature some items might be brought into mentioned above the foreground, then other items might be left in the background. The notion of background is little studied in Stylistics, but has been of interest to linguists and psychologists[23].

As it was mentioned stylisticians are not interested in background because placing information there is not usually viewed as an important strategic choice. Although, for plot purposes, deliberately burying information in the background of a text is highly strategic, and by *burying*, it is meant that an item is placed in the background with the intention that it should not be easily found[24].

The key stylistic strategies of using the techniques for foregrounding and burying strategies might be presented:

• Strategy 1: At the pre-solution stage – foreground plot insignificant items. It might be a classic "red herring" (false clue) of detective fiction. An item may be seen as significant at the time of presentation, but later it occurs that there was a false trace and, the item turns out to be insignificant at the solution stage.

To explore that strategy, it is worth demonstrating how A. Christie utilizes it in detective stories. She often presented a list of items in which one or more had plot significance and implemented trick to use foregrounding to lead the reader the wrong path, but in a way that allowed to interpret in a subsequent way of the scene at the solution stage. A good example might be *Murder in the Mews* where list of items on a writing-bureau occurs when H. Poirot and Inspector Japp are in the process of

---

[22] Strtegies in writing. URL: www.eprints.gla.ac.uk/70404/1/70404.pdf (retrieved Feb. 22, 2019)
[23] Strtegies in writing. URL: www.eprints.gla.ac.uk/70404/1/70404.pdf (retrieved Feb. 22, 2019)
[24] Strtegies in writing. URL: www.eprints.gla.ac.uk/70404/1/70404.pdf (retrieved Feb. 22, 2019)

examining a room in a house where a dead woman was found: *Poirot strayed across to the writing-bureau. […] There was a somewhat massive silver inkstand in the centre, in front of it a handsome green lacquer blotter. To the left of the blotter was an emerald glass pen-tray containing a silver penholder – a stick of green sealing-wax, a pencil and two stamps. On the right of the blotter was a movable calendar giving the day of the week, date and month. There was also a little glass jar of shot and standing in it a flamboyant green quill pen. Poirot seemed interested in the pen. He took it out and looked at it but the quill was innocent of ink. It was clearly a decoration – nothing more. The silver penholder with the ink-stained nib was the one in use. His eyes strayed to the calendar. "Tuesday, November fifth," said Japp. "Yesterday. That's all correct." Poirot and Japp discuss the time of death with the forensic expert. Poirot had turned back the cover of the blotter. "Good idea," said Japp. "But no luck." The blotter showed an innocent white sheet of blotting-paper. Poirot turned over the leaves but they were all the same. He turned his attention to the waste-paper basket. [He finds various old circulars and standard letters. "Nothing there," said Japp. […] Poirot still seemed fascinated by the writing-bureau and its appointments. He left the room, but at the door his eyes went back once more to the flaunting emerald quill pen[25].*

The description of a pen which is flamboyant green at first and then, at the end of the extract, "flaunting" gives this item apparently narrative-world meaningfulness. The attention of a character who could control the way information is presented, and even could control the attention of the reader. In the second paragraph, the reader is told that *Poirot seemed interested* in the quill pen and there is an information that he examines it. At the end of this example the reader learns that he *still seemed fascinated by the writing-bureau* but the one item occurred especially interested for Poirot – the quill pen. In fact a quill pen is a red herring (a false clue). At the stage of dissolution, interest in the quill pen will have to be rejected when the real solution is revealed and Christie allows herself some room for maneuver. When she mentioned that Poirot *seemed* interested and fascinated, she did not give a full narrative commitment to these descriptions. Either the narrator is mistaken about Poirot's interest, or, if the narrator is right, Poirot is interested in the red herring. Theoretically, this may not reflect well on his detective abilities, but in practice there are potential difficulties in building the plot.

- Strategy 2: At the pre-solution stage – bury plot significant items.

Detective authors must implement items that eventually contribute to the solution. If they did not introduce them at all, they might be accused of

[25] Christie A., 1964. *Murder in the Mews*. London. Fontana. ISBN 9780062073990. pp. 11-13.

impure doings. That skill regards mentioning these items without paying attention to them as not being important or associated with the solution. In above example A. Christie used the attention of the characters to stop possible interest of others items: *To the left of the blotter was an emerald glass pen-tray containing a silver penholder – a stick of green sealing-wax, a pencil and two stamps. On the right of the blotter was a movable calendar*[26].

When the pen tray is mentioned the description moves to another item: calendar. Then the author mentioned about silver penholder and it is followed by Poirot's eyes straying to the calendar. His attention again moved on the bottler and the waste-paper basket seemed to have no interest to Japp's because he said: "Nothing there". Actually, what eventually turned out to be interesting at the solution stage was, firstly, the lack of any used blotting-paper on the blotter, and, secondly, the relative position of the items on the writing table. These factors turned out to be significant because they provided evidence for death which was a suicide, not a murder (one of the characters was framed for murder).

• Strategy 3: At the solution stage – foreground plot significant details that were previously buried and make the solution seems to be credible.

That strategy was used by A. Christie when Poirot revealed the solution by employing foregrounding to emphasize some aspects which were not been emphasized earlier: *And now I come to something really interesting – I come, my friends, to the writing-bureau. [...] That was really very odd – very remarkable! For two reasons. The first reason was that something was missing from that writing-table. [...] A sheet of blotting-paper, mademoiselle. The blotting-book had on top a clean, untouched piece of blotting-paper. [...] it was not in the waste-paper basket. [...] A curious little problem. I looked everywhere, in the waste-paper baskets, in the dustbin, but I could not find a sheet of used blotting-paper – and that seemed to me very important. [...] But there was a second curious point about the writing-table. Perhaps, Japp, you remember roughly the arrangement of it? Blotter and inkstand in the centre, pen tray to the left, calendar and quill pen to the right. Eh bien? You do not see? The quill pen, remember, I examined, it was for show only – it had not been used. Ah! still you do not see? I will say it again. Blotter in the centre pen tray to the left – to the left, Japp. But is it not usual to find a pen tray on the right, convenient to the right hand? "Ah, now it comes to you, does it not? The pen tray on the left [... (Poirot here turns to speak to the accused woman) ...] you find your friend there lying dead with the pistol*

[26] Christie A., 1964. *Murder in the Mews...*, op. cit., pp. 11–13.

clasped in her hand – the left hand, naturally, since she is left-handed and therefore, too, the bullet has entered on the left side of the head. [...] You take the pistol, wipe it and place it in the right hand"[27].

The foregrounding does not only provide re-framing of the information, but it also serves to suggest the detective's authority and alleged obviousness hence the credibility of the solution. Many initial statements such as: really interesting, very strange, very unusual, are highly evaluative, and this evaluation was continued throughout the Poirot's revelation by saying: *Curious small problem, which seemed to me very important, second interesting point.* In addition, Poirot used the questions to describe Japp's process of discovery as if there was no other possible option, and thus also conducting this discovery process of the readers: *Eh bien? Do not you see?, Ah, you still do not see?, Ah, now it comes to you, right?*

In above cited passage there is heavy repetition: *pen tray on the left, left, pen tray on the left, left hand, she is left-handed*; and Poirot even says: *I will say it again* to emphasize this repetition. Adverbs like: *naturally* and *because* also emphasize the alleged inevitability of this explanation. Negative arrangements about the blotter and waste bin were re-framed again as the key findings because they were considered to be significant when these discoveries were negative. This example is similar to the observation of Sherlock Holmes about *the curious incident of the dog in the night* in *Silver Blaze*, where the curious incident was that the dog did nothing. It should be remembered that in detective stories the absence of the item might be more relevant than the evidence.

Above described strategies reflect the core aspects of stylistic issues of detective stories, but also apply to their plot construction in general. The authors of detective fiction with surprise endings use foregrounding and burying to carefully direct readers to control their attention and thereby to achieve stylistic manipulation.

CONCLUSIONS

Detective stories are well-written in terms of language and stylistics demands. The novelty is that they are stylistically valuable, because the authors attach huge importance to the formal side of the text. Even though in that stories there is much level of profanity or brutality, this is rather due to the specifics of the genre.

By analyzing texts of detective stories in terms of purposefulness, usefulness and appropriateness of linguistic means used in it, it might be

---

[27] Christie A., 1964. *Murder in the Mews....*, op. cit., P. 51.

assumed that those works appeal to demanding readers who reach for it to read something intelligently written.

In view that stylistics uses all sections of the language science for its needs: phonetics to be able to study the textual value of the text; morphology and word formation, which may be helpful, for example, when recognizing the inflected forms or neologisms used by the author; syntax, became the construction of sentences also affects the stylistic value of the text; semantics, which helps to assess the validity of the vocabulary used, detective stories' style also rely on those elements.

SUMMARY

In the article poetic colouring through the prism of methods of reading detective story are presented. The description of the process of reading detective stories is depicted in the light of using not only a stable set of standard methods but also a certain reading project to understand the described actions and being involved to solve a mystery.

In the research there is a presentation of methods of wiring detective stories. The author of detective story tries to interest readers from the first page by introducing an interesting element. It might be unexpected crime, an odd conversation, an intrigue description of characters. It is highlighted that the essential elements of good style are: fluency of language, correctness in using words, grammatical accuracy, and ease in narration of the story.

In the article the presentation of three strategies is viewed used by A. Christie in managing to draw the readers' attention in the light of stylistic strategies. It is emphasized that at the pre-solution stage false clues might be significant in uncovering the truth, might bury plot significant items or plot significant items that were previously buried can make the solution reliable.

REFERENCES

1. Brophy B. *Detective Fiction: A Modern Myth of Violence? The Hudson Review.* Vol. 18, No. 1. 1965.

2. Christie A.*Murder on The Orient Express*. Wydawnictwo Hachette, 2000.

3. Kermode F *Novel and Narrative [in:] Poetics of the Murder: Detective Fiction and Literature Theory. 1983.* retrieved from: www.worldcat.org/title/poetics-of-murder-detective-fiction-and-literary-theory

4. Preus A. *Historical Dictionary of Ancient Greek Philosophy.* Lanham, Maryland, Toronto, Oxford. The Scarecrow Press Inc. 2007.

5. Symons J. *The Bloody Murder: From The Detective Story to Crime Novel*. Mysterious Press, New York. 1993.

6. Encyclopedia Britannica. www.britannica.com/style in literature

7. Zizek S. *Logika powieści detektywistycznej*, retrieved from: *Pamiętnik Literacki: czasopismo kwartalne poświęcone historii i krytyce literatury polskiej 81/3*. 1990.

Information about the author:
Babelyuk O. A.,
Doctor of Philology,
Professor at the Department of Foreign Languages and Translation,
Lviv State University of Life Safety
35, Kleparivska str., Lviv, 79000, Ukraine

SOME CRITERIA OF A LEXICAL QUANTOR TYPOLOGY

Bialyk V. D.

INTRODUCTION

The modern stage of the development of cognitive science is marked by linguists' interest in the issues of language knowledge representation in terms of language means, where language is viewed as a sign system. Human cognition is the subject-matter of cognitive linguistics, the latter being treated as interaction of the systems of perception, presenting, and producing information in a word. This fact requires introducing a new term which could serve the purposes of cognitive terminology standardization. In the research under consideration we introduce such a term known as a lexical quantor (LQ).

LQ is viewed as a nominative meaningful informative semiotic unit in the sphere of communication transferring a certain *quantum* of relevant information/knowledge about the surrounding world in the process of its cognition functioning at the same time as an *operator* of language world view (LWV). Thus, the information factor (quantum of information LQ represents) and functioning as an operator of LWV in spatial and temporal coordinate system (quantum+operator = quantor) are the vital prameters of LQ as a linguocognitive unit. These basic characteristics of LQ cannot be ignored while dealing with its ontology.

The very ontology of LQ implies establishing some taxonomical criteria.The taxonomical criteria help to structure language knowledge and present it in the form of some system. The system is of paramount importance because it lies in space as an explication of local presentation of various notions[1]. Nowadays localism underlies cognitive linguistics implying spatial representation of knowledge.

In this paper we propose two criteria to be considered, namely: the language knowledge evolution criterion, and 2) the language space criterion. The choice is much stipulated by the aforementioned factors that LQ is viewed as a linguocognitive unit transferring a certain quantum of knowledge about the language reality, on the one hand, and its active part in quantifying (dividing) the language reality by verbal means as an operator of the LWV, on the other.

---

[1] Болдырев Н.Н. Язык и система знаний. Когнитивная теория языка. М. : Издательский Дом ЯСК, 2018, С. 10.

1. Language Knowledge Evolution Criterion

LQ as a verbalized quantum of the language knowledge is characterized by its dynamic development which is conditioned by the very language knowledge evolution itself and the dynamics of language changes. These transformations are reflected in a lexical neoquantor (LNQ) as a verbalized marker of **new** knowledge (added-on or modified). The study of various stages of LNQ development and its types results in the differentiation of these types as they transfer new knowledge about the surrounding reality in terms of lexical innovations. The main properties underlying this differentiation in the process of establishing LQ types are: linguistic nature, reproductivity, individual character, synchronous and dichronous diffusion, word-formative productivity, original disposability, contextual dependence, novelty of a lexical meaning, expressivity, and nominative optionality. These properties have been determined on the basis of the research done by such outstanding linguists as V. Zabotkina, Y. Zatsny, O. Zemskaya, E. Kubryakova, A. Levitsky, O. Lykov, O. Rebriy, M. Shanskiy and others.

LQ-noncewords. At the stage of creating new knowledge about the surrounding world a speaker usually designates one of the elements of a certain sphere of his/her activity and, thus, renders a certain amount of knowledge about this very worldview segment. This LQ stage is known as the stage of forming a nonce-word, which is characterized by original disposability, non-normativity, and expressivity. The nonce-word usage may be considered as the moment of utmost strenuous activity of a human thinking process in relation to the adequate world perception[2]. Obviously, LNQ arises due to pragmatic reasons. There is a need to name something which is not reflected in the language and, thus, it does not have any equivalent in it. Therefore, there arises a speaker's intention to surprise the interlocutor or influence his/her feelings, emotions, and views. This accounts for individual characteristics of a personality being involved in the process of the LNQ formation. So, at the initial stage of new knowledge formation a neoquantor possesses the property of an individual characteristic.

---

[2] Бялик В.Д. Неологизмы, окказионализмы, реалии в оригинале и переводе романа В. Набокова "Лолита". *Крымский Набоковский научный сборник.* Симферополь : "Крымский архив", 2003. Вып. 3 : *Проблемы синтеза в культуре*, С. 15–23.

Бялик В.Д. Проблеми диференціації оказіоналізмів та неологізмів. *Мови у відкритому суспільстві :* матеріали V регіональної наук.-практ. конф. (Чернігів, 24–25 верес. 2004 р.) / М-во освіти і науки України, Чернігів. держ. пед. ун-т ім. Т.Г. Шевченка. Чернігів : Віст-сервіс, 2004. С. 8.

Бялик В.Д. Еволюція лексичного квантора у мовній картині світу. *Актуальні проблеми філології та перекладознавства :* зб. наук. праць. Хмельницький, 2006. Вип. 2. С. 17–19.

Бялик В.Д. Епістемологія лексичного квантора : монографія. Чернівці : Золоті литаври, 2012, 420 с.

Though the term "nonce-word" has been widely used in linguistic literature, we should admit that there is no unanimity as for its definition. For instance, N. Feldman among the basic properties of a nonce-word distinguishes its absolute novelty, context dependence, and lack of dictionary fixation[3]. A. Lykov also emphasizes context dependence as a vital characteristic of a nonce-word, asserting that it is realized in a specific speech usage[4]. Meanwhile, O.Akhmanova understands a nonce- word as a word or a phrase used only once for a specific purpose", thus, pointing out its disposability[5]. According to M. Shanskiy, the basic property of a nonce-word is the lack of its reproductivity[6]. Other linguists try to oppose nonce-words to neologisms, the latter being language facts[7]. Still other scholars oncentrate on structural and functional properties of lexical innovations[8]. While the linguists are still arguing as for normativity/non-normativity of a nonce-word as a LQ-occasionalism, it is quite obvious that a new lexical formation is aimed at transferring new knowledge and is represented by LNQ.

Undoubtedly, on the background of the speech process usage, LQ-nonceword is not a fixed language fact but in most cases they are formed in accordace with the existing word-formation patterns or by analogy. So, we can state that LQ-nonceword is a lexical unit formed in speech with a certain purpose (intention) in a certain situation. The majority of scholars do not consider such words to be language facts. Despite the debates as for the LQ-nonceword definition and various approaches to solve the problem, it is quite clear that such a lexical formation is a LNQ which serves to render new information/knowledge about a certain element of reality in a specific situation realizing the addresser's intention. From this point of view LQ-nonceword is a non-normative when taking into consideration its "strange" new meaning of its components, its semantics, and inconsistency of its usage at the stage of its arising. This LNQ "strangeness" is the result of its expressivity, its impact on the thoughts and feelings of the interlocutor, forming a unique speech

---

[3] Фельдман Н. И. Окказиональные слова и лексикография. *Вопросы языкознания*. 1957. № 4. С. 15–24.

[4] Лыков А. Г. Окказиональное слово как лексическая единица речи. *Филологические науки*. 1971. № 5. С. 70–82.

Лыков А. Г. Современная русская лексикология (русское окказиональное слово) : учеб. пособие для филол. фак. ун-тов. М. : Высш. школа, 1976.

[5] Ахманова О. С. Словарь лингвистических терминов. (Около 7000 терминов) / О. С. Ахманова. [2-е изд. стереотип.]. М. : Сов. Энциклопедия, 1998, С. 95.

[6] Шанский Н.М. Русский язык. Лексика. Словообразование.М. : Просвещение, 1975.

[7] Земская Е.А. Окказиональные и потенциальные слова в русском словообразовании. *Актуальные проблемы русского словообразования* : [в 2 ч.]. Самарканд, 1972. Ч. 1. С. 19–27.

Земская Е. А. Словообразование как деятельность / Е. А. Земская. М. : Наука, 1992, С. 44.

[8] Ребрій О. В. Оказіоналізми в сучасній англійській мові (структурно–функціональний аналіз) : автореф. дис. на здобуття наук. ступеня канд. філол. наук : спец. 10.02.04 "Германські мови". Х. : Харків. держ. ун-т., 1997.

situation. LNQ-noncewords usually differ from LNQ-neologisms by preserving their novelty irrespective of the time of their arising.

The context dependence property is also a vital characteristic of a LNQ-noncewords. They are created by a speaker accidentally and are used primarily only in the context they appeared in. Hence, the context plays a major role in decoding the meaning of a new-formed LNQ. Still, we must admit that the meaning of a LNQ is often not revealed only by the context. There should be other factors involved in the process, among them word-formation patterns, semantic and structural relationship of word components and so on.

LQ-potential word. We share the opinion of O. Zemskaya that a nonce-word used in speech recurrently by different speakers may acquire the property of **potentiality** (italicized by me – V.B.), thus taking a higher level of its existence[9]. At this stage a lexical unit has not been fixed by a word usage tradition and there is a potential / probability to be used recurrently as a language fact to render a certain information under specific contextual conditions, Such a situation occurs when a certain LQ-nonceword is a socially actualized phenomenon. It is quickly adapted, spread, and received by the community as a full fledged lexical unit.

A potential word is another type of LNQ. There are several types of potential words in linguistics which differ in the ways of their formation. We believe that all these types share one important feature: they can acquire the status of LNQ-neologisms and replenish literary wordstock.

A potential word, the meaning of which is a sum of its components meanings, embodies the realization of a word-formation type. It is believed that a potential word is understood beyond the context, it may be created by any speaker, or it may be created by different speakers independently[10]. A speaker more often than not designates something lacking a fixed naming. In dictionaries, potential words are usually marked as possible derivatives the meanings of which are clear as they realize the already existing pattern.

Very often there arise words in speech which, at first sight, do not express any new information, do not serve to designate new concepts or ideas but render the notions already existing in the language, though these already existing notions are rendered differently, by different linguistic means, say words instead of word combinations (*blacksploitation – exploitation of black people by others; shweater – sweater with a shirt-like collar*).

---

[9] Земская Е. А. Окказиональные и потенциальные слова в русском словообразовании. *Актуальные проблемы русского словообразования* : [в 2 ч.]. Самарканд, 1972. Ч. 1. С. 19–27.

[10] Зубкова Л. Г. Принцип знака в системе языка / Л. Г. Зубкова. М. : Языки славянской культуры, 2010, 752 с. (Studia philologica).

Such formations are not fixed in dictionaries, as a rule. As they do not express new concepts, O. Akhmanova determines them as derivatives or compounds which do not exist in reality, are not fixed in dictionaries but may be created at any time in accordance with the productive word-formation patterns of a certain language[11]. We consider such words to be LNQ-creature which still render a new creative information/knowledge about the existing element of reality, or, in other words, express in a new way the already existing facts in the language. On the one hand, such formations are conditioned by stylistic needs of speaking, on the other hand, by the desire to creatively represent oneself in the process of speech communication or designate the notion with one word (univerb) instead of its description with a word combination. These are the words that are considered to be potential.

The main peculiarity of potential words is the possibility to reproduce themselves (reproductivity), though another important characteristic is their semantic transparency (high level of motivation): The meaning of the whole in a potential word is usually a sum of its components meanings[12]. For example, *buttmunch (*composed of: 'butt' (to hit something with the head) + 'munch' (to eat food loudly)), *awesome-itude* (awesome+magnitude*)*, etc. Still another peculiarity of potential words is their correlation with free word combinations (e.g., *twenty-four-seven* (*24/7*) in a sentence *I feel like I study* **twenty-four-seven**), they can be easily interchanged and used in the same context.

At the potential stage of its development LNQ possesses a number of properties. First and foremost, it is its affiliation with language and creativity. Secondly, all types of LNQ, and LNQ-potential word is not an exception, are characterized by word formation productivity (*stillnessway, abroadness, courseware*). It sould be mentioned that potential words as a type of compound words may be represented not only by nouns but also adjectives as a result of the transformation of the syntactical construction of the type *cyber-grounded – grounded in cyberspace*. Sometimes we may trace the transformations based on different construction types: *just-in-time lifestyle, do-it-herselfer, etc*.

Thirdly, a LNQ-potential word likewise a LNQ-nonceword is characterized by specific disposability. It is not clear at the initial stage of its formation whether it will become a language fact.

*LQ-neologism.*The realization of the language system potential in the formations of the nonce word or potential word types may result in

[11] Ахманова О. С. Словарь лингвистических терминов. (Около 7000 терминов) / О.С. Ахманова. [2-е изд. стереотип.]. М. : Сов. Энциклопедия, 1998.

[12] Царев П. В. Потенциальная лексика в современном английском языке. *Иностранные языки в школе.* 1978. № 1. С. 22.

acquiring the status of a neologism due to the expansion of the sphere of its usage. We believe that nominal optionality plays a decisive role in the process[13] and determines the stage of potentiality of LNQ marked by the nominal optionality property. A new word is on the crossroad of a nonce word and a potential word, on the one hand, and neologism, on the other. If such a nomination is necessary, then it might become a language fact, but if it remains as "possible", then its status is fixed at a speech level. And only the language community can influence the choice of a dominant, the necessity to realize this or that nomination, to be exact. With the multivectoral development of the society it is necessary to adequately represent new elements of reality in LWV. This results in coining new nominations and modifying the existing ones. The evolution of the society goes hand in hand with the language knowledge evolution embedded in LNQ.

Generally, in linguistics it is a common knowledge to define neologisms as new lexical units which appeared due to the needs of the society to name new objects or express a new notion. The neologisms traditionally function in language as reproducible ready-made lexical units. As a rule, a neologism is a word or a word combination which has appeared in language recently. It should be noted how important a temporal criterion is as for neologisms. A neologism is closely related with the timeline and remains a new lexical formation as long as it keeps the novelty connotation. This generally accepted idea of a neologism in linguistics is not deprived of some subjectivity, inaccuracy, and obscurity.

The dynamics of language knowledge, in particular, as the dynamics of a lexical system of the language, in general, is manifested in evolution of lexical units from speech to language. LNQ-neologisms first come into language as speech units (LNQ-noncewords) acquiring some potentiality with time so that later to be fixed in dictionaries as language facts. To understand the notion of "neologism" we suggest three criteria to be considered. They are as follows: temporal, affiliation/non-affiliation with language, and novelty connotation. We do understand that these criteria are rather of relative and diffused nature. In broad sense a "neologism" is treated as a general term for speech and language formations.

---

[13] Бялик В. Д. Неологізми в ситуативній моделі перекладу. *Мовні і концептуальні картини світу* : зб. наук. праць. К. : Видавничий Дім Дмитра Бурого, 2004. Вип. 11. Кн. 1. С. 68–71.

Бялик В. Д. Особливості перекладу англійських неологізмів. *Науковий вісник Чернівецького університету. Германська філологія* : зб. наук. праць. Чернівці : Рута, 2004. Вип. 206–207. С. 360–369.

Гак В. Г. К типологии лингвистических номинаций. *Языковая номинация. Общие вопросы*. М. : Наука, 1977.

Гак В. Г. О современной французской неологии. *Новые слова и словари новых слов*. Л. : Наука, 1978. С. 37–52.

Жлуктенко Ю. А. Английские неологизмы. [под ред. Ю. А. Жлуктенко]. К. : Наукова думка, 1983.

We tend to think that the definition of a neologism offered by N. Kotelova is classical and most exhaustive. According to this scholar, neologisms are new, first created or borrowed from other languages words, or the words known earlier in the language but with limited usage, beyond the boundaries of a literary norm, or the words not actively used before but active at the given moment, as well as derivatives, potential words formed on the basis of already known words in accordance with the established word-formation patterns[14].

This definition, actually, stands for LNQ in our treatment of a LQ from the cognitive aspect, i.e. what type of language information/knowledge it represents. As the formation of neologisms is aimed at nominating new objects, phenomena, or ideas, it embodies new language knowledge represented by LNQ. Analysing the aforesaid definition, we can single out the basic properties of LQ-neologism, namely: affiliation with language, word-formation reproduction, contextual independence, and novelty. The property of novelty is of not constant character. With time, the novelty may remain or disappear, being only topical for a speaker within the period he/she lives in. As for LQ-noncewords and LQ-potntial words, which have not become language facts, they are characterized by synchronous and diachronous diffusivity. Such formations, as a rule, do not correlate with historical timeline but still are the innovations due to their lexical meaning or semantic characteristic. In other words, this type of LNQ is not deprived of its novelty and uniqueness despite being not regularly reproducible.

When a speaker creates a verbalized marker for new knowledge presentation, he/she tries to make it most expressive. That is why LNQ has a form of a specific independent lexical unit. The LNQ meaning, as fixed in a dictionary, may differ from its original, specific meaning which it used to have with the status of LNQ-nonceword; the sphere of its usage may change too. The expressive and stylistic function of a LNQ is substituted for the normative and informative function in LNQ-neologism. This is the reason why a potential word or a nonce word loses its expressivity retaining only its novelty for some time.

Summing up, we can assert that various LNQ types may be distinguished by the following properties: affiliation with language or speech, reproductivity, individual nature, synchronous and diachronous diffusivity, word-formation potential, disposability, context dependence, lexical meaning novelty, expressivity, nominative optionality. So, LNQ expressed by a nonce word or a potential word is affiliated with speech

---

[14] Котелова Н. З. Первый опыт лексикографического описания русских неологизмов. *Новые слова и словари новых слов*. Л. : Просвещение, Ленингр. отд-е, 1978, С. 24.

rather, while LNQ-neologism is definitely correlated with language facts. LNQ represented by nonce words and potential words are characterized by their expressivity, individuality, nominative optionality, context dependence, disposability, synchronous and diachronous diffusivity. Meanwhile LNQ-neologism, as a language fact, is deprived of expressivity, context dependence, acquires nominative informativity and is characterized by multiusage in language.

The potential of LNQ, to our mind, may be realized in two ways: according to the first one it may remain a real non-existent possibility, while in the second case this possibility may be realized and embedded in LNQ-nonceword. LNQ-nonceword, in its turn, is also realized twoways: when a word is not accepted by the language community and is disposable, i.e. created for one-time usage, it remains a nonce word or a potential word. In the second case, if a word is fixed in a dictionary it acquires the status of a neologism and, thus, becomes a language fact. The possibility is encoded in LNQ, and at the stage of its realization the occasional and the potential may overlap resulting in a nonce word or a potential word formation. So, LNQ is formed in speech and has good chances for potential development acquiring, as a result, the status of LNQ-neologism.

Thus, the LNQ notion embraces all the properties of lexical innovations starting with its genesis, realizing the potential possibilities of a language in accordance with specific speech needs, and all stages of new knowledge formation starting from the coining a new word by a speaker in a certain communicative situation and developing into a full fledged lexical unit due to the potential of a language system. Thus, at different stages of its development LNQ is represented by a nonce word, a potential word, and a neologism. From the historical aspect of LNQ development, a new word designating new knowledge may be created by any speaker but its undividuality loses its importance with time and usage sphere expansion. The status and the degree of a creator's/speaker's importance depend on LNQ level development: the level of speech or the level of language.

It remains a LNQ-nonce word and realizes potential possibilities of a word stock of a given language till it functions at the level of speech. A speaker who coins a new word strives for individuality and originality. This is where the creative factor of a language personality is manifested most of all. In the process of its development LNQ passes through some stages; specialization (acceptance by the community) and lexicalization (fixation in language). This process is closely associated with four levels of new knowledge realization in LNQ; the personality level, the social group level, the media level (newspapers, TV, etc.), the dictionary fixation.

The LNQ development process (from occasional word formation to neologism) envisages the stage development and approbation of a new word in language. It is formed accidentally and being at the disposal of the community loses its disposability and a creator but still retaining novelty for some time as it is time-dependent. It is up to further usage and actual necessity of a lexical unit that it may change its realization status transferring from a fact of speech to a fact of language, when a new word may be fixed in a dictionary of neologisms as a new linguistic unit designating new knowledge.

LNQ vs. LQ-conventional word. LQ as presented by a conventional word is a historically fixed in language sign of a certain reality and in living speech is the reflection of such reality. A certain word of language in an appropriate situation is a nominative, obligatory fact in conformity with a lexical system and a language norm at a certain span of time and space continuum. A conventional word reflects linguistic generally known, socially determined meaning fixed by usage and norm. On the contrary, the violation of such norms is observed in LNQ which is due to both linguistic and extralinguistic factors. This is the evidence of the dynamics of a lexical system representing a certain LWV.

The LNQ genesis, to our mind, is much stipulated by a speaker's intention as it is not mere the cognition of a speech situation but also speaker's intention to change it according to his/her needs. This need activates the conscience of a speaker and serves its stimulus, impact of thought generating process. The very LNQ formation is much due to its creator. It he/she who selects from inner lexicon available the best what reflects his/her thoughts and feelings, and renders a quantum of information in accordance with the speaker's intention. If there is no such a word in a speaker's lexicon, he/she modifies an alod lexical unit or coins a new one which reflects a modified knowledge in respect to that designated by this lexical unit ealier.

2. LQ Taxonomy as a Result of Language Space Quantifying

LQ is characterized by both linguistic and cognitive properties. As it has been mentioned earlier[15] LQ shares the word properties. It serves to name objects, their properties and characteristics, their interaction, as well as real and virtual notions existing in a person's imagination, i.e. LQ performs a nominative and referential function.

However, being a linguocognitive unit LQ, first and foremost, is characterized by the informative function indicating to the amount of

---

[15] Бялик В. Д. Епістемологія лексичного квантора : монографія. Чернівці : Золоті литаври, 2012.

knowledge/information about language reality. Meanwhile, LQ is also an operator of the categorization of this reality. It does not only change an object, but analyzes it, correlating it with a complex system of relations and ties. A certain amount of knowledge a LQ contains may be correlated with meaning or sense. Lexical meaning and sense are distinguished in linguistics, as a rule. If LQ meaning is an objective reflection of the system of relations and ties, then sense implies adding-on the subjective aspects of meaning in accordance with a specific moment or situation. In our research these two components of language knowledge (meaning and sense) will help reflect the appropriate amount of knowledge in LWV segment in the process of cognitive activity of a person. With this approach we may assert that sense and meaning may be viewed as identical with language knowledge. Here we can clearly trace the interaction of the three elements of the cognitive process of a person which are realized in the triad: sign : meaning : knowledge. A linguistic sign stands for some meaning indicating to some knowledge about the corresponding segment of LWV.

Undoubtedly, LQ may be considered as the system of codes ensuring the transference of the human's cognition into new dimension which allows to make a leap from *the sensual* conditioned by a direct contact with outer world through feelings, perception and imagination to *the rational* expressed by thought, abstract thinking which is realized in notions and judgments. In other words, LQ is a verbal representative of knowledge/information about the surrounding world (or rather its segment) on the basis of sensual perception and as a result of abstraction of the acquired experience and its rendering in a verbal form.

It is a very complex process which involves both psychophysiological and linguistic proper mechanisms. This complexity is reflected on the very LQ classification which is manifested at various language levels (phonetical, word-formational, semantic, etc.) and extralinguistic level (time, space, language personality).

This is the very aspect of considering the criteria of LQ typology and establishing the principles of its classificartion. As LQ versatility and multi-facetness are expreseed both in its typology and in singling out the criteria of its classification, the major task is to ouline the most essential parameters which can reflect LQ ontology. This undertaking requires singling out only those criteria which could best indicate to the availability of information about the objects and phenomena of the surrounding world represented by LQ as a marker of verbalized knowledge. Such markers may be represented by the constituents of LQ content structure and indicate to its word-formation pattern and its semantic expansion in spatial and temporal continuum.

Proceeding from the cognitive nature of LQ it is expedient to single out, at least, basic criteria of LQ classification which seem to be most vital, such as: part-of-speech (morphological) criterion, formant criterion, semantic criterion, temporal and spatial criterion.

Morphological LQ. Morphological criterion of LQ types singling out is aimed at reflection of lexico-grammatical division of language continuum and lexical means of reflection of of non-language reality. While applying this criterion, it is reasonable to take into consideration, at least, three aspects of LQ, namely: LQ meaning, its form, and fuction. The LQ meaning in accordance with this criterion is a lexical category and indicates to the meaning of the whole group of words, namely: substantivity, action, property, state, manner of action and what on.

The LQ form within this criterion is its morphological characteristic while the LQ function indicates to the collocational properties of LQ, their syntactic functions in proposition. It looks important, to our mind, to take into consideration onomasiological properties of LQ. They indicate to LQ ability to be nominative signs, sign-names intended for reflecting the division of the surrounding reality by a person in accordance with nature of things in parts of speech. Thus, the main feature of a morphological criterion is LQ categorization according to lexico-grammatical classes on the basis of grammatical meaning and its formal markers. Consequently, LQ may be represented by LQ-nouns, LQ-adjectives, LQ-adverbs, LQ-verbs, etc. in accordance with this criterion.

Formant LQ. The formant criterion of LQ serves to show the complexity of its word-formation structure. The elements of this structure correlate with a minimal amount of knowledge which is in LQ. A formant is understood as a part of a word which is capable to change the lexical or grammatical meaning of a root or a stem and serves for word-formation purposes or a word change. On the basis of this criterion it is possible to distinguish LQ-derivatives, LQ-compounds, LQ-abbreviations. Each of these types may be characterized by some sub-types. Thus, LQ-derivatives may be represented by LQ-prefixates (the element of the structure is a prefix), LQ-suffixates (the element of the structure is a suffix), LQ-prefisufficates (the elements of the structure are a prefix and a suffix at the same time), LQ-coversates (coined in terms of conversion). LQ-abbreviations may be characterized by LQ-letterates (the element of the structure is a letter), LQ-integrates (coined in terms of blending), and so on.

Semantic LQ. The semantic criterion indicates to the deep semantic factors and the sphere of its application implies the direct connection of a certain class of words with non-linguistic reality. Such a connection may

refer to the nucleus of the semantic structure of LQ and may be characterized by the denotative correlation. It may also involve its periphery which indicates to the peculiarities of the surrounding reality presentation which, as a rule, is reflected in secondary nomination process. The semantic criterion is applied to LQ which contain some knowledge/information in their semantic structure gained in the process of the semantic extension of LQ meaning due to the changes in denotative or connotative components, or mechanisms of amelioration and pejoration of meaning. Here we also include LQ the meaning of which as well as the amount of corresponding knowledge is determined in terms of metaphorization or metonimization. Thus, we distinguish LQ-denotatives, LQ-connotatives, and the latter are subdivided into LQ-amelioratives, LQ-pejoratives, LQ-metaphors, LQ-metonyms, etc.

Temporal LQ. As it has been mentioned earlier, LQ representing a certain verbal segment of LWV, first and foremost, is aimed at reflection of the informational constituent about this segment or, in other words, transferring some amount of knowledge in temporal and spatial continuum. This LQ property may be considered as a certain philosophical and linguistic universal truth realized in its categorization in time and space. The temporal parameter of LQ typology determines the following LQ types: LQ-archaism (past, historical knowledge, archaquantor), LQ-conventional word (present, encyclopedic knowledge – conquantor), LQ-nonceword (present and future, creative occasional knowledge), LQ-neologism (present and future, creative established knowledge). As the last two types of LQ are characterized by some linguocreativity aimed at expressing new experience and, thus, new knowledge, they may be considered as neoquantors (LNQ). It is quite clear that such a classification is rather simplified. There are some LQ that may correlate with a certain distance of the timeline (in the past and at present). Consequently, these LQ types, in accordance with the temporal criterion, will reflect one-way (from past to present) knowledge development movement as represented by LQ and correlate with an appropriate span of time continuum. As for the past, LQ presents probable information about an object of the surrounding world. As for the future (and present as in case with LNQ), a new state is formed in it. Taking into account that the states of our world depend on time, the state of any system, and LQ including, also depends on time, as a rule. However, in some cases the dependence of any value may be too weak. In such cases we can assert that this characteristic is irrelevant to temporal parameter. If such values describe the dynamics of the system.

Spatial LQ. The temporal parameter is closely associated with the spatial parameter and, more often than not, these two parameters are

considered as complementary and indivisible. Space is understood as a form of existence of matter, it characterizes its extension, structurality, co-existence and interaction of the elements in all material systems. The general understanding of space is formed on the basis of empirical experience while characterizing a material object or multitude of these objects taking different positions in space.

It is quite obvious that LQ indicates to various spatial relations a language personality is in. LQ represents a certain sphere of human activity determining one of its elements or contains a certain amount of knowledge about this segment of human activity. That is why all possible spheres of an individual activities (politics, medicine, science, technology, meals, etc.) contain quanta of knowledge lexically marked and expressed in LQ.

LQ typology in accordance with the spatial criterion involves a certain language space realized in LQ reflecting some segments of the surrounding world. The basic types of human activity due to this criterion may be represented by the following LQ inventory involving politics, entertainment, sports, arts, science, education, mass media, law, economics, and environment.

In the research we made an attempt to classify neoquantors employing the criterion in question with reference to new words as fixed in lexicographic sources[16]. As a result of the analysis performed it was possible to single out the following LNQ types: LQpl – politics, LQbe – business, economics, LQsl – sports, leisure, LQae – arts, entertainment, LQse – science, education, LQmd –medicine, LQmt – military, war terrorism, LQev –environment, LQgm – meals, drinks, food, LQmc – mass media, communication, radio, TV, press, LQid – instrument, device, gadget, LQit – innovation technology, Internet, software, computing, LQtc – technology, transportation, LQsc – social relations, group of people, organization, LQlg – logic relations, abstract notions, LQpr – process, motion, action, LQag – agent, performer, doer, LQch – characteristics, property, quality, quantity, state, status, LQml – mode of life, style of life, LQcr – crime, drug abuse.

CONCLUSIONS

The research has shown that LQ is characterized by a complex hierarchy of relations of its content structure that identifies a corresponding quantum of knowledge which correlates with a certain segment of LWV. It is necessary to take into consideration all possible ways of LQ expression by various criteria for objective representation of knowledge in

---

[16] Twentieth Century Words. John Ayto. Oxford : Oxford University Press, 1999.

LQ on, basically, two principles: the evolution of language knowledge and its spatial representation by verbal means.

According to the first principle LQ may be classified on the basis of language knowledge evolution ranging from new to conventional knowledge (nonce-words, potential words, neologisms, conventional words).

Proceeding from the linguicognitive nature of LQ the basic criteria according to language space quantifying, are as follows: part-of-speech, formant, semantic, temporal, and spatial.

The morphological criterion suggests the categorization of LQ in accordance with lexico-grammatical classes on the basis of its grammatical meaning and formal markers. Thus, LQ are divided into LQ-nouns, LQ-adjectives, LQ-adverbs, LQ-verbs, LQ-pronouns, etc.

The formant criterion indicates to the complexity of its word-formation structure, the elements of which correlate with the amount of minimal knowledge contained in LQ. On the basis of this criterion LQ are divided into LQ-derivatives, LQ-compounds, LQ-abbreviations. Each of the aforementioned types may be subdivided into some subtypes. Say, LQ-derivatives may be represented by such subtypes as by LQ-prefixates (the element of the structure is a prefix), LQ-suffixates (the element of the structure is a suffix), LQ-prefisufficates (the elements of the structure are a prefix and a suffix at the same time), LQ-coversates (coined in terms of conversion). LQ-abbreviations may be characterized by LQ-letterates (the element of the structure is a letter), LQ-integrates (coined in terms of blending), and so on.

The semantic criterion embraces LQ which contain some knowledge/information in their semantic structure gained in the process of the semantic extension of LQ meaning due to the changes in denotative or connotative components, or mechanisms of amelioration and pejoration of meaning. It has been proved reasonable to include in this group LQ the meaning of which as well as the amount of corresponding knowledge is determined in terms of metaphorization or metonimization. Thus, as a result of the research performed, the classification also includes LQ-denotatives, LQ-connotatives, and the latter are subdivided into LQ-amelioratives, LQ-pejoratives, LQ-metaphors, LQ-metonyms, etc.

The temporal parameter is closely associated with the spatial on. These two criteria are viewed as complementary and inseperable.

According to the spatial criterion LQ represent language space that is realized in them and verbalize certain segments of the surrounding world and activity space of a person.

50

The suggested principles and criteria of LQ typology may be further applied in the analysis of cognitive properties of LQ both in cognitive – fuctional and cognitive -discursive studies.

SUMMARY

The article dwells on the problem of classification of lexical quantors (LQ) from a perspective of cognitive linguistics which implies human cognition as its subject-matter with the major task to study interaction of the systems of perception, presenting, and producing information in a word.

LQ is defined as a lexical unit represented by a word or word combination conveying some amount (quantum) of information or knowledge about the surrounding world or its segment acting as a worldview operator.

It has been suggested that LQ taxonomy should be based on, at least, two major principles: the language knowledge evolution criterion, and 2) the language space criterion. The choice is much stipulated by the aforementioned factors that LQ is viewed as a linguocognitive unit transferring a certain quantum of knowledge about the language reality, on the one hand, and its active part in quantifying (dividing) the language reality by verbal means as an operator of the LWV, on the other.

According to the first principle LQ may be classified on the basis of language knowledge evolution ranging from new to conventional knowledge (nonce-words, potential words, neologisms, conventional words).

Proceeding from the linguicognitive nature of LQ the basic criteria according to language space quantifying, are as follows: part-of-speech, formant, semantic, temporal, and spatial.

The suggested principles and criteria of LQ typology may be further applied in the analysis of cognitive properties of LQ both in cognitive – fuctional and cognitive -discursive studies.

REFERENCES

1. Ахманова О. С. Словарь лингвистических терминов. (Около 7000 терминов) / О. С. Ахманова. [2-е изд. стереотип.]. М. : Сов. Энциклопедия, 1998, 607 с.

2. Болдырев Н.Н. Язык и система знаний. Когнитивная теория языка. М.: Издательский Дом ЯСК, 2018, 480 с.

3. Бялик В. Д. Особливості перекладу англійських неологізмів. *Науковий вісник Чернівецького університету. Германська філологія* : зб. наук. праць. Чернівці : Рута, 2004. Вип. 206–207, С. 360–369.

4. Бялик В. Д. Неологизмы, окказионализмы, реалии в оригинале и переводе романа В. Набокова "Лолита". *Крымский Набоковский научный сборник*. Симферополь : "Крымский архив", 2003. Вып. 3 : *Проблемы синтеза в культуре*. С. 15–23.

5. Бялик В. Д. Неологізми в ситуативній моделі перекладу. *Мовні і концептуальні картини світу* : зб. наук. праць. К. : Видавничий Дім Дмитра Бурого, 2004. Вип. 11. Кн. 1. С. 68–71.

6. Бялик В.Д. Епістемологія лексичного квантора : монографія. Чернівці: Золоті литаври, 2012, 420 с.

7. Бялик В. Д. Еволюція лексичного квантора у мовній картині світу. *Актуальні проблеми філології та перекладознавства* : зб. наук. праць. – Хмельницький, 2006. Вип. 2. С. 17–19.

8. Бялик В. Д. Проблеми диференціації оказіоналізмів та неологізмів. *Мови у відкритому суспільстві*: матеріали V регіональної наук.-практ. конф. (Чернігів, 24–25 верес. 2004 р.) / М-во освіти і науки України, Чернігів. держ. пед. ун-т ім. Т.Г. Шевченка. Чернігів : Віст-сервіс, 2004. С. 7–9.

9. Гак В. Г. О современной французской неологии. *Новые слова и словари новых слов*. Л. : Наука, 1978. С. 37–52.

10. Гак В. Г. К типологии лингвистических номинаций. *Языковая номинация. Общие вопросы*. М. : Наука, 1977.

11. Жлуктенко Ю. А. Английские неологизмы. [под ред. Ю. А. Жлуктенко]. К. : Наукова думка, 1983, 172 с.

12. Земская Е. А. Словообразование как деятельность. М. : Наука, 1992, 221 с.

13. Земская Е. А. Окказиональные и потенциальные слова в русском словообразовании. *Актуальные проблемы русского словообразования* : [в 2 ч.]. Самарканд, 1972. Ч. 1. С. 19–27.

14. Зубкова Л. Г. Принцип знака в системе языка. М. : Языки славянской культуры, 2010, 752 с. (Studia philologica).

15. Котелова Н. З. Первый опыт лексикографического описания русских неологизмов. *Новые слова и словари новых слов*. Л.:Просвещение, Ленингр. отд-е, 1978, 72 с.

16. Лыков А. Г. Современная русская лексикология (русское окказиональное слово). М. : Высш. школа, 1976, 119 с.

17. Лыков А. Г. Окказиональное слово как лексическая единица речи. *Филологические науки*. 1971. № 5. С. 70–82.

18. Ребрій О. В. Оказіоналізми в сучасній англійській мові (структурно–функціональний аналіз) : автореф. дис. на здобуття наук. ступеня канд. філол. наук : спец. 10.02.04 "Германські мови"/ О. В. Ребрій. Х. : Харків. держ. ун-т., 1997. 18 с.

19. Фельдман Н. И. Окказиональные слова и лексикография. *Вопросы языкознания*. 1957. № 4. С. 15–24.

20. Шанский Н. М. Русский язык. Лексика. Словообразование. М.: Просвещение, 1975, 239 с.

21. Twentieth Century Words. John Ayto. Oxford: Oxford University Press, 1999, 626 p.

Information about the author:
Bialyk V. D.,
Doctor of Philology, Professor,
Head of the Department of Communicative Linguistics
and Translation,
Yuriy Fedkovych Chernivtsi National University
2, Kotsiubynskyi str., Chernivtsi, 58012, Ukraine

NOVEL IMAGES IN THE IMAGERY SPACE
OF AMERCAN POETIC DISCOURSE:
A COGNITIVE PERSPECTIVE

Bieliekhova L. I.

INTRODUCTION

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.

This research focuses on revealing the nature of verbal poetic image from a cognitive perspective and aims at building an original typology of images in American poetry. It highlights cognitive mechanisms that lead to the emergence of novel poetic images which cause a possible breakthrough in the conceptualization of the world. 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 logical (discrete). The idea of discreteness has been laid at the basis of conceptual analysis of verbal poetic images within the framework of idealized cognitive models or image-schemas[1].

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).

In this article I share the view[2] that the frequent use of a particular kind of verbal poetic image depends on the prevalence of a certain type of artistic conscience (mythological, traditional, rational or irrational, and modern individually-creative) as well as of the kind of poetic thinking (analogical, associative, paradoxical, parabolic, and essayistic) governing in the definite cultural period.

A poetic image is a verbal embodiment of the configuration of various conceptual schemas (metaphoric, metonymic and oxymoronic). Similar to

---

[1] Lakoff, George. Women, Fire and Dangerous Things : What Categories Reveal About the Mind. Chicago : University of Chicago Press, 1987. P. 67–72.

[2] Аверинцев С.С., Андреев М.Л., Гаспаров М.Л., Гринцер П.А. Категории поэтики в смене литературных эпох / *Историческая поэтика. Литературные эпохи и типы художественного сознания*. М. : Наследие, 1994. С. 3–38.

the types of conceptual metaphors[3] 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 interpretation of a verse depends on the reader's background knowledge that presupposes his/her acquaintance with the prototypes inherent in a certain culture. A *prototype* is understood as a culturally dependent "best representative" of the category[4]. In this research, the latter is regarded as a set of poetic isotypical (similar) images. All these images are presumed to descend to a definite archetype. In this paper *archetype* is treated as the concept shared by all humans, irrespective of their nationality, race and cultural code[5]. Archetype can be embodied in several prototypical images. Each of them underlies a number of idiotypes. *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. Among idiotypes there can be found *kainotypes*, or the concepts the novelty of which provides 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.

It is claimed that in the formation of a new meaning of a verbal image besides conceptual integration there exists amalgamation process which leads to the creation of novel type of metaphorical image – metabola.

1. Mapping as a cognitive mechanism
of verbal poetic images formation

In cognitive linguistics, mapping is understood as the projection of knowledge structures from one conceptual sphere onto another, as an analogical mapping of attributes and properties of entities of a source domain onto ontologically related entities of a target domain[6].

In addition to analogical, I determine other types of mapping, distinguishing between conceptual (analogical, substitutional, contrastive, narrative) and linguistic (constructive) one. Each type of mapping embodies a particular type of poetic thinking. That is, the basis of analogical (attributive, relational and situational) mapping constitutes analogous poetic thinking,

[3] Лакофф Д., Джонсон М. Метафоры, которыми мы живём : Пер. с англ. / *Теория метафоры*. М. : Прогресс, 1990. С. 387–415.

[4] Rosch E. Principles of categorization /*Cognition and Categorization* : Ed. by E. Rosch and B.B. Lloyd. Hillsdale (N.J.) : Lawrence Erlbaum Associates, 1977. P. 27–48. Taylor J. R. Linguistic Categorization : Prototypes in Linguistic Theory. L., N.Y. : Routledge, 1995. P. 12.

[5] Юнг К. -Г. Архетип и символ. М. : Renaissance, 1991. С. 71.

[6] Fauconnier, Gilles. Mappings in Thought and Language. Cambridge (Mass.) : Cambridge Univ. Press., 1994. P. XXI.

which allows you to project the attributes, relations, states, and events of one conceptual domain of the image onto another: "*The shoots green as paint and leaves like tongue*" (Logan NA, 315); In the verbal poetic image: "*the acacia-like lady / shivering at the touch of a hand*" (Moore WW, 77), – the image of a gentle, tender woman is created by mapping the attributes of acacia tree (shivering) on the similar movements of a woman. Relative mapping is mainly traced in the verbal images built on comparison: "*days and seasons flit before the mind / as flit the snow-flakes in winter storm*" (Bryant NA, 175) "*Mist came up like a man's hand, / Fog lifted like a woman's shawl*" (Sandburg CP, 733). Situational mapping as a kind of attributive analogical one lies in projecting similar states or actions from source domain of the image onto its target: *"My anguished spirit, like a bird / Beating against my lips I heard"* (Millay MV, 468); "*An old man in love is a flower in winter*" (Sandburg CP, 502).

Substitutional mapping is understood as replacing the whole with a part, or part with a whole via the implementation of associative poetic thinking: "*There'll be many a dry eye at his funeral*" (Sandburg CP, 489); "*And a thousand* **shrugs** *and* **hoots** */ Met him in the* **shoulders** *and* **mouths** *he passed*" (Sandburg CP, 144). As a rule, such poetic images are built on metonymies.

Paradoxical poetic thinking serves as the basis for contrastive mapping[7], as a result of which one structure of knowledge collides or clashes with the other: "*My father moved through griefs of joy*" (cummings MV, 388); *"The sinful pleasures I doe hate"* (Bradstreet OB, 7); *"They are light on the tresses, / But lead on the heart"* (Poe OB, 202); *"And under pain, pleasure / Under pleasure pain lives"* (Emerson OB, 85).

Narrative mapping is seen as projecting the plot or motive of a literary text, historical or everyday life event onto the content of a poetic image by rethinking them via parabolic or essayistic poetic thinking[8]: "*She stared at him in a "Et-tu-Brutus*" look "(Snyder OB, 567); *"From your* **'even-you-Brutus'** *look / Amazed and stunned I stood"* (Willey BBAP, 406)

And, finally, constructive mapping is interpreted in this work as playing up the potential syntagmatic and paradigmatic properties of language units by projecting them onto the semantic-syntactic structure of a verbal poetic image[9]: "*He sang his didn 't and danced his did* "(cummings SP, 271).

---

[7] Бєлєхова Л.І. Словесний поетичний образ в історико-типологічній перспективі : лінгвокогнітивний аспект (на матеріалі американської поезії). Херсон : Айлант, 2002. С. 188–190; Маріна О.С. Семіотика парадоксальності у когнітивно-комунікативному висвітленні. Херсон : Айлант, 2015. С. 136.

[8] Turner M. The Literary Mind : The Origin of Thought and Language. N.Y.; Oxford : Oxford University Press, 1998. P. 253–289.

[9] Бєлєхова Л.І. Словесний поетичний образ в .... С. 178–207.

The mechanisms for creating novelty of a verbal poetic image rediscovered by identifying linguistic-cognitive processes, operations and procedures that ensure their formation and functioning in a poetic text. A verbal poetic image as a three-dimensional entity flexibly changes its contours depending on the cognitive and linguistic operations that dominate the formation of the image, on the type of poetic thinking that determines the nature and direction of mapping.

2. Typology of verbal poetic images

Subcategorization of any type of image in the imagery space is carried out according to the functional criterion taking into account the types of mapping that underlie the formation of a particular image.

In this work, verbal poetic images are considered archetypal, if they reflect the mythopoetic picture in American poetry. They are classified into plot-images and symbol-images in which mythological, biblical and folklore knowledge of the world is embodied through narrative mapping. Archetypal verbal poetic images-symbols are characterized by suggestive function. The latter is understood as the way for creation emotiveness, which arises as a result of the use of ambivalent characters, leading to slowing down the information processing. For example, to comprehend the verbal poetic image "*Life is a bowl of cherries*" (Sandburg CP, 660) knowledge of the content of symbols in the Anglo-Saxon and Scandinavian traditions is necessary, where cherries, like an apple, symbolize the fruits of the knowledge of good and evil.

Archetypal verbal poetic images-plots fulfill a cognitive and creative function, as far as they reflect the mythopoetic picture of the world. They contribute to the activation of background, cultural and encyclopedic knowledge. For example: "*Elija rode up into the sky in a chariot of fire*" (Sandburg CP, 431).

The core of archetypes is the mythologeme. The development of the mythologeme is carried out by means of narrative mapping through parabolic comprehension of plots, motives and symbols contained in the Bible, myths and masterpieces of world culture. Markers of archetypal images are proper names and citations from the above mentioned sources, The verbal poetic archetypal images are used by poets as a stylistic device of allusion. Given that, in the verbal poetic image: "*Mother Marie Theresa / Like Proserpina, who fell / Six months a year from earth to flower in hell*" (Lowell, MV, 344), – the image of Mother Teresa is created by using an allusion to the archetypal plot about the Roman goddess of vegetation Proserpine, an analogue of the Greek goddess Persephone, which symbolizes the annual rebirth of nature, fertility, kindness and charity.

Narrative mapping of the archetypal plot involves its projection onto the verbal poetic image both in unchanged and rephrased form. For instance, G. Longfellow uses a direct quotation from the Bible "*Life is real! Life is earnest! / And the grave is not its goal; / Dust thou art to dust returnest, / It was not spoken of the soul*" (Longfellow NA, 123). In C. Sandberg's verbal poetic images, Bible quotations are adapted to modern English: "***Dust to dust, and ashes to ashes** and then an old silence and a useless silence*" (Sandburg CP, 26) and are used to create irony: "***Ashes to Ashes, Dust to Dust**, If the Women Don't Get You Then The Whiskey Must*" (Sandburg CP, 460).

Archetypal poetic images play an important role in intertextual links, they unfold the frontiers of the texts establishing connections in space and time.

A stereotypal 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 must be entrenched into the community conscience through generalization as a cognitive procedure and stereotyped intertextuality as a result of its frequent use by other poets. For instance, the stereotypal verbal image "*the river of life*" has a definite author (Homer) and frequent citation by different poets through centuries. Besides it descends to an archetypal image "*the river of Lethe*".

Stereotypal verbal poetic images are the result of collective unconscious that shape a poetic tradition. They are built on established poetic formulas that reflect syncretic, analogical and associative poetic thinking, embodied in constantly repeated epithets: "*the blue clear sky*", "*the bright golden sun*", "*star eyes*", "*pearl fog*", "*the silver moon*, "*gloomy fate*", "*bitter days*", "*the doggy life*", "*sunny smile*"; poetic comparisons: "*cold as a stone*"; "*Pretty as a flower*"; "*As white as snow*"; oxymora: "*sinful pleasure*", "*painful pleasure*", "*sweet sorrow*", "*the living death*".

Stereotypical verbal poetic images are divided into universal, culturally specific and authorial ones. To universal I refer the verbal poetic images, created with the help of constant and tautological epithets, in semantics of which one can trace the identity of the signs and properties described by the objects. For example, in stereotypal images "*thundering noise*" and "*chilling cold*", both components have the same meaning: "noise" and "cold" respectively.

Culturally specific stereotypal poetic images are formed by attributive mapping of certain properties of animals (zoonyms) and plants (phytonyms). In each language, phytonyms and zoonyms, besides their

nominative meanings, are also endowed with symbolic ones that express the peculiarity of the people's world outlook. The identification of culturally specific verbal poetic images makes it possible to establish intercultural differences in poetic thinking. Culturally specific stereotypical verbal poetic images are the core of national culture, the center of the imagery space of American poetry. They reflect the main values of the American lifestyle and mentality.

I consider that authorship of such stereotypical poetic images have acquired aphoristic nature due to systematic citation in the works of other authors. The dialectics of the functioning of the stereotype is explained, on the one hand, by the fact that in their formation they borrow the paremeological fund of human culture, and on the other, they themselves strive to become winged expressions. For example, the source of the formation of Frost's verbal poetic image "*Good fences make good friends*" in the poem "Mending Wall" is the famous English proverb "*My house is my castle*". But over time, due to the simplicity of the syntactic structure and the presence of general knowledge of the author and the reader about a certain fragment of reality, the verbal poetic image of R. Frost entered the general cultural fund of the American people.

Among the stereotyped "winged" verbal images that I qualify as authorial ones, are those that embody universal human truths, and the following deserve special attention: "*Publication is the auction of the Mind of Man*" (E. Dickinson); "*It is equal to live in a tragic land / To live in a tragic time*" (W. Stevens); "*He who is ridden by a conscience / Worries about a lot of nonscience*" (O. Nash); "*Purity is obscurity*" (O. Nash); "*Keep away from the little deaths*" (C. Sandburg).

New images are as far removed as possible from the stereotype, these are cognitive and creative structures that lead to the emergence of a new figurative concept (idiotype) and a new node in the conceptual network of concepts (kainotype).

3. The mechanisms of idiotypal and kainotypal verbal poetic images formation

The reproduction of creative mechanisms of the novelty of verbal poetic image is carried out in this work using an integrative cognitive model, which includes a number of linguistic and cognitive processes, operations, and procedures which ensure comprehension of images in poetic texts. In idiotypal and kainotypal verbal poetic images, various linguo-cognitive processes and operations of creating novelty are traced.

The formation of idiotypal verbal poetic images is associated with linguo-cognitive processes of categorization and verbalization (mainly

with linguo-cognitive operations of narrative and constructive mapping at the phonological, lexical-morphological and syntactic levels). At the same time, the creation of a kainotype image is characterized by pre-categorical linguo-cognitive processes and operations at the pre-conceptual and textual levels.

The novelty of idiotypal verbal poetic images at the conceptual level is provided by linguistic-cognitive operations of specialization and modification, leading to the transformation of prototypical conceptual schemas underlying stereotypical verbal poetic images. For example, the stereotypical verbal poetic image: "*the river of life*", the conceptual structure of which is represented by the prototypical LIFE IS A WATER FLOW schema, acquires originality and freshness in modern poetry due to a number of transformations in the conceptual and verbal forms of the image. Modification of the prototypical schema as a result of adding concepts QUALITY, MOVEMENT, INTENSITY ensures the formation of idiotypal verbal poetic images: "*Life is a sticky river*" (Milley); "*Life's clear stream*" (Frost); "*A waterfall of nights*" (Ashbery).

The main linguistic-cognitive operation of creating novelty at the verbal level is constructive mapping, that is, the projection of the potential properties of linguistic units on the verbal fabric of images in a poetic text. Given that, the creation of the novelty of the verbal poetic image "*Life is a run-on sentence*" (Finegan), based on the archetypal image "The Book of Life" is facilitated by replacing the object of the image embodied in the word *book* with a new sentence expressed by the polysemantic word – *sentence*, and adding to it the meaning of running – *run-on*. The use of *run-on* neologism as the epithet of the object of this verbal image and the polysemy of the word *sentence* itself give additional content to the whole image, as a result of which the latter can be interpreted as "*Life is a running sentence, like a line in a text or on a computer monitor*" (associative connection between words *on-line* and *run-on*) or as "*Life is a sentence that is approaching.*"

In verbal poetic image of C. Sandburg: "*The dead say nothing / And the dead know much / And the dead hold under the tongue / A locked-up story*" (Sandburg) – the archetypal image " The Book of Life "gets a new interpretation thanks to the narrative mapping of the mythological plot about Charon. Transferring the souls of the dead across the river of oblivion Styx, he charged them a fee – a coin that they kept under their tongue – *hold under the tongue*. That is why during the funeral rite, the ancient Greeks put a coin under the tongue of the deceased – a fee to Charon for transporting the shadows into the world of dead. C. Sandberg's use of the phrase *a locked-up story* instead of the archetypal *book of life*

60

and the allegory of a mythological plot (parabola) – *the dead hold under the tongue* – creates a novelty in the book of life image. Formation and understanding of the image as a "*closed book of life, an exhausted life story, blocked information*" and, ultimately, as *value* is achieved by parabolic reflection and compression of information about Charon's myth with the help of substitutional mapping of the properties of a coin to characterize the concept of "life".

The apogee of poetic creativity is not only a new coverage of old truths, but also the creation of a verbal poetic image that has no analogues, leads to a violation and even destruction of stable views on ordinary phenomena and life events, on processes occurring in the world, and causes a sudden insight into understanding the essence of things. Such a verbal poetic image I name a kainotype. It makes a "conceptual breakthrough" in the conceptual system of a human being due to the emergence of a new concept or a new meaning of the word. For example, in the verbal poetic image: "*It was evening all afternoon*" (Stevens MV, 348) a poetic image of sadness is created by clashing the antonyms *evening* and *afternoon*, resulting in an additional meaning in the word evening – sadness.

In the formation and understanding of kainotypes, three main directions are traced. The first two relate to new verbal poetic images, the meanings of which are localized within a single word or the whole verbal poetic image, their novelty is caused either by an elaboration of the meanings in nominative units, or the destruction of archetypal conceptual schemas. The third way to form the kainotype is to disperse its content in the imagery space of the entire text.

Given that let us analyze the mechanisms of formation of a new sense in the following verbal poetic images: "*septemberings arms of the year*" (cummings); "*His april touch drove sleeping selves to swarm their fates*" (cummings). The elaboration of a new meaning in the words *septembering,* and *april* is realized by converting a noun into an adjective.

The formation of kainotypes is carried out by the interaction of images in the entire imagery space of a poetic text. The subject of the kainotype image is, as a rule, in the title of the poem, and the object part of the verbal poetic image is scattered throughout the text.

The verse of Andrew Lawrence "Peoplization of America" will serve as an example for revealing the mechanisms of creating a kainotypal verbal poetic image :

I am part of that Power, not understood
Which always wills the Bad and always works the Good
Peoplization of america

New page was turned
When Twins were ruined.
Binladenism up-turned
Great chain of being
Manunkind new messia cured
And strong you-i peoplize the living.

The meaning of the kainotype "*the transformation of the American population into a nation, into an American nation, its "humanization" is promoted by a common misfortune that heals people from inhumanity, alienation*" is formed as a result of interaction and mutual influence of all images of the poetic text.

The imagery space of the poem is built by convergence and divergence of images embodied in different types of verbal poetic images which are interconnected by juxtaposition. The latter is one of the means for the divergence of images in a poetic text. The stereotypal verbal poetic image "*New page was turned*" is the result of the convergence of conceptual metonymy: the page of life (PART) stands instead of life (WHOLE) and the conceptual metaphor of LIFE IS THE BOOK that underlies the archetypal image "The Book of Life", taken from the Bible "Another book was opened, which is the Book of Life" (Revelation 20:12). Placed in a strong position of the poetic text, this image serves as a reference point, vantage point in the perspectivization of the kainotype and in the strategy of reconstructing the imagery space of the poem.

The idiotypal verbal poetic image "*Binladenism up-turned Great Chain of Being*" contains metaphors and metonymy based on such basic conceptual schemas as: LIFE IS MOVEMENT and LIFE IS CONTENT (metaphorical), TERRORISM stands in place of EVIL (metonymic). At the verbal level, the metonymy of *Binladenism* is created as a result of the conceptual integration of the personification metaphor BEN LADEN IS EVIL and the identification metaphor TERRORISM IS EVIL embodied in the verbal fabric of the text using constructive and creative mapping of the language units Binladen and terrorism through a linguo-cognitive procedure of compression. Verbal expression *Great Chain of Being* means a set of basic conceptual metaphors through which being is conceptualized (G. Lakoff, M. Turner). This is a universal cultural code, the origins of which originate in antiquity. In the context of the poem, due to the interaction of the metonymy of *Binladenism* with the verb metaphor *up-turned Great Chain of Being* and the association with well-known events caused by the poetic line *When Twins were ruined*, the analyzed verbal poetic image is filled with the content "The events of September 11 turned the normal course of American life, shook the Americans' faith in stability

and the inviolability of their values." The destruction of the World Trade Center, located in the twin skyscrapers, symbolizes an attempt to destroy the belief in stability and the inviolability of the economic strength of the United States.

The divergence of images, because of which specific emotionality is embodied, creates the effect of intense expectation, due to the interaction of the idiotypical verbal poetic image-oxymoron "*Binladenism, new messia*" with the kainotype image-metaphor "*And strong you-i peoplize the living*". The convergence of images in a poetic text is provided by the linguistic-cognitive procedure of intertextualization, manifested in the use of images by E. Cummings *manunkind, you-i* and the epigraph, in which Goethe's verbal poetic image "*I am the one who always wants evil and always creates good*" has something in common with the oxymoronic image "*Binladenism – the new messiah, cured inhumanity*". A frame composition created by placing in strong positions (at the beginning and at the end of the text) the verbal images of the same content and the verbal images "*Peoplization of America*" and "*you-i peoplize the living*" also contribute to the convergence of imagery space.

The specificity of the formation of the kainotype consists in the co-operaton of the author and the reader. The content of the verse is enriched with new meanings due to the background knowledge of the reader, i.e. due to the schemas of reinforcement and refreshment as structures of knowledge that are formed and activated during the reconstruction of the imagery space of a poetic text[10]. The reinforcement schema is realized thanks to stereotypes embodied in the images "*New page was turned*", "*Great Chain of Being*", as well as in the proverb "*there would be no happiness unless misfortune*". The schema of refreshment occurs due to the stylistic device of foregrounding realized by the use of neologisms of E. Lawrence *peoplization, Binladenism, peoplize* and E. Cummings *you-i*, which slow down text processing and require modification of linguo-cognitive operations and image formation procedures. The effect of defamiliarization[11], caused by different types of foregrounding[12], creates a high degree of emotiveness of the poetic text, contributing to the increase of intensity, the so-called "emotional crescendo"[13]. The latter, in its turn, activates the revelation schema as a backstage knowledge structure that establishes a connection between categorial and pre-categorial operations.

---

[10] Semino, Elena "Schema theory and the analysis of text worlds". *Language and Literature vol. No.* 2, 1995. P. 79–108.

[11] Шкловский В.Б. Гамбургский счет : Статьи, воспоминания, эссе. М. : Советский писатель, С. 61–63.

[12] Арнольд И.В. Семантика. Стилистика. Интертекст. СПб. : Изд-во С.-Петербургского университета, 1999. С. 91–94.

[13] Tsur R. Toward a Theory of Cognitive Poetics. Amsterdam : Elsevier Science Publishers, 1992. P. 185.

Revelation as a heuristic mechanism of creating a new meaning is an unconscious cognitive operation carried out in this poem by pre-categorial linguistic and cognitive procedures of constructive mapping: meaning of the suffixes *ization, ize* – action – is mapped on the noun *people*.

Given that, the presence in the poetic text of a kainotypal verbal poetic image activates the consolidation of knowledge schemas and contributes to the formation of new knowledge.

The study of verbal poetic images in the light of cognitive poetics with the use of interdisciplinary knowledge made it possible to identify the nature of the interaction between poetic thinking and its verbal embodiment and to state that we do not only "live by metaphors," we understand life by verbal poetic images.

A further research perspective may be a comparative study of the cognitive styles of various poets, the identification of cultural and synergistic features of verbal poetic images, contributing to the delineation of the cultural and value picture of the world in American poetry.

4. Metabola as a novel verbal poetic image

The formation of a new type of verbal poetic image – metabola – is caused by the tendency of poetic speech to convergence, which is expressed in the concentration of tropes and activation of stylistic figures within a certain segment of a poetic text, and divergence, manifested in the dispersal of images throughout the fabric of the poetic text, – in depriving the image of subject-sensual concreteness.

Features of the verbal poetic images of American poetry of postmodernism are determined by the prevailing artistic principles of this period, such as anthropocosmism, decentration of the text structure, eclecticism and fragmentation in the representation of the world, deconstruction[14]. The artistic techniques of modernism: collage, linguistic play, parody, irony, – acquire new qualities in postmodernism, thanks to the development of essayistic poetic thinking. The latter is understood as "thinking in different directions", as a result of which the fragmentary and eclectic descriptions in the text give it a panoramic view[15]. In my research, the essayistic form of poetic thinking is interpreted as a process of poetic comprehension of the real or possible world, as a result of which, through individually-creative refraction of the properties and signs of familiar objects, phenomena and life events obtain a new perspective of their vision

---

[14] Гассан І. Чим є постмодернізм і чим він стане? Літературний і культурний аспекти : Пер. з англ. / *Американська література після середини XX століття : Матеріали міжнародної конференції*, Київ, 25–27 травня 1999 року. К. : Довіра, 2000. С. 24.

[15] Эпштейн М. Н. Постмодерн в русской литературе. М. : Высшая школа, 2005. С. 12, 84, 91, 375.

or a new image is created. Essayistic thinking involves the use of different methods of artistic development of reality.

In American poetry of postmodernism, essayistic and parabolic poetic thinking led to the transformation of metaphor into metabola formed by the interweaving of the signified and the signifier. In the poetic speech of this period, alongside with the tendency to convergence of images, the opposite tendency is traced – divergence, which manifests itself in the dispersion of images throughout the fabric of the poetic text, which creates the effect of "diffused emotions"[16], blurred emotiveness of the text. Divergence is interpreted in this work as the deployment of imagery space, leading to the creation of gestalt-free images, thing-free images[17], that is, images devoid of concrete sensory manifestation, picturesqueness.

A verbal poetic image built on metabolism is an image that cannot be divided in two parts, into direct and figurative meanings, into the described object and attracted similarity. In the metabolism, the direct and figurative meanings merge; there are no similarities and transferances of signs by analogy, as in the traditional metaphor. The content of such a verbal poetic image is formed by the integration of images scattered throughout the fabric of the poetic text. Unlike a parabola, in which the images are linked by a single theme, each of them is an allegorical expression of the previous one, the centrifugal nature of the deployment of figurative space is observed in the metabolism. Each image radiates its meaning, often directly opposite, on the image located next to it, which creates a specific emotive poetic text of the postmodern.

In ancient poetics, metabola is interpreted as a plexus, a combination of modified paths and repetitions in a single figure, as a result of which the meaning is updated. A modern metabola is a holistic image, indivisible into subject and object, but revealing different dimensions in itself[18].

In order to identify the features of the modern metabolism, we will consider the verbal poetic image of the American poetess, Pulitzer Prize laureate, Grace Shulman "*Spending our suns like out-of-date coins, / until we reached the present-perfect tense – that have-been state / where past and future merge* "(Shulman BAP, 197). At first glance, in this verbal poetic image it is difficult to determine the subject and object, the target domain and the source domain, since the conceptual schemas in it are intertwined, forming an inextricable node from the seemingly intertwined roots, creating a kind of tubers – rhizome[19]. Metabola is a mysterious image. Its enigmatic property is generated by cognitive dissonance, which

---

[16]Tsur R. Toward a Theory of Cognitive Poetics. Amsterdam : Elsevier Science Publishers, 1992. P. 372.
[17]Tsur R. Toward ... P. 20–21.
[18] Эпштейн М. Н. Постмодерн в русской литературе.... С. 173.
[19] Eco U. The Theory of Semiotics. Bloomington : Indianna University Press, 1979. P. 74.

arises due to semantic tension created by the convergence of various stylistic devices and expressive means in the same verbal poetic image: *our suns* – metonymy, like *out-of-date coins* – metaphorical comparison, *spending our suns like out-of-date coins* – a poetic metaphor based on conceptual metaphors and metonyms: LIGHT IS LIFE, SUN IS THE LIGHT Of LIFE, SUN stands for JOYFUL PERIOD OF HUMAN'S LIFE or TIME; TIME IS MONEY. Since the named conceptual metaphors and metonymy are basic, the cognitive grounds of which are archetypal and stereotypical schemas included in the Great Chain of Being[20], the perception of the first part of the verbal poetic image does not cause difficulties. The meaning of the image "*happy and carefree pastime*" is singled out by analyzing the conceptual integration of values in the emergent mental space. Blending i.e. the merging of the denotative values of the tokens *sun, out-of-date coin* is carried out on the basis of analogical and associative mapping of semantic features of the concepts LIGHT, SUN, LIFE, TIME, MONEY. Enigmatic character is created by a metaphor: *reached the present-perfect tense*, as a result of constructive mapping, which causes semantic tension due to ambiguity of the nominative unit tense, meaning time in the role of a noun, and in the role of an adjective – stress. In addition, the hyphenated spelling of *the present-perfect* phrase creates the effect of "estrangement" according to V. Shklovsky and thus orientates the reader to the linguo-cognitive procedure of prospection – the search for a vantage point or interpretation angle, which ensures the adequate interpretation of the content of verbal poetic image. Understanding *the present-perfect tense* through *the have-been state* and the relationship between the content of the present perfect time + stress + perfect condition = unsurpassed, perfect present period of life with the metaphor-metonymy *where past and future merge* leads to the understanding of the content of *have-been state* as old age, and given that the meaning of the whole verbal image can be expressed as follows: old age is a period of life when a person on the basis of experience has comprehended the wisdom of being.

In addition to conceptual integration, the cognitive basis of the verbal poetic image-metabola is the conceptual amalgam – the exchange of meanings, not a mixture, but a suspension, not blending, alloy or merging, but their parallel coexistence, which ensures the play of different text worlds. The term amalgam is borrowed from chemistry, where it is used to explain the chemical process, which results in the formation of a suspension, a suspension of liquid and solid particles that do not dissolve,

---

[20] Lakoff, George and Turner Mark. More than Cool Reason : A Field Guide to Poetic Metaphor. Chicago : The University of Chicago Press, 1989. P. 160–170.

but remain in a suspended state[21]. The phenomenon of amalgamation is noticed in other sciences, in physics in particular. Amalgam is an alloy of mercury with other metals[22]. Amalgamation is a method for extracting metals using mercury[23]. As a result of such a process or amalgamation, the surface of the object acquires a different look. However, over time, the amalgamated surface layer partially erases and the primordial material is visible. The term "syntactic amalgam" was introduced into linguistics by Geoge Lakoff, understanding it as the syntactic construction indecomposable, not further divisible into immediate constituents[24]. In the works of N.F. Alefirenko amalgamation is treated as a process of secondary nomination, leading to the emergence of a complex, consisting of several words of an indirect name[25]. The semantic spectrum of such a multicomponent linguistic unit determined not only by the fusion of several naming relations into one (conceptual integration, blending), but also by the interaction of various forms of reflection of reality: the primary, fixed in the semantics of the linguistic units of the primary nomination, and the secondary, which necessitates indirect nomination[26]. In other words, the explanation of the new meaning of the language unit is carried out through the prism of existing, known meanings. We understand the semantic space of the image as a kind of container in which various processes of interaction of the meanings of its nominative units take place.

Graphically, the configuration of the semantic space of the metabola with the rhizome interweaving of images is shown in Fig. 1.

The configuration of the semantic space of the metabolism is due to the convergence and divergence of images, interconnected by chain (convergence) and radial (divergence) connections.

Thus, the verbal poetic image created by the metabolism is an image that cannot be divided into direct and figurative meaning, the described object and the supposed similarity, it is the image of the textual worlds interplay. The sense in the metabola is formed in the process of a complex rearrangement of denotative and connotative meanings in the semantic structure of verbal poetic image. The conceptual amalgam promotes the rhizomatic interweaving of meanings and determines the preservation of the primary archetypal meaning and its interaction with new ones.

---

[21] Большая советская энциклопедия. (В 30 томах) Гл. ред. : А.М. Прохоров. Изд.3-е. Т. 1. М. : Советская Энциклопедия, 1969. С. 503.

[22] Большая советская энциклопедия. ... С. 504.

[23] Большая советская энциклопедия..... С. 503.

[24] Лакофф Дж. Лингвистические гештальты / Новое в зарубежной лингвистике. Выпуск Х. *Лингвистическая семантика.* М. : Прогресс, 1981. С. 350–369.

[25] Алефиренко Н.Ф. Поэтическая энергия слова. Синергетика языка, сознания и культуры. М. : Academia, 2002. С. 37.

[26] Алефиренко Н.Ф. Поэтическая энергия слова. ... С. 38.
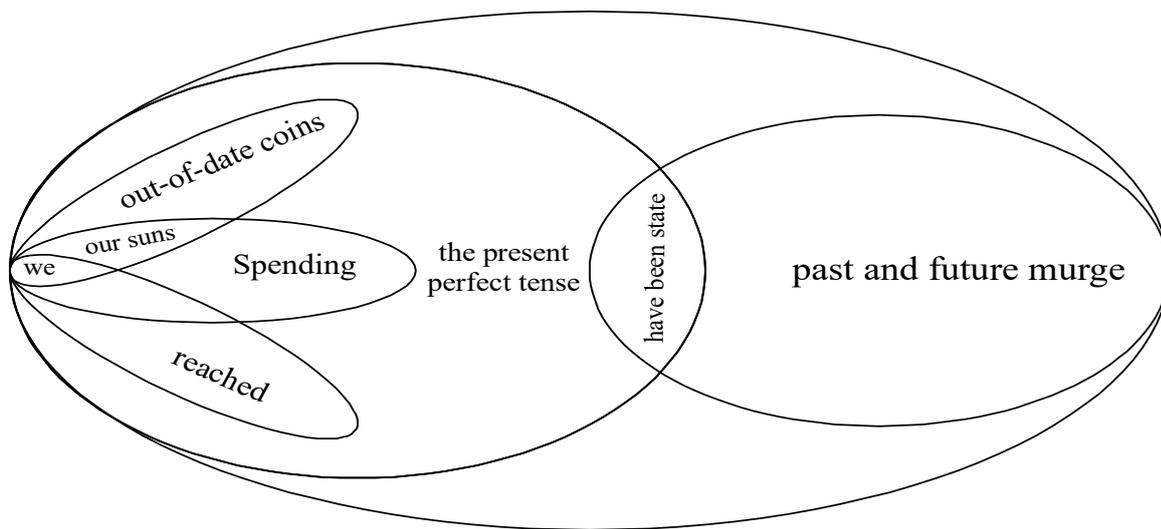
Fig. 1. The configuration of the semantic space of the verbal poetic image-metabolism of G. Shulman "*Spending our suns like...*"

In the light of the linguo-synergetic understanding of the language and the text world theory, "the word is an information and energy mediator and at the same time the "golden key" of cognition of the general structure of the universe, in which information and energy are primary, while substance and consciousness is secondary. But in the language consciousness, substance and energy information merge as a single whole, reflecting the general laws of the structure of man, nature, the universe.

CONCLUSIONS

This article focuses on revealing the nature of verbal poetic image from a cognitive perspective and aims at building an original typology of images in American poetry. It highlights cognitive mechanisms that lead to the emergence of new poetic images which cause a possible breakthrough in the conceptualization of the world. Contours of the image 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 new methodology of verbal poetic image analysis and imagery space reconstruction. It has been proved that besides conceptual mapping as a cognitive operation of verbal poetic image formation based on conceptual metaphor and metonymy there exist constructive mapping on different text levels.

In the formation and understanding of kainotypes, three main directions are traced. The first two relate to new verbal poetic images, the meanings of which are localized within a single word or the whole verbal poetic image, their novelty is caused either by an elaboration of the

68

meanings in nominative units, or the destruction of archetypal conceptual schemas. The third way to form the kainotype is to disperse its content in the image space of the entire text.

The sense in the metabola is formed in the process of a complex rearrangement of denotative and connotative meanings in the semantic structure of verbal poetic image. The conceptual amalgam promotes the rhizomatic interweaving of meanings and determines the preservation of the primary archetypal meaning and its interaction with new ones.

SUMMARY

This article focuses on revealing the nature of verbal poetic image from a cognitive perspective and aims at building an original typology of images in American poetry. It highlights cognitive mechanisms that lead to the emergence of new poetic images which cause a possible breakthrough in the conceptualization of the world.

In the framework of cognitive linguistics a verbal poetic image is viewed as a textual construal and a cognitive structure which has two planes – conceptual and verbal. 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).

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. It has been proved that the formation of new verbal poetic images is predetermined by cognitive operations of mapping, extension, and modification alongside with cognitive procedures of generalization, compression, intertextualization, and perspectivization.

REFERENCES

1. Аверинцев С.С., Андреев М.Л., Гаспаров М.Л., Гринцер П.А. Категории поэтики в смене литературных эпох / *Историческая поэтика. Литературные эпохи и типы художественного сознания.* М. : Наследие, 1994. С. 3–38.

2. Алефиренко Н.Ф. Поэтическая энергия слова. Синергетика языка, сознания и культуры. М. : Academia, 2002. 394 с.

3. Арнольд И.В. Семантика. Стилистика. Интертекст. СПб.: Изд-во С.-Петербургского университета, 1999. 444 с.

4. Бєлєхова Л.І. Словесний поетичний образ в історико-типологічній перспективі: лінгвокогнітивний аспект (на матеріалі американської поезії). Херсон: Айлант, 2002.

5. Гассан І. Чим є постмодернізм і чим він стане? Літературний і культурний аспекти: Пер. з англ. / *Американська література після*

середини XX століття: Матеріали міжнародної конференції, Київ, 25–27 травня 1999 року. К. : Довіра, 2000. С. 19–28.

6. Лакофф Дж. Лингвистические гештальты / Новое в зарубежной лингвистике. Выпуск X. *Лингвистическая семантика.* М.: Прогресс, 1981. С. 350–369.

7. Лакофф Д., Джонсон М. Метафоры, которыми мы живём: Пер. с англ. / *Теория метафоры.* М. : Прогресс, 1990. С. 387–415.

8. Маріна О.С. Семіотика парадоксальності у когнітивно-комунікативному висвітленні. Херсон: Айлант, 2015. 298 с.

9. Шкловский В.Б. Гамбургский счет: Статьи, воспоминания, эссе. М.: Советский писатель, 1990. 544 с.

10. Эпштейн М.Н. Парадоксы новизны: О литературном развитии в XIX – XX в. М. : Советский писатель, 1988. 416 с.

11. Эпштейн М.Н. Постмодерн в русской литературе. М. : Высшая школа, 2005. 495 с.

12. Юнг К. -Г. Архетип и символ. М. : Renaissance, 1991. 306 с.

13. Eco U. The Theory of Semiotics. Bloomington: Indianna University Press, 1979. 354 p.

14. Fauconnier, Gilles. Mappings in Thought and Language. Cambridge (Mass.) : Cambridge Univ. Press., 1994. 190 p.

15. 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.

16. 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.

17. 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.

18. 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.

19. Lakoff, George. Women, Fire and Dangerous Things: What Categories Reveal About the Mind. Chicago: University of Chicago Press, 1987. 614 p.

20. Lakoff, George and Turner Mark. More than Cool Reason: A Field Guide to Poetic Metaphor. Chicago: The University of Chicago Press, 1989. 190 p.

21. Rosch E. Principles of categorization /*Cognition and Categorization* : Ed. by E. Rosch and B. B. Lloyd. Hillsdale (N. J.): Lawrence Erlbaum Associates, 1977.

22. Semino, Elena "Schema theory and the analysis of text worlds". *Language and Literature vol. no.* 2, 1995. P. 79–108.

23. Taylor J. R. Linguistic Categorization: Prototypes in Linguistic Theory. L., N.Y. : Routledge, 1995. 304 p.

24. Turner M. The Literary Mind: The Origin of Thought and Language. N.Y.; Oxford: Oxford University Press, 1998. 187 p.

25. Tsur R. Toward a Theory of Cognitive Poetics. – Amsterdam: Elsevier Science Publishers, 1992. 549 p.

26. Большая советская энциклопедия. (В 30 томах) Гл. ред. : А. М. Прохоров. Изд. 3-е. Т. 1. М. : Советская Энциклопедия, 1969.

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

MORPHONOLOGICAL UNITS IN THE SYSTEM OF UKRAINIAN WORD-FORMATION FROM THE NOUN

Fedurko M. Yu., Czyżewski Feliks

INTRODUCTION

1931 is considered to be the year of the formation of a new linguistic discipline – morphonology, in the history of a linguistic science. In the very year, a programme article, written by M. S. Trubetskoy, "Gedanken über Morphonologie" was published in the "Travaux de Cercle Linguistique de Praque", No. 4. Defining morphonology as a science of the principles of a morphological use of the language phonological means, he identified three aspects of each and outlined the tasks of each of them. Three years later, in the work "Das morphonologische System der russischen Sprache", the scientist proposed a model of applying his model of morphonology to the analysis of the morphonological facts of a particular language.

The works of M. S. Trubetskoy became a kind of summary of the searches and achievements in this area of linguistics for many generations of the researchers. After all, the question of the compatibility of sounds and their mutual influences were analysed by the authors of ancient Indian grammars. In particular, Panini in his "Vosmyknyzhya" / "Eight Books", paid a considerable attention to the analysis of the equivalents of the modern morphonological transformations to the phenomena of sandhi (ie, the changes in sounds at the morphemic sutures and on the verge of words) and vrdhi and hunas (the alternation of vowels in the roots). Therefore, the topicality of the morphonological patterns for grammar was already understood by the researchers.

All morphological problems, discussed since M. S. Trubetskoy period, can be grouped into two groups: 1) the general theoretical problems of morphology; 2) the problems analysis of the morphonological systems of languages with a high degree of phenomena activity of the morphemes formal modification by their combination in the processes of word-change and word-formation. In the list of the first are the most relevant issues on the status of morphonology and its units, the classification of the automatic (due to the existing phonetic laws) alternations, the correlation / incompatibility of the morphonological transformations with the plan of a language content and the presence / absence of isomorphology among the morphonological phenomena of word-change and word-formation.

Modern researchers of morphonology are unanimous in the opinion on the expediency of distinguishing the morphonology of word-change and word-formation in view of the specific nature of the rules and patterns inherent in them. The provisions on the functional significance of the transformation means of the plan of expression of morphemes, their correlation with certain morphonological or word-formation categories and rules, nowadays, also do not raise any admonition. The matter looks different with the first two questions. Some researchers consider only phonemic (historical, morphonological) alternation to be the object of morphonology, while the others consider both variants of alternations within morphonology. Equally debatable is the question of the appropriateness of morphonology units distinguishing, especially taking into account its intermediate status in the level organization of a language. But even the supporters of a positive solution to it do not illustrate any unanimity. Some of them consider it advisable to distinguish two morphonological units – a morphoneme and a sub-morph (intermorph), the others – only one of them.

The analysis of the morphonological phenomena in the system word-formation from the Noun, the study of the morphonological structure of all morphonological types of non-substantive word-formation nests convinced us of the opinion on the special character of the morphonological level of a language. It is not only intermediate (at which there takes place the transition from the insignificant linguistic entities to the significant ones), but also independent (it may refer to a system of new relations). The so-called independence of morphonology gives grounds for justification and selection of the morphonological units, in particular in the sub-system of the word-formation from the Noun.

From the history of distinguishing and analysis of the morphonological units

With the singling out of the morphonological issues into an independent field of linguistics, in the linguistic literature the discussion began on the expediency of allocating morphonemes and sub-morphs (or interfixes) as morphonological units. O. S. Akhmanova, G. Aronson, S. B. Bernstein, O. S. Kubriakova, E. A. Makayev, L. Pysarek, T. V. Popova, O. O. Reformatskyi convinced that morphonology, as a doctrine of the phonological representation regularities of morphemes and their rows, does not need a special unit: all cases of the morphemes formal variation, in their opinion, can be adequately described in terms of alternations. T. V. Bulyhina, D. S. Wort, V. B. Kasevych, K. Kovalik, V. V. Lopatin, R. Laskowski, S. M. Tolstaya, M. S. Trubetskoy, Z. Harris, V. H. Churhanova, on the contrary, substantiated the linguistic reality of the

morphological units, their importance for the correct description of languages with a high activity of the morphological phenomena.

Both approaches have the supporters and the opponents among the current researchers of morphonology. Thus, N. I. Danilina, investigating the morphonological systems of non-related languages (classical, Germanic, Slavic, and finding the relation among them in synchrony and diachrony, refuses to use the term "morphoneme". In her opinion, in "any of its meanings it has the correct alternative nominations"[1]. The term "morphoneme" is not used by S. Zdziebko in the analysis of the consonant morphonology of the Polish language[2]. Describing the morphological level of the language synthesis model, I. B. Itkin, on the contrary, uses the term and the concept of "morphoneme", instead he considers it to be inappropriate in the concept of "sub-morph"[3]. In the work of O. I. Antypov on the problems of Russian dialect morphonology, the term "morphoneme" is not represented, but the author used the term "sub-morph"[4].

Using the concept and the term "morphoneme", the representatives of different linguistic schools and areas do not demonstrate a unified view of a morphoneme as a distinct linguistic phenomenon. The Polish scientist H. Ulaszyn, who introduced this term, understood it as a phoneme in the semasiological-morphological function[5], that is, as an elementary component of the morph, undergoing the alternation within the morpheme. In the spirit of H. Ulaszyn's ideas, Russian researcher V. H. Churhanova formulated the concept of a morphoneme as an elementary unit of morphonology: a morphoneme is a unit that reflects the unity of the strong (it is represented by a phonemic series with a strong phoneme) and the weak (a phonemic series without a strong phoneme, for example, *{o}* in the first syllable of the Russian word *корова* (a cow)) phonemes of one class, interpreted as a component of a real morpheme (morph)[6].

M. S. Trubetskoy, a contemporary of H. Ulaszyn, based his vision of morphonemy on J. Baudouin de Courtenay's thought of "he homogeneous phonemes that arose from a single phoneme"[7]: it is "a complex image of two or more phonemes that can, in accordance with the conditions of the

[1] Данилина Н. И. Морфонологические системы в синхронии и диахронии (на материале неблизкородственных языков) : автореф. дис. … докт. филол. наук : специальность 10.02.19. Саратов, 2012. С. 11.

[2] Zdziebko S. Modelling morpho-phonology : consonant replacements in Polish. *Studies in Polish Linguistics*. 2012. № 7. С. 129–164.

[3] Иткин И. Б. Русская морфонология. – М. : Гнозис, 2007. С. 56.

[4] Антипов А. Г. Морфонологическая категоризация словообразовательной формы : автореф. дис. … докт. филол. наук : 10.02.01. – Кемерово, 2002. – 38 с.

[5] Ułaszyn H. Laut, Phonema, Morphonema. *Travaux de Cercle Linguistique de Praque*. 1931. V. 4. P. 61.

[6] Чурганова В. Г. Очерк русской морфонологии. М. : Наука1973. С. 35–36.

[7] Бодуэн де Куртэнэ И. А. Избранные труды по общему языкознанию. В 2 тт. М. : Изд-во АН СССР. 1963. Т. 1. С. 272.

morphological structure of the word, substitute each other within the same morpheme"[8]. This definition has been repeatedly criticized, especially for an excessive psychologism. O. Reformatskyi criticized it severely: "The searches of a linear semantics forced M. Trubetskoy to introduce an unrealistic and unnecessary unit for the structure of a language – it has no counterpart in an objective linguistic reality; there is only correspondence or alternation of a morpheme variants"[9].

In his later work "Das morphonologische System der russischen Sprache", M. S. Trubetskoy, for the definition of a morphoneme, focuses on the main task of morphonology: to investigate the nature and extent of the morphonological changes, combinatorial and free: "Each alternation receives correspondence in the linguistic consciousness of the speakers in the form of a morphoneme – a morphonological unit, that can be represented as a set of phonemes, involved in a particular alternation"[10]. Close to this interpretation of a morphoneme – as a set of the phonemic alternatives – is inherent in the works of N. Ye. Ilyina, Z. F. Oliverius, M. V. Panova and the others. The supporters of the generative method (T. V. Bulyhina, D. Wort, R. Laskowski, M. Halle) consider a morphoneme as an element of the deep (abstract, vocabulary) form of a morpheme, from which all the surface forms can be deduced by means of the corresponding rules. According to R. Laskowski, a morphoneme is an elementary unit of a morphonological form of a morpheme – abstracted from the morphological contexts of an ideal form of a morpheme, which can be represented by one or more distinct phonological forms. The inventory of morphonemes should be established on the basis of the analysis of all the alternative series inherent in a particular language. It is essential that a morphoneme, as an abstract unit, may not coincide with any of its representatives, such as, for example, the morphoneme of the Polish language *{ŕ}*, represented on the surface (phonetic) level by */ž/*: *piekarze* and */r/*: *piekarnia*[11]. Each morphoneme is created by the distinctive features. For vowels, it is forcefulness, a high elevation, a front row, longitude; for consonants – sonority, voiceless, voiced characteristics, a back row, labiality, an anterior row, alveolarity, continuity, explosiveness. The primary purpose of these characteristics is to distinguish the morphonological representations of the morphemes[12].

---

[8] Trubetzkoy N. S. Sur la "morphonologie". *Travaux de Cercle Linguistique de Prague*. 1929. V. 1. P. 85.

[9] Реформатский А. А. О соотношении фонетики и грамматики. *Вопросы грамматического строя*. М. : Изд-во АН СССР. 1955. С. 99.

[10] Трубецкой Н.С. Избранные труды по филологии. М. : Прогресс. 1987. С. 88.

[11] Laskowski R. Budowa morfonologiczna polskich przyrostków rzeczewnikowych. *Język polski*. 58. 1973. S. 133.

[12] Laskowski R. Studia nad morfonologia współczesnego języka polskiego. Wrocław : WPAN. 1975. S. 19–23.

The diacritical function of a morphoneme is also emphasized by S. V. Bromley: this is an abstract alternate row with a fixed distribution of its elements between the certain forms of the grammatical system, for example: the 1-person singular form of the present tense – all other forms that represent the allomorphs, the number of which is motivated by the list of the specific alternative rows. Each of them has its own set of differential features, such as "a dental sound – a palatal sound" – in allomorphs with *с'//ш*, with *з'//ж* of the same Russian verbal forms *носить – ношу, возить* – вожу or "a dental sound – a palatal, explosive sound – an affricate sound" of the allomorphone *т'//ч* in the opposition of *лететь – лечу*[13].

A peculiar, different from the analyzed one, approach to the interpretation of morphoneme was proposed by J. Kurylowicz. According to the scientist's opinion, a morphoneme is an excessive morph, which can be considered only in the case of a double phonological characterization of a grammatical category, cf., *das Kind* (in German) "*дитина (a baby)*" – *die Kinder* (in German) "*діти (kids)*", but *Band* (in German) "*стрічка (a ribbon)*" – *die Bänder* "*стрічки (ribbons)*"[14]. The scientist refers to this notion any variable part of the morpheme – and the phoneme-alternative, and each of the extensors of the morpheme, and the accent curve. The same broad understanding of a morphoneme is characteristic of the works of V. V. Lopatin[15] and V. O. Horpynych, cf., "For the word-formation, one can adopt the following definition of a morphoneme: it is a row of the morphonological phenomena, caused by accommodation in morphs of the motivational words and derivatives, formed in a certain word-formation position"[16].

All the analyzed views on a morphoneme are combined in the two mutually opposite ones. The representatives of the first view define a morphoneme as an element of the contextual representative of a morpheme, that is, as an element of a morph (H. Ulaszyn, V. H. Churhanova), and the representatives of the second view – as an element of a morpheme, regardless of how they define the morphoneme – or as a set of phonemes, located in the relations of alternation (M. S. Trubetskoy, A. A. Zemskaya, M. V. Panov, N. Ye. Ilyina, V. V. Lopatin, Z. Oliverius), or as a certain abstraction, invariant (D. Wort, P. Laskowski, K. Kovalik, T. V. Bulyhina, S. V. Bromley).

---

[13] Бромлей С.В. Морфонология и грамматика. *Общеславянский лингвистический атлас.* 1974. С. 33.

[14] Kurylowicz J. The notion of morpho(pho)neme. *Directions for historical linguistics : A symposium /* Ed. by W. P. Lehman and Y. Malkiel. Austin : London. 1968. P. 70.

[15] Лопатин В. В. Русская словообразовательная морфемика. 1977. С. 291.

[16] Горпинич В. О. Сучасна українська літературна мова : Морфеміка. Словотвір. Морфонологія. К. : Вища школа, 1999. С. 17.

The differences in approaches to the interpretation of morphonomy have the consequence of differences in the design of their inventory. For linguists focused on the phonological level of language, and therefore on the phonological nature of morphonema, it matches (or almost coincides) with the phonological inventory. In those who uphold the functional essence of morphonomy, the number of them is determined by the alternate series available in the language and significantly exceeds the number of phonemes.

We share the opinion of those linguists, who support the level status of morphonology: it has two levels (lower and higher; a lower level is adjacent with a phonological one, a higher level is adjacent with a morphological one); morphonology has two units – a morphoneme (morphophoneme) and a sub-morph (more precisely – a sub-morpheme). In the systematic study of morphonology, V. H. Churhanova was one of the first to use the term "sub-morph". In her opinion, it is a unit that expresses the "morphonological unity of the regularly organized elements of the sound structure of a word, not distinguished at the morphological level, with the elements distinguished"[17]. Another Russian researcher S. M. Tolstaya supports the author's efforts to provide a representation of the morphonological level of a language with the help of the homogeneous units peculiar toit, but she considers this definition contradictory for at least two reasons. Firstly, she it erases the contradistinction between the two-plan and one-plan units of a language. Secondly, she defines the paradigmatic unit through the units of another level of abstraction of a morphoneme, as the components of the morph[18].

E. A. Zemska interprets the term "sub-morph" much more narrowly: these are the parts of the root morphemes that have no meaning in the word, but only coincide with affixal sets of phonemes and different types of alternations[19].

For the Slovak researcher J. Bosak, the sub-morphs are the results of the development of relations between the form and the content and / or the products of a synchronous desemantization. They either emphasize the opposition between the stem and the word-forming affix, or express the derivative seams, or help to avoid the undesirable alternations or to combine formally incompatible word-forming morphemes. Other terms used in linguistic science – interfix, formative, asemantema, struktema – do not reflect the formal and functional essence of these linguistic phenomena. The term "sub-morph" expresses such an important attribute

[17] Чурганова В. Г. Очерк русской морфонологии. М. : Наука. 1973. C. 38.
[18] Толстая С. М. Морфонология в структуре славянских языков. М. : Индрик, 1998. C. 58–59.
[19] Земская Е. А. Современный русский язык. Словообразование. М. : Просвещение. 1973. C. 81.

of them as independence, and hence the ability to relate to the content plan only through the segments with a full morpheme status and to be considered in relation to their invariants – morphemes[20].

Consequently, the recognition / non-recognition of a morphoneme and a sub-morph as specific linguistic units, the choice of the method of their interpretation depends on the theoretical and methodological guidelines of the author, from his advocated approach to the interpretation of morphonology, its subject and tasks. Considering morphonology to be a special sphere of the language system, we admit its right to have its own units – a morphoneme as a result of generalization of phonemes and a sub-morph as a result of generalization of sub-morphs.

Morphonemes of the word-formation from the Noun

Recognizing morphoneme as a morphological unit requires fulfilling the following tasks: 1) to outline the criteria for their selection; 2) to determine an inventory of morphonemes; 3) to detect the system connections between them. In our study, we follow a functional approach to delineating the essence of a morphoneme, and following S. M. Tolstaya's point of view, we recognize it as an abstract, generalized unit, a component of a morpheme[21] (see) in J. Baudouin de Courtenay's work: "In alternatives, the correspondence, coincidence, and difference of morphemes is reduced to the correspondence, coincidence, and distinction of the phonemes from which they consist, say [*mog-mož*] splits into *m//m, o//o, g//ž*"[22]. We consider the phonemes to represent the morphonemes, since "the units of any intermediate levels can be defined as the specific integrants of the units of the nearest of the higher ones, implemented in the units of the nearest lower level"[23].

In order to establish the inventory of Ukrainian morphonemes, the following criteria are relevant primarily: 1) vocal / consonant; 2) constancy / variability; 3) velar / palatal.

The roots of the following words illustrate the presence of a constant vocal morphonemes *{a}, {o}, {y}, {e}, {i}, {u}*: *хáта/хат – хат-úн-а, хáт-к-а*; *совá/сов – сóвка, совj-áтк-о, сов-úн-ий, сов-í-ти*; *губá/губ – гýбка, губ-рíй, губ-úщ-е, гýб-част-ий, губ-нúй*; *вербá/верб – верб-úц'а, верб-н'áк*; *ліс – ліс-óк, ліс-н-úй, за-ліс-ú-ти*; *син – син-ен'-á, у-син-ов/ú-ти*. In different words with the same root they are represented by the same phoneme. Variable morphonyms are also possible in the roots, such as *{o₁}*

[20] Bosák J., Byzássvová K. Východiska morfémovej analýzy. Morfematika-slovotvorba. Bratislava : Veda. 1985. S. 80.

[21] Толстая С. М. Морфонология в структуре славянских языков. М. : Индрик. 1998. С. 57.

[22] Бодуэн де Куртэнэ И. А. Избранные труды по общему языкознанию. В 2 тт. М. : Изд-во АН СССР. 1963. Т. 1. С. 276.

[23] Маслов Ю. С. Об основных и промежуточных ярусах в структуре языка. *Вопросы языкознания*. 1968. С. 79.

(*ногá/ніґ – ніжка*), *{о₂} кров – крíв-ц'-а, крив-áв-ий, (по)крú-ти –*
покрóв – покрíвля; *{е₁} (селó/сíл – сíл'-це)*; *{е₂} (вестú – вод-ú-ти –*
привóд-и-ти – прúвід); *{а₁}: хапáти – с-хоп-ú-ти*, etc.

Non-constant vocal morphonemes are also possible in affixes. These are:

1) the morphoneme *{о₁}* (with the alternatives /о/ in an open syllable
and /і/ in a closed syllable) of the suffix *-ість*: *мелóдія – мелодíj-н-ий –*
*мелодíйн-**ість** / мелодíйн-**ост**-і*;

2) the morphoneme *{о₃}* of the suffix *-ов-/-ев-*; the alternative /о/
functions after the stems which end in: a) a hard morphoneme, except *{ж}*,
{ч}, *{ш}*, *{дж}* (*ліс – ліс-ов-úй, степ – степ-ов-úй*); b) a soft morphoneme,
but combined with a stressed inflexion (*грязь – гряз'-ов-úй, стиль – стил'-*
ов-úй); the alternative /е/ is possible to be used after the stems, which end in:
a) a soft morphoneme, realized by a hard alternative (the exception – the
stems, which end in *-ння, -ття*: *насíння – насíнн'-éв-ий, життя́ –*
житт'-éв-ий) in the adjectives with an unstressed inflexion (*форéль –*
форéл-ев-ий, штóльня – штольн-ев-ий); b) in *{ж}*, *{ч}*, *{ш}*: *грýша –*
груш-éв-ий; the alternative /і/ is used in the following word-formation model:
*малúн-**ов**-ий – малúн**і**в-к-а, груш-**é**в-ий – грýш**і**в-к-а*;

3) the morphoneme *{і₁}* in the suffixes *-іст / -ист, -ічн- / -ичн-, -ізм /*
*-изм, -ік- / -ик-, -інг / -инг, -іт/-ит, -ін/-ин: журнáл – журнал-**і**ст /*
*хор – хор-**ú**ст, ґгієна – гігієн-**і**чн-ий / клímат – клímat-**ú**чн-ий, хímія –*
*хím-**і**к / сатúра – сатúр-**и**к, Кýчма – кучм-**і**зм / патріóт – патріот-*
úзм;

4) the morphoneme *{у₁}* as a component of the veral suffix *-ува-:*
чáри – чар-увá-ти – чарíв-ий, (за)чарóва-н-ий.

The Noun roots also illustrate zero morphonyms: *{#₁} (я́сØла – я́сел-*
к-а – ø//е); *{#₂} (ночØви – ночØв-к-и* with the alternation ø//о, rarely ø//і:
крихØта –крихíт-н-ий, церкØва – церкíв-к-а), *{#₃} (вímер – вímØр-úл-о*
with the alternation е//ø); *{#₄} (кíґоть – кíгØт'-áст-ий* with the
alternation о//ø). A small part of the verbal roots also contains them: *{ø-е-*
и-о-і} брáти/берý – забирáти – забíр/забóру; {ø-е-о-і-а}
гØнáти/женý – (про)гóнити – прогíн, прогØня́ти. They are found in the
suffixes: *{#₄} (став – став-óк – ставóч-ок*, but *ставØк-óв-ий).*

The palatability characteristics / the velar characteristics is the very
characteristics on which the varieties of the consonant alternative types,
typical of a modern language, are based; the palatal alternative types:
вод-á – вод'-áв-ий (д//д'), сел-ó – сел'-áн-и (л//л'), дір-á – дір'-áв-ий
(р//р') and the depalatization alternative types: *чéлядь – челяд-úн (д'//д),*
топóл'-а – топóл-еньк-а (л'//л), смерть – смéрт-н-ий (т'//т). The
palatization / depalatization is intransitive: *толокн-ó –толокн'-áн/к-а*

(н//н'), *роса́ – ро́с'-аний (с//с'), пра́ц'а – прац-е-лю́б (ц'//ц)* і перехідною: *вовк – во́вч-ий (к//ч), Соло́х-а – Соло́ш-ин (х//ш).*

Under the same conditions (for example, in the positions of palatalization), different consonantal phonemes illustrate different behaviours:

1) are not palstalized *(/ж/, /ч/, /ш/, /д͡ж/, /н'/, /л'/, /р'/, /j/)*: *ми́ш-а – ми́ш-к-а* (cf, *рук-а́ – ру́ч-к-а*), *пожéж-а – пожéж-н-ий* (cf, *сніг – сні́ж-н-ий*), *зор'-а́ – зо́р'-ан-ий;*

2) they undergo only an itransitive palatalization *(/л/, /н/, /р/, /ц/)*: *си́л-а – си́л'-н-ий (л//л'), гли́н-а – гли́н'-ан-ий (н//н'), ба́гр-а – багр'-ан-и́й (р//р');*

3) only a transitive palatalization *(/г/, /к/, /х/, /ґ/, /ц'/, /д'/, /т'/, /з'/, /с'/, /д͡з'/, /б/, /п/, /в/, /м/, /ф/)*: *сніг – сні́ж-ок (г//ж), ног-а́ – но́з'-а (г//з'), рук-а́ – ру́ц'-а (к//ц'), ву́х-о – ву́с'-о (х//с'), мі́сяц' – місяч-éньк-о, ведмі́д'– ведмéж-ий (д'//ж), соло́м-а – соло́мj-ан-ий (м//мj);*

4) an itransitive and transitive palatalization *(/д/, /т/, /з/, /с/, /д͡з/)*: *верблюд – верблю́д'-ячий (д//д'), верблю́ж-ий (д//ж).*

The above-mentioned and the phonemes behavior in positions of depalatization give grounds to single out the morphonemes classes:

– *{н}, {л}, {р}, {ц}* as a result of generalizing of the alternatives *{н-н'}, {л-л'}, {р-р'}, {ц-ц'}* in the palatalization positions;

– *{н'}, {л'}, {р'}, {ц'}* as a result of generalizing of the alternatives *{н'-н}, {л'-л}, {р'-р}, {ц'-ц}* in the depalatalization positions;

– *{к}, {г}, {х}, {ґ}* as a result of generalizing of the alternatives *{к-ц'-ч}, {г-з'-ж}, {х-с'-ш}, {ґ-д͡з'-д͡ж}* in the palatalization positions;

– *{б}, {м}, {ф}, {в}* as a result of generalizing of the alternatives *{б-бj-бл'-бл}, {п-пj-пл'-пл}, {м-мj-мл'-мл}, {ф-фj-фл'-фл}, {в-вj-вл'-вл}* in the palatalization positions;

– *{д'}, {т'}, {з'}, {с'}, {д͡з'}, {ц'}* as a result of generalizing of the alternatives *{д'-ж}, {т'-ч}, {з'-ж}, { с'-ш}, {д͡з'-д͡ж}, { ц'-ч}* in the palatalization positions and *{д'-д}, {т'-т}, {з'-з}, { с'-с}, {д͡з'-дз}, { ц'-ц}* – in the depalatalization positions;

– *{д}, {т}, {з}, {с}, {д͡з}* as a result of generalizing of the alternatives *{д-д'-ж/д͡ж}, {т-т'-ч}, {з-з'-ж}, {с-с'-ш}; {дз-д͡з'-д͡ж};*

– *{ж}, {ч}, {ш}, {д͡ж}, {j}* – the consonant morphonemes, which are realized in different positions by the same phoneme;

– *{ж₁}, {ч₁}, {ш₁}* as a result of generalizingof the alternatives *{ж-г}, {ч-к}, {ш-х};* these morphonemes are more often represented by the verbal roots: *крич-а́ти – крик, пищ-а́ти – писк,* dialectal *ю́шитися – ю́ха,* and in the nominal roots they are morphonological rarities: *протеже – протег-ува́-ти;*

– $\{ч_2\}$, $\{ш_2\}$ as a result of generalizingof the alternatives $\{ч\text{-}ц'\}$, $\{ш\text{-}с'\}$ of the word-formation pairs: *дочка – доця, сорочка – сороця, подушка – подуся*;

– $\{ц_1\}$, $\{с_1\}$, $\{з_1\}$ as a result of generalizingof the alternatives of the loan roots (stems) $\{ц\text{-}т\}$ (*перцепція – перцептивний*), $\{с\text{-}т\}$ (*емісія – емітент*), $\{з\text{-}т\}$ (*синтез – синтетичний*); the word-formation pairs on the analogy with *спазм – спастичний* demonstrate the alternation *зм//ст* – the morphoneme $\{зм\}$.

The analysis of paradigmatics in the morphonemes system of the noun word-formation gives grounds to state that there are 16 vocal $\{а, о, у, е, и, і, о_1, о_2, о_3, е_1, і_1, у_1, \#_1, \#_2, \#_3, \#_4\}$ and 41 consonant morphonemes $\{ж, ч, ш, j, \widehat{дж}, л, м, р, ґ, г, к, х, ц, ц', д', т', з', с', \widehat{дз}', б, п, м, в, ф, д, т, з, с, дз, л', н', р', ж_1, ч_1, ш_1, ч_2, ш_2, ц_1, с_1, з_1, зм\}$

Sub-morphemes of the word-formation from the Noun

Since morphonology also distinguishes the morpheme sublevel, it is necessary to distinguish and to characterize its unit representatives in the morphonological description. They must illustrate the signs that are common with morphemes in the language, but not equal to them, do not reach their status. The most important ones in their list are: having a morphonemic structure peculiar to the morphemes of a particular language and occupying the same position in the word stem; outwardly coincide with language morphemes and be modified according to the same rules; to influence the way of a word-formation and morphonemic structure of words. The term "sub-morpheme" expresses: a) the dependent nature of these units, their subordination to the morphemes in which they act and only through which they participate in the expression of a particular (class or categorical) value; b) their potential to exist in several positionally predetermined formal manifestations – the sub-morphs, regulated by the morphological norms of a language. The sub-morphs, therefore, are indented on the plane of real words (non-derivatives and derivatives) as special components of their minimal significant parts – the root and affix morphs. On condition of the form coincidence of these two entities – morphemes and sub-morphemes, we consider them homonymous units. This is how the meaningful relations between different implementers – suffixes, suffixal relations – one suffixeme are considered by E. A. Karpilovska: "We see the manifestation of the content dimension in those suffix relations that can be homonymous with suffixes. Within the homonymity spectrum, we identify the links that are similar to both these functional types of suffixes or one of them"[24].

---

[24] Карпіловська Є. А. Суфіксальна підсистема сучасної української літературної мви : будова і реалізація. К. : Ін-т мовознавства ім. О. О. Потебні НАН України. 1999. С. 249.

By the term "suffixal relations" the researcher covers only sub-morphs, such as *-аль* in *місте́рія – містері-а́ль/н-ий*, *-ей* in *Євро́па – європ-е́й/ський*, *-т –* in *арго – арго/т-и́зм*, considering it to be the most explicit among all suggested in the linguistic literature "the position of these elements in the stem of a word and their purpose in it". K. Kovalik offers a close meaning of the term "intermorph" for the characteristics of the same segments[25].

Both researchers do not agree to recognize these elements as purely structural: according to the degree of involvement in the construction of the semantic structure of the derivative word, they distinguish the semantically empty components and the components that express a certain additional meaning. N. F. Klymenko attributes to these segments (asemantems) a purely constructive function. This is the construction material that helps to "eliminate the difficulty of combining morphemes at their seams and to express the motivational relationships between words more clearly..."[26].

As the factual material attests, the sub-morph class is not homogeneous. The scientists classify them on the basis of different criteria. V. V. Lopatin's classification is based on 3 criteria: functional, formal and regular[27].

On the basis of the former, they are divided into 3 groups of sub-morphs: a) the sub-morphs, relevant for the presence / absence in all morphs of some morpheme – root or suffix; b) the sub-morphs, relevant for the compatibility of morphemes with certain morphs; c) the sub-morphs, relevant to certain morphonological transformations of the stem. According to the second criterion, the sub-morphs are divided by the researcher into those, which coincide in a form aspect with the affixal morphs in the language. The criterion of regularity allows us to distinguish frequent the sub-morphs that are regularly allocated under certain conditions and the single sub-morphs (combined with one or more stems, as *-ит* in *негритянський*).

I. I. Kovalyk accepts the division of the sub-morphs into "functionally equivalent to the root morphs", for example, *з-вик-а-ти*, and the sub-morphs "parallel to the form morph", as in the word-form *люб-ов-і*[28]. He permits the possibility of functioning in the word two sub-morphs – root and affixal or two affixal.

[25] Kowalik K. Budowa morfologiczna przymiotników polskich. Wrocław : Ossolineum. 1977. S. 99.

[26] Клименко Н. Ф. Основи морфеміки сучасної української мови. К. ІЗМН. 1998. С. 7.

[27] Лопатин В. В. Русская словообразовательная морфемика. 1977. С. 58–60.

[28] Ковалик І. І. Вступ. Дериватологія (словотвір) як самостійна лінгвістична дисципліна та її місце у системі науки про мову. *Словотвір сучасної української літературної мови : монографія*. – К. : Наукова думка. 1979. С. 23.

Jan Bosak insists that there are 4 varieties of the sub-morphs in the language: a) residual sub-morphs in words with a defective division; b) thematic (formers of verbal stems); c) connective (in compound or derivatives, suffixes); d) asemantic segments of an actual synchronous derivation, that is, through a stepwise word-formation[29].

In our study, we distinguish between the root and affixal sub-morphemes. The root class is formed by 4 subclasses:

1) the sub-morphemes of specific, but secondary noun roots, in particular: *{/#₄т'-}, {/е₁н'-}, {/#₃л-} {/#₃н'-}, {/#₁к-}, {/#₄к-}, {/#₁ц'}, {/#₃ц'}, {/ик}, {/иц'-}, {/ар'-}, {/с'к-}, {/ин-}, {/ук-}*: *ніг/оть, рем/інь, дят/ел, телеп/ень, боч/к-а, паруб/ок, сон/ц-е, пал/ець, яз/ик, капл/иц'-а, палам/ар, Мін/ськ, мал/ин-а, полон/ин-а, байстр'/у́к.*

2) the reflexes of the constituents of ancient roots, as *{/ер-}* in брат – *брат/ер-ський*, or ancient suffixes, as *{ес-}* in *не́бо / небеса – неб/ес-н-ий, {ен-}* in *імя́ / імені – ім/ен-ний, ім/е́н-н-я, {ат-}* in *порося́/ порося́ти – порос/я́т-к-о;*

3) more / less regularly repeated final segments of the stems of loan substantives that in donor languages usually function as morphemes – word-forming and form-building: *{/іj-}, {/іj}, {/ізм}, {/іст}, {/оз}, {/ер}, {/ор}, {/ум}, {/ос}, {/ис}, {/ін}, {/он}, {/ік-}, {/ат}*: *ана́лог/іj-а, алю́в/ій, фаш/и́зм, атеj/і́зм, арт/и́ст, анабі/о́з, га́нгст/ер, акт/о́р, мінім/ум, ко́см/ос, ске́пс/ис, аспір/и́н, анальг/і́н, нейл/о́н, дедер/о́н, матема́т/ик-а, ло́г/ік-а, плаг/іа́т.*

4) wideners (*{/й̆-}, {/т-}, {/н-}, {/ш-}* – of the stems of immutable borrowed substantives that prepare formally atypical roots for the interaction with word-forming suffixes: *желе́ – желе́/й-ний, фула́ – фула/н-і́ст, арго́ – арго/т-и́зм, кіно́ – кіно́/ш-ний, крокі́ – крокі/j-ува́ти.* Sometimes these units are found in the form of variable lexemes – usually borrowed: *ве́да – ведаj-і́зм,* rarely – and specific, but only if the suffix interacts not with the stem but with the word form as a whole, for example, *себе́ – себе́/ш-ник*: *Кара прийшла йому ...кара від Бога, за те, що приховав скарб від ігумена, що не віддав його Нестору на книгозбірню... Для себе приховав! Себешник окаянний (R. Ivanchenko).* V. V. Lopatin[30], N. O. Yanko-Trynytska[31] widen the effect of this regularity not only to the formations of the type *а́лгебра – алгебраический, проза – прозаический,* but *тема – тематический.*

The affixal sub-morphemes widen the word-forming suffixes, on condition their original morphs cannot be involved into the derivative

[29] Bosák J., Byzássvová K. Východiska morfémovej analýzy. Morfematika-slovotvorba. Bratislava : Veda. 1985. S. 61.

[30] Лопатин В. В. Русская словообразовательная морфемика. 1977. С. 77.

[31] Янко-Триницкая Н. А. Словообразование в современном русском языке. М. : Индрик. 2001. С. 250.

interaction with the roots (stems) of a particular morphonological class. Often, the segments are such wideners *{-ij/} / {-ej/}, {-ів/} / {-ов/}, {-ан/}, {-ин/}, {-ч/}, {-ист/}, {-ар/}, {-іч/} / {-ич/}, {-ал'/}, {-ив/}, {-ат/}, {-оз/}, {-он/}, {-із/} / {-из/}, {-л'/}, {-ифік/}*. A significant fact is that most of them have limited the right and left valence. The limited left valence emphasizes the motivation of the suffixes by the characteristics of the generative stem, and it is important that they are not only (or more precisely, not primarily) morphonological. T. V. Bulyhina, identifying the causes of the formal transformations such as the "clipping / extension of certain segments", notes: "A more differentiated approach (in particular, the allocation of different classes of generative stems) allows us to identify a sufficiently rigorous regularity of the corresponding derivatives construction, associated in a number of cases with the semantic rather than morphonological reasons"[32].

So, the extension of the suffix morphs *-ець, -ськ-* by the sub-morph *{-ан/}* occurs when the word is: a) the name of the state on condition when a generative word – is: a) the name of the state in *-ика*: *Аме́рика – америк-а́н/ець, америк-а́н/ськ-ий*; *А́фрика – африк-а́н/ець, африк-а́н/ськ-ий*; *Коста-Ри́ка – костарик-а́н/ець, коста-рик-а́н/ськ-ий*; б) a proper name with the morphoneme *{к}* in the final position of a generative stem: *Маро́кко – марокк-а́н/ець, марокк-а́н/ськ-ий, Франци́ск – франциск-а́н/ець*; в) a proper name in *-ія* on condition of its partial clipping: *Вікто́рія – вікторі-а́н/ець, Прето́рія – преторі-а́н/ець*; г) the name of a state or the surname in *-а (-я)* with a final sonorant in a stem: *Бі́рма – бірм-а́н/ець, бірм-а́н/ськ-ий; Потебна́ – потебн'-а́н/ськ-ий*. Supporting the idea of the root (*кіно/ш-н-ий, кофе/й-н-ий*) and affixal (*кант-і/а́н-ськ-ий*) extensions and explaining their appearance in a derivative for a purely pragmatic purpose, I. H. Myloslavskyi considers the segments of *{-ин/}, {-ан/} (ялт-и́н/ський, кант-і/а́н/ський)* to be the suffixes that express, though with excess, the adjectival meaning: *-ин-, -ан-= -ськ-* [33].

Family names of males, rarely general names, can form names of persons according to their social, political, religious, etc. group or view. In this case, the sub-morph *{-ан/}* needs the sub-morph *{-і/}*: *Фейерба́х – фейербах-і/а́н/ець, Кант – кант-і/а́н-ець; Ге́гель – гегель-j/а́н/ець; термідо́р – термідор-і/а́н/ець*. The same morphonological structure – with the sub-morphs *-і/ан/} (-іт/ан/})* – have some derivatives from the borrowed names of planets and cities: *Марс – марс-і/а́н/ськ-ий,*

[32] Булыгина Т. В. Проблемы теории морфологических моделей. М. : Наука. 1977. С. 47.
[33] Милославский И. Г. Вопросы словообразовательного синтеза. М. : Изд-во Московского университета. 1980. С. 29–30.

Неа́поль – непол-іт/а́н/ськ-ий. Apparently, on the analogy with the latter, Lesya Ukrainka formed the adjective *палермітанський (← Пале́рмо)*: *Се так грі́ється хлоп'ятко – вірить в кров палермітанську, що кружляє в нього в жилах….* And the derivatives of the group c) may have served as a model for the adjective *італьянський*: *А від злості та натуги ніжна мова італьянська так спотворилась….*

None of the above-mentioned sub-morphs can extend the adjective suffix -н-, it has its "own" modifiers: *{-ич/} ({-іч/}), {-ар/}, {-оз/}, {-аль/}, {-ив/}*: *геоме́трія – геометр-йч/н-ий, калейдоско́п – калейдоскоп-іч/н-ий, моле́кула – молекул'-а́р/н-ий, гангре́на – гангрен-о́з/н-ий, ка́федра – кафедр-а́ль/н-ий, рефера́т – реферат-йв/н-ий*. Some of them allow (or even require) their extenders to formthe sub-morphic complexes *{-і/ал'/}, {-ат/оз/}, {-ат/ич/}, {іст/ич/} ({-ист/ич/})*: *бро́нхи – бронх-і/а́ль/н-ий, ідеалі́зм – ідеал-іст/йч/н-ий, плюралі́зм – плюрал-іст/йч/н-ий, пробле́ма – проблем-ат/йч/н-ий*. All of them are quite clearly differentiated by the positions.

The factual material confirms the topicality for the morphonology of the Noun word-formation of the opposition of sub-morphs on the basis of their preservation / non-preservation in the structures of the derived words. The attention should be paid first to the root sub-morphemes of the 1st and 3rd subclasses, as well as the suffixal sub-morphemes. The suffix extenders, on condition of clipping of the suffix, are mainly preserved in the structure of the generative stems: *Марс – марс-і/а́н/ець – марсіа́н-к-а, Аме́рика – америк-а́н/ськ-ий – американ-і́зм*. The root sub-morphemes of the subclasses mentioned are subdivided into those that are preserved in all positions without exception, and those, that are preserved only in the part of the positions. The preserved sub-morphemes are primarily the following ones: *{/ар'-}, {/ин₁-}, {/иц'-}, {/от'-}, {/#₁л-}, {/ер-}, {/ир-}*, to elicited – *{#₁ц'₂-}, {ськ-}, {#₂к₁-}, {#₃к₂-}, {ізм-/изм-}, {ик-}, {іj-}, {іj}, {ис-}, {ос-}, {ат-}, {ум-}, {ат-}*, cf.: *бо́нд/ар – бо́нд/а́р-ськ-ий, бонд/ар-е́нк-о, бонд/ар-і́вн-а, бонд/ар-йх-а, бонд/а́р-н'-а, бонд/ар-к-а, бонд/ар-ств-о, бонд/ар'-ува́-ти* and *фаш/йзм – фаш-йст, алюмін/ій – алюмін-а́т, жр/ець – жр-йц'-а*.

Consequently, sub-morphemes, like morphonemes, play a significant role in shaping the expression plan for the derivative words of a language. In the vast majority of cases, the knowledge of the conditions of their functioning (and to this knowledge, every speaker, according to J. Boduen de Courtenay, "comes due to the degree of the accumulation and consolidation of the psycho-phonetic associations in a speaker's soul"[34])

---

[34] Бодуэн де Куртэнэ И. А. Избранные труды по общему языкознанию. В 2 тт. М. : Изд-во АН СССР. 1963. Т. 1.

allows one to predict or their appearance in the derivatives that spread one of the components of the word-formation structure, or, on the contrary, their clipping.

CONCLUSIONS

The analysis of the morphonological structure of derivatives of the Noun word-formation nests of different morphonological types gives grounds for the recognition of morphonology as a special level of the language sub-system. Its special status is determined by its two, we can assume, mutually opposing characteristics: intermediate characteristics and independence. The first of these characteristics is related to the semiotic independence of the morphonological phenomena and the means: the morphonological rules and patterns merely ensure the transition from the minor linguistic entities to signic. The second characteristics – with the functional load of the morphonological transformations, the creation of a system of new relations on this basis. This gives grounds for the separation within the morphonological level, on the one hand, two sublevels, and on the other hand, – specific for each of them units.

The morphoneme is a lower-level unit, which is directly in contact with the phonological language level. A higher-level unit that interacts with morphology is a sub-morpheme. It is defined as a generalized, abstracted from the morphological contexts, minimal component of a morpheme. The phonemes appear on the plane of real words (word forms). The most important consider the opposition of morphonemes on the basis of vocal – consonant, constant – variable, velar – palatal.

The sub-morpheme is a component of the morphonological structure of the morpheme, which in its form coincides with one of the specific or borrowed affixal morphemes that function in the system, but does not reach their level in terms of meaning. The sub-morpheme, as an abstract unit, is represented by sub-morphs, which may differ in their phonemic composition in accordance with the current morphonological patterns. In the study, we classify the sub-morphemes into the root and affixal. In the root class we distinguish 4 sub-classes on the basis of the corresponding features. Also important for the characterization of the sub-morphs is their juxtaposition with respect to the sign of preservation / non-preservation in the composition of the derivative word. The emphasis is also placed on the semiotic functions of the sub-morphs.

SUMMARY

The article deals with the expediency of distinguishing specific units of the language system – morphonological ones. On the basis of the analysis of the opinions of scientists, representatives of different linguistic schools and

directions, the conclusion is made about the specificity of the morphonological level in the systematic organization of language. It is determined, on the one hand, by its intermediate (between phonetics and morphology) character and, on the other, by the fact of using asemantic elements (phonemes) to identify and distinguish significant units (morphemes and words). This is in favor of the complexity of the morphonological level, the allocation within it of two sublevels (lower and higher) and two units (morphoneme and sub-morpheme). A sub-morpheme is a unit of its higher sublevel, one that directly interacts with the morphological one. The most relevant features of each unit are identified and characterized. In morphoneme, it is vocal / consonance, constancy / variability, velarity / palatability. In submorphs, it is a coincidence in terms of expression with affixed elements, asemanticity, attachment to root or suffix morphemes, preservation / non-preservation during derivative procedures.

REFERENCES

1. Антипов А. Г. Морфонологическая категоризация словообразо-вательной формы : автореф. дис. … докт. филол. наук : 10.02.01. Кемерово, 2002. 38 с.

2. Бодуэн де Куртэнэ И. А. Избранные труды по общему языкознанию. В 2 тт. М. : Изд-во АН СССР. 1963. Т. 1. 324 с.

3. Бромлей С. В. Морфонология и грамматика. *Общеславянский лингвистический атлас. 1972.* М. 1974. С. 25–49.

4. Булыгина Т. В. Проблемы теории морфологических моделей. М. : Наука. 1977. С. 288 с.

5. Горпинич В. О. Сучасна українська літературна мова : Морфеміка. Словотвір. Морфонологія. К. : Вища школа, 1999. 207 с.

6. Данилина Н. И. Морфонологические системы в синхронии и диахронии (на материале неблизкородственных языков) : автореф. дис. … докт. филол. наук : специальность 10.02.19. Саратов, 2012. 38 с.

7. Земская Е. А. Современный русский язык. Словообразование. М. : Просвещение. 1973. 304 с.

8. Иткин И. Б. Русская морфонология. М. : Гнозис, 2007. 272 с.

9. Карпіловська Є. А. Суфіксальна підсистема сучасної україн-ської літературної мови : будова і реалізація. К. : Ін-т мовознавства ім. О. О. Потебні НАН України. 1999. 297 с.

10. Ковалик І. І. Вступ. Дериватологія (словотвір) як самостійна лінгвістична дисципліна та її місце у системі науки про мову. *Словотвір сучасної української літературної мови : монографія.* К. : Наукова думка. 1979. С. 5–57.

11. Лопатин В. В. Русская словообразовательная морфемика. 1977. 315 с.

12. Маслов Ю. С. Об основных и промежуточных ярусах в структуре языка. *Вопросы языкознания*. 1968. С. 69–80.

13. Милославский И. Г. Вопросы словообразовательного синтеза. М. : Изд-во Московского университета. 1980. 296 с.

14. Реформатский А. А. О соотношении фонетики и грамматики. *Вопросы грамматического строя*. М. : Изд-во АН СССР. 1955. С. 92–113.

15. Толстая С. М. Морфонология в структуре славянских языков. М. : Индрик. 1998. 318 с.

16. Трубецкой Н. С. Избранные труды по филологии. М. : Прогресс. 1987. 560 с.

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

18. Янко-Триницкая Н. А. Словообразование в современном русском языке. М. : Индрик. 2001. С. 250.

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

20. Kurylowicz J. The notion of morpho(pho)neme. *Directions for historical linguistics : A symposium /* Ed. by W. P. Lehman and Y. Malkiel. Austin : London. 1968. P. 65–81.

21. Laskowski R. Budowa morfonologiczna polskich przyrostków rzeczewnikowych. *Język polski*. 58. 1973. S. 133.

22. Laskowski R. Studia nad morfonologia współczesnego języka polskiego. Wrocław: Ossolineum. 1975. 144 s.

23. Trubetzkoy N.S. Sur la "morphonologie" *Travaux de Cercle Linguistique de Praque*. 1929. V. 1. P. 80–91.

24. Ułaszyn H. Laut, Phonema, Morphonema. *Travaux de Cercle Linguistique de Praque*. 1931. V. 4. P. 53–61.

25. Zdziebko S. Modelling morpho-phonology: consonant replacements in Polish. *Studies in Polish Linguistics*. 2012. № 7. C. 129–164.

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
Czyżewski Feliks,
dr. hab., prof.,
Uniwersytet Marii Curie-Skłodowskiej
Republic of Poland

ACCENT VARIANCE OF STRUKTURAL CLASS IX VERBS IN SOUTHWESTERN SUPRADIALECT OF UKRAINIAN LANGUAGE

Ivanochko K. M.

INTRODUCTION

In the southwestern supradialect, as well as in the Ukrainian language in general, there functions a big number of Structural Class IX verbs. They are characterized by the width of usage range (the Carpathian, Bukovynian-Upper Dniesterian, and Podillian-Volynian subgroups of dialects), by rootedness into the Proto Slavic language community, by the aspect grammeme (with the imperfective aspect predominating), by the development of lexical-semantic derivation, by the productiveness of the derivation nest and fixedness in all the literary variants of the language. Prefix components represent acquiring the perfective grammeme and the semantic correlativity with one-root prefix imperfectives of Structural Classes I and III, which are characterized by root and suffix accentuation correspondingly.

During the latest decades the accentuation of verbs, including those of the defined structure, from different aspects have repeatedly become the subject for scholarly studies of V. Skliarenko[1], V. Zadorozhnyy[2] (diachronic), V. Rusanivskyy[3], V. Vynnytskyy[4], S. Ponomarenko[5] (synchronic), K. Ivanochko[6] (synchronic in diachronic), V. Vynnytskyy[7],

---

[1] Скляренко В. Г. Історія українського наголосу. Дієслово. Київ. 2017. Р. 9–125.

[2] Задорожний В. Акцентні процеси в префіксальних дієсловах з колишніми редукованими кореня в сучасній мові. *Українська мова*. Київ, 2002. № 3. Р. 65 – 80; Задорожний В. Б. Видоутворення як причина акцентних змін у системі дієслова в українській мові. *Мовознавство*. Київ, 2002. № 4/5. Р. 12–20; Задорожний В. Б. Реконструкція акцентних процесів у префіксальних дієслівних утвореннях. *Мовознавство*. Київ. 2003. № 1. Р. 66–76; Задорожний В. Б. Про причину постійної наголошуваності префікса ви- в дієсловах доконаного виду. *Мовознавство*. Київ. 2003. № 4. Р. 66–75.

[3] Русанівський В. М. Закономірності наголошування дієслівних основ. *Сучасна українська літературна мова*. *Морфологія*. Київ.1969. Р. 319–325.

[4] Винницький В. Українська акцентна система : становлення, розвиток. Львів. 2002. Р. 313–347.

[5] Пономаренко С. Особливості наголошування дієслів в українських говірках бузько-інгульського межиріччя. *Наукові праці*. *Філологія*. *Мовознавство*. Р. 36–39.

[6] Іваночко К. Кореневе наголошування префіксально-суфіксальних дієслів із суфіксальною морфемою -и- в гуцульських говірках (на матеріалі короткого словника “Гуцульські говірки” Я. Закревської). *Вісник Прикарпатського університету*. *Філологія*. 2012. Вип. XXXII – XXXIII. Р. 135–145; Іваночко К. Наголосові особливості суфіксальних вербативів недоконаного виду суфіксально-кореневого акцентного типу в південно-західному наріччі української мови. *Проблеми гуманітарних наук* : збірник наукових праць Дрогобицького державного педагогічного університету імені Івана Франка. Серія “Філологія”. Дрогобич. 2015. Вип. 36. Р. 50–68; Іваночко К. Наголосові особливості суфіксальних дієслів кореневого акцентного типу в гуцульських говорах (на матеріалі діалектологічної праці М. Павлюка, І. Робчука “Українські говори Румунії : діалектні тексти”). *Teka komisji polsko-ukraińskich związków kulturowych.*

L. Ryazanova[8], L. Legka[9] (versificational). The verbates of the noted structural class are characterized by belonging to the three accent types (root, suffix-root and suffix-flexion).

Root accentuation of the defined verbs is motivated by their preserving the accentuation features of the late Proto Slavic barytone accent paradigm (***a.p.a.***), as well as by phonetic and derivational processes (semantic-grammatic and lexical-semantic). Root accentuation as also represented by verbates of the former oxytone (***a.p.b.***) or mobile (***a.p.c.***) accent paradigms, which is caused by paroxytonic retaining the stress from the stem class suffix and presence flexions to the root: ***ва́дити*** *"шкодити"; "(на кого) сварити" < *v'aditi *v'adῑtь*) (a.p.a.) (Скл., 12), ***ми́слити*** *"думати, бажати, хотіти" < *m'ysliti *m'yslῑtь* (a.p.a.) (Скл., 14); ***кра́сити*** *"фарбувати" < *krāsiti *kràsῑtь* (a.p.a.) (Скл., 12); ***пости́ти***, *-сти́т "постити", póstiti, pǿšči, póstit "постити" < *postῐti *p'ostῑtь* (a.p.b.) (Скл., 12); *slǿziti, slǿzu, slǿzit "плакати, ревіти (грубо)" < *slьzῑti *slьziῑtь`*(a.p.c.) (Скл., 82).

Suffix-root accentuation derives from late Proto Slavic accent paradigms – oxytone (***a.p.b***.) and mobile (***a.p.c.***): ***білу́ти*** *< *bělìti *bělῑtь* (a.p.b.) *< *bělъ* (a.p.b.) (Скл., 12); ***грози́ти*** *< *grozìti *gr'ozῑtь* (a.p.b.) *< *grozá* (a.p.b.) (Скл., 12); ***молу́ти*** *< *modlìti *m'odῑtь* (a.p.b.) (Скл., 12); ***буди́ти*** *"будити, пробуджувати від сну" < *būdìti *būdῑtь`* (a.p.c.) (Скл., 160); ***дари́ти*** *"дарувати" < \*dārìti \*dārῑtь`* (a.p.c) *< dârь* (a.p.c) (Скл., 12).

Suffix-flexion accentuation is rooted mainly into the mobile accent paradigm: ***вари́ти***[1], *-мé < *vārìti *vārῑtь* (a.p.c.) (Скл., 162), ***верши́ти*** *< *vьršìti, *vьršῑtь`* (a.p.c.) (Скл., 162), ***весели́ти*** *< \*veselìti \*veselῑtь`* (a.p.c.) (Скл., 162), ***гати́ти***, *гачу́, гати́м, гати́т "гатити" < *gātìtь *gātῑtь`* (a.p.c.) (Скл., 160); ***посмертити***, ***усмертити***[10] *"вбити, причинити смерть" < \*meṛti \*mьretь`*(**a.p.c**.) (Скл., 156).

Within the defined accent type there are derivates of both barytone and oxytone accent paradigms, their accentuation being motivated by

Lublin. 2016. Tom. XI. St. 50–60; Іваночко К. Акцентуаційні особливості каузативів дев'ятого структурного класу з ад'єктивними основами пізньопраслав'янської рухомої акцентої парадигми у південно-західних говорах української мови. *Науковий вісник Дрогобицького державного педагогічного університету імені Івана Франка. Серія "Філологічні науки" (мовознавство)*. Збірник наукових праць. № 7. Дрогобич. 2017. Р. 71–76.

[7] Винницький В. М. Наголошування дієслів у поезії Івана Франка. *Укр. мова і література в школі.* 1981. № 8. Р. 44–46.

[8] Рязанова О. До проблеми акцентуації дієслів у поезії Івана Франка (суфіксально-флексійне наголошення, тип СФ). *Українське літературознавство* : Збірник наукових праць. 2006. Вип. 68. Р. 219–226.

[9] Легка Л. Акцентна система дієслів у поетичних творах Лесі Українки (у порівнянні з тогочасною та сучасною нормами) : автореф. дис. на здобуття наук. ступеня канд. філол. наук зі спец. 10.02.01 – "Українська мова. Київ. 2016. 20 р.

[10] У лексикографічному джерелі дієслова подані без наголосового маркера : *посмертити "вбити".* Ще *усмертити* (СБГ, II, 120).

accent analogy to the verbs of the mobile accent paradigm: *сварúтис'і*, -*рýс'і* "ґелґотати, кричати (індик)" < *svа̰́riti s'a*, *svár'u sa*, *-rit sa* "сваритися" < **sv'ariti *sv'ar̄tь* (a.p.a.) (Скл., 157); *ладúти*, *ладжý*, *ладúш* "заготовляти матеріали (перев. деревину, дрова)" < **láditi *l'aditь* (*a.p.a.*) (Скл, 157); *хвалю́* "хвалити" < **xvāl̰iti *xvа̰́l̄tь* (*a.p.b*.) (Скл., 158).

Suffix-root and suffix-flexion accentuation of the Ukrainian proper origin period is motivated by the analogy to stressing verbates of the *a.n.b*. and *a.n.c* accent paradigms, which correlates them with the accentuation features of West and South Slavic languages. Unlike other dialects of the southwestern supradialect, in Boyko dialects, as well as in the southeastern supradialect of the Ukrainian literary language, the verbates defined tend to preserve the late Proto Slavic mobile accent paradigm.

Within the defined accent type there are derivates of both barytone and oxytone accent paradigms, their accentuation being motivated by accent analogy to the verbs of the mobile accent paradigm: *сварúтис'і*, -*рýс'і* "ґелґотати, кричати (індик)" < *svа̰́riti s'a*, *svár'u sa*, *-rit sa* "сваритися" < **sv'ariti *sv'ar̄tь* (a.p.a.) (Скл., 157); *ладúти*, *ладжý*, *ладúш* "заготовляти матеріали (перев. деревину, дрова)" < **láditi *l'aditь* (*a.p.a*.) (Скл, 157); *хвалю́* "хвалити" < **xvāl̰iti *xvа̰́l̄tь* (*a.p.b*.) (Скл., 158).

Root, suffix-root and suffix-flexion accentuation of the Ukrainian proper origin period verbs is motivated by accent analogy to the derivates of the old accent paradigms (*a.p.a., a.p.b., a.p.c.*) which correlate with the accentuation features of West and South Slavic languages.

Unlike other dialects of the southwestern supradialect, in Boyko dialects, as well as in the southeastern supradialect of the Ukrainian literary language, and thus in the modern Ukrainian literary language, the verbates defined tend to suffix-flexion stress which is correlative with the late Proto Slavic mobile accent paradigm.

The verbates of Structural Class IX in the supradialect under study, especially in Boyko and Transcarpathian subdialects (irrespective of their accent type – root, suffix-root or suffix-flexion), represent accentuation variance, which is motivated by their nature. As far as it the nature of Boyko subdialects is concerned, according to L. Kots-Grygorchuk, they (Boyko subdialects) belong to "mixed and transitive subdialects between Upper-Dniesterian, Pokuttyan-Bukovynian, Hutsul, Thrascarpathian and Upper-Sannian dialect massifs"[11]. Accent variants of the defined derivates

---

[11] Григорчук-Коць Л. Лінгвістично-географічне дослідження українського діялектного простору. Нью-Йорк – Львів. 2012. P. 107.

represent correlation with their accent peculiarities in South and West Slavic languages.

The relevance of accentuation variance among the words of different morphological classes in the colloquial Ukrainian literary speech (with, due to southwestern and southeastern accent peculiarities unification, the number cof their accent variants reduced,) was pointed out by V. Vynnytsky*y* – "…in the live speech these tendencies are to some extent either inconsistent or almost inactive"[12]. Perfect aspect prefix verbs, in his opinion, have mostly preserved the features of stressing the motivative non-prefix derivates of the imperfective aspect[13].

Unclear causes of the defined structural class suffix verbs variance accentuation, accent uncorrelation of the constituent derivation nests in the structure of a dialect or even a subdialect, as well as accentuation difference of the constituents of a derivation nest in the variants of the Ukrainian literary language, including modern Ukrainian, and the confirmation of the paroxytonese as an accent phenomenon of the southwestern supradialect proper, motivate the choice of the investigation subject.

1. Accent variance of barytone accent paradigm verbs

Root accent type verbs are rooted into all the three accent paradigms (with barytone accent paradigm predominating). Among them we encounter a number of derivates which on the level of dialects (or a dialect), even a local subdialect (modern Hutsul, modern eastern Boyko, "Hungarian-Rusyn" (Transcarpathian)), or literary standards represent accent difference (variance) – root and suffix-root, root and suffix-flexion – or accent uncorrelation of prefixal and motivating derivates that belong to the same derivation nest.

Accent variance is also characteristic of Proto Slavic verbs, which had not undergone the reconstructedness of the accent paradigms, verbates of the Ukrainian proper origin period being among them.

Among the verbs of the barytone accent paradigm, accent variance belongs to the sporadic accentuation processes (8): *ба́вити* (*забавлю́ся*), *бри́твити* (*бриті́ти*), *ва́бити*, *ві́трити*, *па́рити* (*парі́те*), *пе́сти́ти*, *моро́зи́ти*, *поло́шити*.

The first verb (*ба́вити*) with a lonely prefix formation is characterized by the width of usage range (Boyko, Hutsul, Upper Dniesterian subdialects, variants of the literary language, the modern Ukrainian literary language), by root accentuation sequence and shifting

---

[12] Винницький В. Українська акцентна система : становлення, розвиток. Львів. 2002. P. 470.
[13] The same. P. 475.

the stress to the flexion in the Presence form of the first person singular in Boyko and local Upper Dniesterian subdialects, which was caused by rhythmic order of song texts: ***ба́вити*** *"затримувати"* (СБГ, I, 38) (< *****b'aviti *b'avītь***) (a.p.a.) (Скл., 11), ***збавити*** *"позбавити"* (СБГ, I, 295); ***ба́viti*** *"няньчити, займатися, бавитися з дітьми"*; ***baviti s'a*** *"гратися, забавлятися (про дітей)"* (СКУТГ, 56); ***заба́вити(си)*** *"те саме, що завгуре́ти(си)"*; *"затриматися, забаритися"* (СГГ, 72); ***зба́вити*** *"зіпсути, пошкодити"*; *"довести до загину; знищити, убити"*, ***збавити долю*** *"збавити віку"* (СГГ, 80); ***ба́вити*** *"гаяти, барити, тратити (час)"* (УГР, 431); ***дуба́ви*ᵉли* *"додали"* (УГПЗН, 23); ***наба́витис'і*** *"награтися, забаритися"* (ДСсР, 24), ***заба́виӯ*** *"забавити"* (ГБ, 178), ***зба́вит*** *"позбавити"* (ГБ, 241); ***зба́влєт*** *"збавля́ти"* (ГБ, 114); ***зба́вити*** *"забрати щось"*, *"вбити когось"*; *"позбавит, -чогось"*; *"забрати кого́ від чо́го"* (Жел., 283); ***ба́вити*** (Б. – Н., 48), ***збавити*** *"забрати"*, *"... віку, життя"*; *"знищити"*; *"зіпсувати, скалічити; підірвати"*; *"витратити намарно"*; *"позбавити"* (Гр. II, 121), ***ба́витися*** (Гол., 15), ***заба́витися*** (чим) *"мати що-небудь як забавку або розвагу"*; ***діал.*** *"затриматись"* (СУМ, III, 14); ***зба́вити*** *"зменшити кількість чого-небудь, знизити щось"* // *"зменшувати ступінь вияву, інтенсивність чого-небудь"*; ***розм.*** *"віднімати що-небудь у когось, залишати без чогось"*; ***розм.*** *"пошкодити, зіпсувати що-небудь"* // *"скалічити"*; ***розм.*** *"доводити до загину, знищувати, губити"*; ***розм.*** *"витрачати без користі, марно"* (СУМ, III, 424), ***ба́вити*** (УЛВН, 32), ***ба́вити***(ся) (Орф., 31); **але**: ***заба́витис'а*** *"забавитися"*; *"забаритися"*: *Йа до сво́йі діўчени́ці хо́дом* ***забавл'у́с'а*** (СБГ, I, 258); ***Забавлю́ сє*** *"забавля-тися"*: *...мамунейко я не* ***забавлю́ сє***...(ГБ, 118). It is interesting to note that the rhythmic pattern of the illustrative phrase, spotted by the lexicographic source of the southeastern variant of the Ukrainian literary language, in the defined verbate also confirms accent displacement to the Presence flexion, despite the marked root accent in the head word of the dictionary article: ***заба́витися, -влюся***, *-вишся* *"забавитися; розважитися"*; *"затриматися"*: *Пусти, мати, погуляти, я* ***не забавл<u>ю</u>ся***, – *тільки хлопців потуманю і назад верн<u>у</u>ся* (Чуб. V, 685) (Гр. II, 2).

The second (substantival) derivate ***бри́твити*** is marked by the usage range width (Boyko, Maramures and Hutsul subdialects, variants of the literary language), morphological (***бри́твати***, ***брити́ти***, ***бри́ти***) and accent variance (root and suffix-root), which enabled its establishment in the modern Ukrainian literary language. In Boyko sundialects all its morphological variants mark root accent, which correlates with the late

Proto Slavic barytone accent paradigm of the motivating substantive (***br'ïtvā** (**a.p.a.**) (Скл., 536): **бри́твити**, **бри́твати** "*голити*" (Км., 2, 186), **бри́тв(ф)ити** "*голити*", **бри́тви**(**а**)**ти(ся)** "*голитися*" (СБГ, I, 72), **побри́твити** "*поголити*" (СБГ, II, 86). In the modern local Maramures subdialect the verbate asserts stress shift from the root to the stem class suffix in the Infinitive, which is motivated by accent analogy to the verbs of the oxytone accent paradigm: **бриты́ти**, **бры́чу**, **бры́тиии** "*брити*" (Саб., 30). Hutsul lexicographic sources state (with grammatic paradigm incompleteness, as it is in the Galician variant of the literary language) its thematic affix stressed: **бритви́ти**, **брити́ти**, Hutsul "*голити*" (Голов., 373), **брит**у́**ти** (**бритви́ти**) "*голити*"; "*гладенько косити*"; "*випасати (про овець, корів)*" (СГГ, 30); **брит**у́**ти** "*голити*" (МСГГ, 17). In the Galician variant of the literary language the verb under analysis represents, together with morphological, accent variance, correlating with accentuation features of Boyko and Hutsul subdialects: **бри́твати**, **бри́ти**, **брит**у́**ти** (Ф) (Жел., 44), **бри́тва**(**и**)**ти**, **бри́тити**; – псл. **briti** "*різати чимось гострим*", **пов'яз.** з іє. *****ѳher**- "*терти, скребти, різати*", *****bhri**-, *****bhrēi**-; – спор. з **дінд.** **bhrĩṇā́ti** "*поранити*" (ЕСУМ, I, 260).

The regionalism (Hutsul subdilaects) **ва́би́ти** despite the predominance of root accentuation sporadically reveals accent variance as well as fixedness in the literary language variants: **ва́би́ти** "*манити, принаджувати*" (СГГ, 32) < **v'abiti** *****v'abītь** (**a.п.а.**) (Скл., 12), **ва́бити** "*приваблювати, манити*" (МСГГ, 19), **ва́бити** "*замислювати тайно на когось зло*" (Б.-Н., 66), **ва́бити** "*манити, притягувати*" (Голов., 379; Пі, 28; Жел., 53), **ва́бити** "*манити, притягувати*" (Гр. I, 120), **ва́бити** (Гол., 36; УЛВН, 62; Орф, 62).

The derivates of the verb nest **вітрити** (with the usage range width – Boyko, Maramures and Hutsul subdialects) also show accent variance. In Boyko, Maramures subdialects and the Galician variant of the literary language it represents the sequence of preserving the old barytone accent paradigm: **вітрити**, **вітрит** "*нюхом шукати*"; *поль.* **wietrzyć** (СБГ, I, 132) < *****v'ĕtriti** *****v'ĕtrītь** (**a.p.a.**) (Скл., 12), **звітритися** "*сказитися*" (СБГ, I, 300), **вітритися** "*бути переповненим енергією*"; "*порушувати норми поведінки людини*" (Саб., 39). **вітрити** "*нюхати (про сарну)*" (ДСсБ, 12), **вітрити** "*провітрювати*" (Жел., 108), **провітрити** (Жел., 767).

In Hutsul subdialects it functions with root and stem class suffix accentuation (with paradigm incompleteness): **вітри́ти** "*винюхувати щось у повітрі (перев. про тварин)*" (СГГ, 39), **вітри́ти** "*винюхувати*" (МСГГ, 27).

In the southeastern variant of the literary language the postfix and prefix verbates are characterized by accent uncorrelation with the motivating verbate. The former two by analogy to the verbs of the mobile accent paradigm demonstrate root accentuation, correlative with their accentuation features in Carpathian subdialects, and the motivating verbate demonstrates root-flexion accentuation, correlative with Hutsul dialects: **вітри́ти**, **-рю́**, **-ри́ш** "*нюхати повітря (про собак)*" (Гр. I, 242), **ві́тритися** "*бути в неспокійному стані. – К. М.*": *Собаки* **вітрились**, *тоді то я і взяв од собак вила.* (Гр. I, 242), **провітрити** "*провітрити*" (Гр. III, 460).

In the modern Ukrainian literary language, the motivating desubstantive by analogy to its stressing in the southeastern literary standard, asserts suffix-flexion accentuation; the postfix desubstantive proves variant (root and suffix-flexion) accent and prefix desubstantive proves root accent, correlative with the accentuation features of Carpathian dialects: **вітри́ти**, **-рю́**, **-ри́ш**, **-имо́** (Орф., 114), **ві́три́тися**, **ві́трю́ся**, **ві́три́шся**, **ві́тримо́ся** (Орф., 114), але: **провітрити** (Погр., 453, УЛВН, 517, Орф., 609).

The verbate **па́рити** despite root accent sequence is distinguished by the accentuation of the initial, newly formed, second person plural flexion syllable in the Imperative, the appearance of which is caused by accent shift from the root to the former reduced: **páriti**, **pár'u**, **-rit** "*парити*", **(i)s=páriti** "*розпарити (зелень)*" (СКУТГ, 139) < ***p'ariti *p'arīть** (**а.р.а**.) (Скл., 11), **па́рити** "*ошпарювати*"; "*пекти (про спеку)*"; "*кип'ятити (молоко)*" (Саб., 218), **спа́риў** "*попекти*" (ГБ, 90), **пари́те** "*парити (молоко)*":*...но* **пари́те** *молоко́...* (ГБ, 95), [**paryty**, **páryt** "*парити*"] (SH, 156), **па́рити** (Жел., 602), **па́рити**, **па́рю**, **па́риш** (Гол., 271), **па́рите**, **па́рю**, **па́риш**, **па́рте** (Орф., 483).

The verb **пестити** in modern central Boyko, the local eastern Boyko, Maramures and western Hutsul subdialects preservs the old root accentuation: **péstiti**, **-ščи**, **-stit** "*гладити, пестити*" (СКУТГ, 142) < ***p'ěstiti *p'ěstīть** (**а.р.а**.) (Скл., 11); **пе́ститися** "*захоплюватися конкретною працею, ретельно її виконувати*" (СГЦБ, 342), **пе́ститися** "*леститися*"; "*викликати до себе любов, співчуття*" (Саб., 228), **попе́ститися** "*ласитися, пеститися якийсь час*"; "*якийсь час викликати до себе любов, співчуття*" (Саб., 258), **пе́стити** "*доглядати; ніжити; няньчити*" (МСГГ, 137).

In a lexicographic source of the Galician variant of the Ukrainian literary language the defined verb represents the productiveness of the derivation nest, whose constituents, not without the influence of central and southern Ukraine live folk language (**пести́ти** "*пестити, леліяти,*

няньчити" (Б.-Н., 277), *нести́ти* (Пі, 184), have successively stressed stem class suffix accent (with the grammatic paradigm incompleteness), which is caused by accent analogy to the verbs of the oxytone accent paradigm: *нести́ти* (Жел,, 630), *попести́ти* (Жел., 703), *розпести́ти* (Жел., 826).

In the southeastern variant of the literary language the derivates of the defined derivation nest do not correlate. Thus, the motivating verbate represents suffix-root accentuation (with first person singular Presence flexion accent), and the prefix verbate throughout the whole grammatic paradigm represents root accentuation: *нести́ти*, *пещу́*, *пе́стиш* *"ніжити, леліяти; няньчити"* (Гр. III, 148), *попе́стити*, *-пещу*, *-стиш* *"поніжити, полеліяти"* (Гр. III, 327). Both of the verbs throughout the whole grammatic paradigm, except the Infinitive of the motivating verb, in the Ukrainization period variant of the Ukrainian literary language prove accent variance. The motivating derivate is distinguished by accentuation variance (root and suffix-root), and the derivative is noted by root accentuation sequence. The former accent type correlates with its accent peculiarities in the southwestern supradialect, and the latter does in both the Galician and the southeastern variants of the Ukrainian literary language. Such accentuation can reflect the tendency towards collaborative basis for establishing literary norms: *пе́сти́ти*, *-щу́*, *-стиш* (Гол., 283), *попе́стити*, *-пещу*, *-стиш* (Гол., 283).

In the modern Ukrainian literary language both of the derivates reveal the identity of variance accentuation – root and suffix-root (with the first person singular Presence flexion accentuation). The former variant originates from the barytone accent paradigm, and the latter belongs to accent acquirement of the Ukrainian language proper: *пе́сти́ти*, *пе́щу́*, *пе́стиш* (Орф., 509), *попе́сти́ти*, *-е́щу́*, *-е́стиш* (Орф., 566).

Therefore, the sequence of root accentuation of the defined derivation nest verbs in the southwestern dialects of the Ukrainian language is caused by rootedness into the barytone accent paradigm which correlates it with accent features in most of Slavic languages. Suffix-root accentuation (with the first person singular Presence flexion accent) correlates with its accentuation features in the Bulgarian language. Suffix-flexion accentuation has formed on the ground of the southeastern variant of the modern Ukrainian literary language: *пе́сти́ти* *"пестити"*, *пеститися* *"(про старших дітей) уживати властивих переважно малим дітям інтонацій і вимови слів"* (Ме); – Russian *пе́стовать* *"пестувати"*, Belarussian *пе́сціць* *"пестити"*, др. *пѣстовати* *"виховувати"*, Polish *pieścić* *"пестити"*, Check *pěstit* *"вирощувати, виховувати"*, Slovak *pestowat'* *"пестувати"*, Upper Sorbian *pěscić* *"доглядати, виховувати"*,

"доглядати", Lower Sorbian **pěstować** "тс.", Bulgarian [**пестя́**] "економлю, бережу", м. **пести** "економить, зберігає", Slovenian **péstowati** "доглядати"; – псл. **pěstiti** "годувати", formed from **pěstъ** (< ****pettъ**) "їжа" (ЕСУМ, IV, 360).

In the dialects under investigation there has been found a single hutsulism which unlike the Galician variant of the Ukrainian literary language represents shifting the accent to the stem class suffix (with the grammatic paradigm incompleteness): **здоров́ити** "поздоровляти" (СГГ, 82) (< ****zъdoŗviti** ****zъdoŗvītь** (**a.p.a.**) < ****zъdoŗvъ** (**a.p.a.**) (Скл., 309), **здоро́вити**, **здоро́влю** (Жел., 296), **оздоро́вити** "уздоро́вити" (Жел., 562), **поздоро́вити ся** (Жел., 681); **уздоро́вити** / **уздоровля́ти** (Жел., 1005), **здоро́вити**, **-влю** "поздоровляти" (Жел.) (Гр. II, 146), **здоро́вити**, **-влю** (СУМ, III, 547; Орф., 267).

Despite its usage regionality (western Boyko and the modern local Boyko subdialects), the verb **моро́зити** is distinguished by derivational nest productiveness, by fixedness in the literary standards as well as by the variance of accent types (root and suffix-root), the latter being motivated by accent analogy to the verbs of the oxytone accent paradigm: **заморози́тися** "перемерзнути" (СБГ, I, 277) < ****moŗziti** ****moŗzītь** (**a.p.b.**) (Скл., 11), [**moróziti** / **morozíti**]: **za=moróziti** / **za=morozíti**, **zamoŗóžu** / **zamoŗožú**, **zamorózit** / **zamorozít** "заморозити"; **v'id=moróziti** "відморозити" (СКУТГ, 125).

In the Galician variant of the Ukrainian literary language the components of the derivational nest represent accent uncorrelation of the motivating and the prefix derivates. The motivating derivate is characterized by preserving the old (root) accentuation, and the derivative derivates are marked for their acquiring suffix-root accentuation, which is caused by analogy to accenting the verbs of the former oxytone accent paradigm: **моро́зити** (Жел., 453), **заморози́ти** (Жел., 257), **наморози́ти** (Жел., 484). One of the derivated verbates is also distinguished by prefix accent, which is conditioned by derivational factors (acquiring the seme of "process incompleteness"): **по́морози́ти** "заморози́ти" (Жел., 698).

In the southeastern literary standard, and thus in the modern Ukrainian literary language, all of them are characterized by root accent prevalence: **моро́зити** "морозити" (Гр. II, 445), **заморо́зити** / **заморо́жувати** "заморозити" (Гр II, 68), **переморо́зити** "переморозити" (Гр. IV, 128), **поморо́зити** "поморозити" (Гр. IV, 299), **приморо́зити** / **приморо́жувати** "приморозити" (Гр. IV, 427), **розморози́ти**, **-жу**, **-жиш** "спричинитися до розтаювання" (Гр. IV, 52), **моро́зити** (Погр., 307, Орф., 381), **заморо́зити** (Погр., 197, Орф., 239), **обморо́зити**

(Погр., 351, Орф., 452), *приморо́зити* (Погр., 445, Орф., 598), *розморо́зити* (Орф., 659).

In the Proto Slavic language, the *-iti* verbs, formed from the barytone accent paradigm names, took the barytone accent paradigm: [Дыбо 1981, 104, 153] (**pȍľšiti *poľšìtь* (a.p.a. II. 5.3) < **poľxъ* (Скл., 308): *поло́шити* "*лякати*" (СГГБ, 139); *поло́шіти* "*лякати*" (СГГ, 153); *поло́шити* "*лякати, розганяти (в основному птахів)*" (МСГГ, 148), *поло́хати* "*лякати, страшити*" (Пі, 290), *полохатися*, *-хаться* "*боятися, труситися*" (Пі, 291), *поло́шити / поло́хати*, *-ся* "*поло́хати*" (Жел., 692).

Lexicographic sources representing the southeastern variant of the Ukrainian literary language as well as the literary standard of the Ukrainization period and the modern literary language, fix it with suffix-root accent type, with the shift of accent marker to the flexion in the Presence singular: *полоши́ти*, *-шу́*, *-шиш* "*сполохувати*" (Гр. III, 288) / *поло́хати*, *-хаю*, *-єш* "*лякати*" (Гр. III, 288); *полоши́ти*, *-шу́*, *-ло́шиш* (Гол., 303) / *поло́хати*, *-хаю*, *-хаєш* (Гол., 303), *полоши́ти(ся)*, *-шу́(ся)*, *-ло́шиш(ся) / поло́хати(ся)*, *-хаю(ся)*, *-хаєш(ся)* (Орф., 557). Apropos, the thematic suffix accent in the Infinitive can serve as a marker of correlation with the Slovenian derivate: *plašíti* "*полохати*" (ЕСУМ, IV, 502). The modern local eastern Boyko subdialect in its prefix derivatives attests to the deepening of the accentuation processes – shifting the accent to the flexion in all forms of the Presence: [*pološíti*: (*i*)*s=pološíti s'a*, (*i*)*s=pološú s'a*, (*i*)*s=pološít s'a* "*злякатися*"] (СКУТГ, 149).

Thus, the accentuation variance of Structural Class IX verbates within the former barytone accent paradigm in the southwestern dialects of the Ukrainian language belongs to accent processes of low productiveness (characterizes only 7 derivates). They are traced only on the level of one dialect (western Boyko and local Upper Dniesterian ("**говори батюків**"), on the level of two dialects (Boyko and Hutsul dialects), on the level of dialects and literary standards. The verb *бавитись* singles out with its Presence 1-st person sing. accentuation only in western Boyko subdialects, which is motivated by the rhythmic order of "kolomyyka" pattern. In western Boyko subdilaects the verbate *морозити* represents accent shift to stem class suffix (with grammatic paradigm incompleteness), and in the modern local eastern Boyko dialect it represents root (old) and suffix-flexion accent shift (by analogy to the derivates of the mobile accent paradigm). The polyaspectivity of the defined derivate accent processes is related to the character of the Proto Slavic syllable composing sonant *p.* The sporadicity of stress shifting to the stem class suffix is also

characteristic of the 2-nd person plural imperative form of the verbate *парити* in local Upper Dniesterian subdialects, which is synchronized with the repetitive vocalization of the reduced vowel (*парі́те*). The verbs *вабúти*, *бритвúти* (*бритúти*), *вітрúти*, *здоровúти*, despite the sequence of root accentuation in Boyko subdialects, in Hutsul subdialects represent stress shifting to the thematic affix. The components of the derivation nests throughout most of the defined verbs in the literary variants of the language (Galician, southeastern and the modern Ukrainian literary language) attest to accentuation variance or stress uncorrelation of the motivating and derivative derivates.

2. Accent variance of oxytone accent paradigm verbs

The varbates of the late Proto Slavic oxytone accent paradigm reveal a lower degree of variance accentuation actualization: *лютúтися*, *се́рдúтися*, *силúти*, *потýжúти*, *хóпúти*; *блúзúти*, *нúзúти*, *кінчúти*. Throughout the whole grammatic paradigm they prove the predominance of root and the sporadicity of variance accentuation. The majority of them in the southeastern variant and thus in the modern Ukrainian literary language are characterized by suffix-flexion or suffix-root and rarely by variance accentuation.

The former verbate is marked by root stress in the Hutsul subdialects, which is caused by stress analogy to the verbs of the former barytone accent paradigm (with the absence of accent marker in Boyko subdialects): *олю́тити* // *осе́рдити* "*розлютити, сильно розгнівати когось на (когось)*" (СГГ, 138), *лютитися* / *л'утуватис'а* "*сердитися; скаженіти*"; "*сильно холодніти*" (СБГ, I, 423) < **l'ūtìti *l'útiь* (*a.p.b.*) (Скл., 12). In the both variants (Galician and southeastern) of the literary language they prove the root accentuation type, which correlates them with Hutsul subdialects: *лю́тити* (Жел., 420), *олю́тити* "*розлю́тити*" (Жел., 578), *лю́тити, -чу, -тиш* "*злити, дразнити*" (Жел.) (Гр. II, 390).

Yet, in the modern Ukrainian literary language the derivates of the defined nest attest to the accentuation variance. Most of the lexicographic sources present them with suffix-flexion accentuation (with the prevalence of the Galician source of the illustrative material in the 11-volume dictionary), which is motivated by accent analogy to the verbs of the former mobile accent paradigm: *лютúти, лючý, -тúш* (Погр., 287, УЛВН, 316), *лютúти, лючý, -тúш* "*доводити до розлюченості, гніву; дуже сердити*" (СУМ, IV, 574), *лютúтися, лючýся, лютú́шся* "*бути розлюченим, гнівним; дуже сердитися*"; "*бути надзвичайно сильним (про мороз, погоду тощо)*" (СУМ, IV, 574), *олютúтися, олючý́ся,*

олюти́шися, *діал.* "*розлютуватися*" (Фр. I, 1955, 172) (СУМ, V, 691). Other sources fix them with variance accentuation – suffix-flexion and suffix-root, the former being an "accentuation acquirement" of the Ukrainian lexicography of the XX-th century, and the latter representing rootedness into the Proto Slavic language community: *люти́ти*, *лючу́*, *лю́ти́ш*, *люти́мо́* (Орфоеп., 317, Орф., 355); *олюти́тися* "*розлютувати,ся*" (Нед.), [*влю́титися*] "*розсердитися, спалахнути гнівом*" (Жел.), *лю́ти́ти* "*сердити, злити*", *лю́ти́тися* "*сердитися; бути дуже сильним* (*про мороз, негоду*)" (ЕСУМ, III, 329).

Despite the usage range width (Boyko, local Maramures, Hutsul subdialects and variants of the literary language), the verbate *се́рдитися* is marked by root accentuation prevalence, which is motivated by accent analogy to the verbs of the barytone accent paradigm which became a norm in all the variants of the literary language. In western Boyko subdialects it proves variance accentuation (root and suffix-root),the former belonging to the accent features of the Ukrainian period proper, and the latter representing rootedness in the oxytone accent paradigm: *се́рдитися*, *серди́тис'а* "*сердитися*": *Она* *с'і́* *так на мене* *сердит, шчо л'ак л'аче́нний.* (СБГ, II, 211) < **sьr̝díti *sьr̝dī̃tь* (**a.p.b**.) (Скл. 2, 12), *осе́рдитися* "*розсердитися*", cf. also *озло́ститися* (СБГ, II, 25), *sérditi* "*сердити, дратувати*", [*deráti*], *drazníti*, *sérditi s'a* "*сердитися*", *na=sérditi s'a* "*розсердитися*" (СКУТГ, 164); *розсе́рдити* / *розсе́ржовати* "*привести кого-небудь у стан роздратування, обурення, гніву*" (Саб., 319), *осе́рдити* "*розлютити, сильно розгнівати когось на (когось)*" (СГГ, 138); *се́рдити* (Жел., 861), *осе́рдити*(*ся*) (Жел., 587); *се́рдити*, "*дратувати*" (Гр. IV, 115); *осе́рдити*, *рідко* "*те саме, що розсердити*" (СУМ, V, 759); *се́рдити* "*сердитися*" (Нед.); −<u>**псл.**</u> **sʺr̝ditь*, **sʺr̝diьıtь*, derivative formation from the noun **sʺr̝d(ьce)* "*серце*", as серце (the heart) was believed to be the center of emotions, esp. rage (ЕСУМ, V, 217).

The components of the derivation nest *хо́пи́ти* (<**xopìti *x'opī̃tь* (**a.p.b**.) (Скл., 12) in the dialects under investigation also represent accentuation variance. In western Boyko subdialects it is characterized by the productiveness of the word-forming nest, the derivates of which attest to suffix-root accentuation, which originates from the oxytone accent paradigm (with the sporadicity of root accentuation, caused like in Transcarpathian subdialects[14], by derivational processes, namely by acquiring the seme of "action incompleteness and partiality"). The modern central Boyko subdialects represent it with root, Ukrainian proper

---

[14] Верхратський І. Знадоби до пізнання угорско-руских говорів. Part 1. Говори з наголосом движним. Львів. 1899. P. 53, 57.

accentuation, motivated by analogy to the barytone accent paradigm verbs: ***хопи́ти***, ***хо́пйу*** "*швидко взяти*"; "*небагато, на швидку руку з'їсти або випити*" (СБГ, II, 344), ***вхопи́ти*** "*вхопити*"; "*(небагато) з'їсти або випити*" (СБГ, I, 152), ***по́хо́пити*** "*на короткий строк позичити щось*"; "*вкрасти*"; "*зрозуміти*" (СБГ, II, 128), ***прохопи́тися***, *-ті с'а*, *-ти с'е*, ***про́хопиўс'а*** "*прочунятися, прокинутися*" (СБГ, II, 157), ***схопи́ти*** "*зірвати, здерти*" (СБГ, II, 269), **but**: ***хо́пити***, *-плю*, *-пиш* "*схопити, ухопити*" (СГЦБ, 497). In Hutsul subdialects the only postfix derivate is presented without stress marker, and in Upper Sannian subdialects it is marked with the stem class suffix accented: [***schopyty sy*** "*зірватися*"] (SH, 19), ***п'ітхо́пиў*** "*підхопити*" (УГПЗН, 19).

In the Galician variant of the Ukrainian language all its prefix derivates represent, like in the central Boyko subdialects, root accentuation: ***перехо́пити*** (Жел., 627), ***похо́пити*** (Жел., 727), ***прихо́пити ся*** (Жел., 763), ***схо́пити*** (Жел., 941), ***ухо́пити*** (Жел., 1022).

In the southeastern variant of the Ukrainian literary language, and thus in modern Ukrainian, as well as in western Boyko subdialects, all the derivative derivates assert suffix-root accentuation (with the Presence 1-st person sing. flexion stressed): ***похопи́ти***, *-плю́*, *-пиш* "*схопити, відібрати, прийняти, зрозуміти*" (Гр. III, 388), ***прихопи́ти***, *-плю́*, *-пиш* "*прихопити*" (Гр. III, 450), ***схопи́ти***, *-плю́*, *-пиш* (Орф., 740), ***ухопи́ти***(*ся*), *-оплю́*(*ся*), *-о́пиш*(*ся*) (Орф., 859).

The substantive derivate ***кінчити*** is distinguished by the width of usage range (subdialects of the Carpathian, Bukovynian-Upper Dniesterian and Podillya-Volyn subgroups, variants of the literary language), by the productiveness of the derivational nest in the literary language variants, by the perfective grammeme and semantic correlativity with one root derivates of Structural Class III and even Structural Class I with its (the derivate ***кінчити***) derivatives. In most of the dialects of the supradialect under investigation the verb defined represents root accentuation sequence which is motivated by levelling the Infinitive accent to the Presence forms, correlating with stress peculiarities of the motivating substantive in South Slavic languages (***кінець***; – Russian ***коне́ц*** "*кінець*", Belarussian ***кане́ц***, Polish, Slovak ***koniec***, ***konec***, Upper Sorbian ***ко́nc*** "*тс.*", Lower Sorbian ***ко́nc*** "*кінець; початок*", Serbo-Croatian ***ко̀нац*** "*нитка; кінець, край*", Slovenian ***ко́нец*** "*кінець; початок; ціль; нитка*" (ЕСУМ, II, 447): ***ко́нчити*** "*скінчити*". Cf. Russian ***кончить*** (СБГ, I, 374), ***к'ӥ́нчіti***, ***к'ӥнčи*** "*кінчити*" (СКУТГ, 99), ***кончити***, ***ко́нчу***, ***ко́нчиш*** "*закінчити*" (Саб., 149), ***кончитися***, ***ко́нчус'а***, ***ко́нчис':а*** "*закінчитися*" (Саб., 149), ***кінчити*** "*завершити*" (Гов., Хот., 345), ***ко́нчилоси*** (Гов., Хот., 346), ***зак'і́нчиў*** (Гов., Вінн., 404).

In the modern Hutsul and Upper Sannian subdialects the verb under analysis is marked (with a lower degree of usage productiveness) by stem class suffix accent, and rarer by root morpheme stress, which correlates with the oxytone accent paradigm of the motivating substantive (***копь̀сь*** < ****коп'ъ̀*** (a.p.b.) (Скл. 1, 226): ***закôнчи́ти*** "*закінчувати, загострювати*" (Голов., 566), ***конч'и́тис'и*** "*кінчатися, помирати*" (МСГГ, 83), ***зак'і́нчу́ў*** "*завершити навчальний процес за один навчальний рік*" (УГПЗН, 14), ***зак' і́нчу*** "*отримати докумнт про здобуття освіти*" (УГПЗН, 16).

The lexicographic source of the Galician variant of the Ukrainian literary language successively presents all the components of the derivational nest with the stressed stem affix (the grammatic paradigm being traditionally incomplete), tending to the oxytone accent paradigm of the motivating substantive: ***кінчи́ти / кінча́ти*** (Жел., 346), ***закінчи́ти*** (Жел., 249), ***покінчи́ти*** (Жел., 684), ***скінчи́ти*** "*закінчити*" (Жел., 872).

The verbates of the defined derivation nest in the southeastern variant of the Ukrainian literary language represent the sequence of suffix-flexion accentuation: ***кінчи́ти***, ***-чу́***, ***-чи́ш / кінча́ти***, ***-ча́ю***, ***-єш*** "*кінчити*"; "*добити*" (Гр. II, 245), ***закінчи́ти***, ***-чу́***, ***-чи́ш*** "*закінчити, скінчити*" (Гр. II, 48), ***покінчи́ти***, ***-чу́***, ***-чи́ш*** "*закінчити, скінчити*" (Гр. III, 271), ***скінчи́ти***, ***-чу́***, ***-чи́ш*** "*закінчити*" (Гр. IV, 135).

In the variant of the Ukrainization period Ukrainian literary language the derivates of the defined nest exhibit both suffix-flexion and suffix-root accentuation, correlating with the accentuation specifics of correspondingly the southeastern or Galician variants of the Ukrainian literary language: ***кінчи́ти*** і ***скінчи́ти***, ***-чу́***, ***-чи́ш*** (Гол., 171), ***докінчи́ти***, ***-чу́***, ***-кі́нчиш*** (Гол., 103), ***закінчи́ти***, ***-чу́***, ***-кі́нчиш*** (Гол., 128).

The fixedness of the motivating verbate and a number of derivative verbates with suffix-flexion accentuation happened owing to the lexicographic tradition: ***кінчи́ти***, ***-чу́***, ***-йш*** (Погр., 251, СУМ, IV, 167, УЛВН, 277, Орф., 309); ***покінчи́ти***, ***-чу́***, ***-чи́ш*** (УЛВН, 473, СУМ, VII, 25, Орф., 552); ***прикінчи́ти***, ***-чу́***, ***-йш*** (Орф., 596); ***скінчи́ти***, ***-чу́***, ***-чи́ш*** (УЛВН, 605, СУМ, IX, 269, Орф. 697).

Only perfectives with prefixes ***за-*** (***с-***) and ***по-*** in some lexicographic sources are presented with accentuation variance: ***закінчи́ти***, ***-чу́***, ***-йш*** і ***закі́нчити*** (Погр., 192), ***скінчи́ти***, ***-чу́***, ***-чи́ш*** і ***скі́нчити*** (Погр., 525), ***закі́нчити***, ***-і́нчу́***, ***-і́нчйш*** (СУМ, III, 144, Орф., 233), <u>***but***</u>: ***закінчи́ти***, ***-чу́***, ***-чи́ш*** (УЛВН, 210); ***покінчи́ти***, ***-чу́***, ***-чи́ш*** і ***покі́нчити*** (Погр., 421).

Thus, accent uncorrelation of the analysed derivational nest's components in the modern Ukrainian literary language, even though sporadic, is motivated by crossing the accentuation tendencies of both

variants of the literary language and the southwestern dialects of the Ukrainian language.

In the dialects under study, variance accentuation is discovered by verbates belonging to the two derivational nests, whose accentuation originates from the oxytone accent paradigm of the motivating short adjectives: *близи́ти* (< *blī̆zъ̀* (*a.p.b.*)) (Скл. 1, 140), *низи́ти* (< *nī̆zъ̀* (*a.p.b.*)) (Скл. 1, 140).

In the modern local western Boyko subdialect the verbates of the first derivational nest represent variance (root and suffix) accent of the infinitival forms and root accent of the presence forms. Root accentuation belongs to the modern tendencies of the accentuation system of the Ukrainian language, which has been caused by accent analogy to the verbs of the barytone accent paradigm, and suffix-root accentuation originates form the late Proto Slavic oxytone accent paradigm: [*blíziti* / *blizíti*]: *pri=blíziti s'a* / *pri=blizíti s'a*, *pri=blížu s'a*, *-zit s'a* "наблизитися" (СКУТГ, 60). In western Boyko subdialects its only prefix derivate represents stem affix accentuation: *поблизи́ти* "ближче посунути" (СБГ, ІІ, 85). In Hutsul subdialects the constituents of the defined nest are presented without the accent marker: *błyzyty* (*sy*) "зблизити(ся), [зближати(ся)]". Пор. *błyżyty sy*, *nabłyżyty sy*, *zbłyżyty sy* (SH, 13). In the Galician variant of the Ukrainian literary language the derivates mentioned assert accentuation identity with western Boyko subdialects, namely stem class suffix accent (with the grammatic paradigm incompleteness): *близи́ти* (Котл.) (Жел., 33), *зблизи́ти* (Жел., 285), *поблизи́ти* (Жел., 665).

Instead, lexicographic sources of the southeastern variant of the Ukrainian literary language, and thus of the modern Ukrainian literary language, spot them with successive root accentuation, which is conditioned by paroxytonic accent displacement from the thematic suffix under the influence of accent analogy to the verbs of the barytone accent paradigm: *бли́зити* "наближжати" (Гр. І, 73), *набли́зити* "наближ-зити" (Гр. ІІ, 464), *бли́зити* (Орф., 51), *збли́зитися* (Орф., 260), *набли́зити* (Орф., 386).

Being motivated by the short adjective of the old oxytone accent paradigm, the components of the second derivational nest demonstrate accent uncorrelation. Thus, the motivating non-prefix verbate *низити* in western Boyko subdialects proves the tendency to preserving the old suffix-root accentuation, and its prefix derivates (with accent of one of them not being marked) asserts the new root accentuation caused by accent analogy to the verbates of the barytone accent paradigm: *низи́ти* "знижувати" (СБГ, І, 489), *зни́зити* "нижче зсунути, зробити щось

нижчим” (СБГ, I, 316); *нани́з’ати*, *нани́зати* “*нанизати*”; “(*борг*) *зробити*” (СБГ, I, 471); *понизити* “*знизити*”, “*зробити нижчим*” (СБГ, II, 112). In Hutsul subdialects it belongs to a rare formation with no accent marker, which is probably explained by its transformation from Boyko subdialects: *nyzyty sy* “*обнизитися, понижуватися, спадати*” (SH, 142).

A lexicographic source of the Galician variant of the Ukrainian literary language in one-root verbates of the analysed nest also asserts accent uncorrelation of the motivating and prefix derivates – suffix-flexion and suffix-root correspondingly: *низи́ти*, *нижу́*, *низи́ш* (Жел., 528), *знизи́ти* (Жел., 310), *але*: *понизи́ти*, *пони́жу*, *пони́зиш* (Нед., 700), *принизи́ти ся* (Нед., 751), *пронизи́ти*, *-ни́жу*, *-ни́зиш* (Нед., 774).

Analogically, in the southeastern variant of the Ukrainian literary language the verbates of the noted derivational nest prove accent uncorrelation of the motivating and prefix derivates. The prefixless verb is characterized by root accentuation, caused by accent analogy to the verbates of the barytone accent paradigm. Prefix formations represent variance (suffix-flexion and root) accentuation. The former is motivated by stress analogy to the verbs of the mobile accent paradigm: *ни́зити*, *ни́жу*, *-иш* “*понижувати*” (Гр. II, 563), *знизи́ти*, *-жу́*, *-зи́ш* / *знижа́ти* “*принизити, опустити*”; “*принизити*” (Гр. II, 173), *понизи́ти*, *нижу́*, *низи́ш* / *понижа́ти* “*понизити*”; “*принизити*” (Гр. III, 311), *but*: *прини́зитися*, *-жуся*, *-зишся* / *принижа́тися* “*опуститися нижче, понизитися*”; “*принизитися*” (Гр. III, 429). Instead, in the modern Ukrainian literary language all the analysed prefix verbates prove the sequence of root accentuation: *зни́зити* (Погр., 226), *призни́зити* (Погр., 446), *зани́зити*, (УЛВН, 210), *прини́зити*, (УЛВН, 506), *зни́зити*, *-и́жу*, *-и́жеш* (Орф., 277), *прини́зити(ся)*, *-и́жу(ся)*, *-и́жеш(ся)*, (Орф., 599); [*ни́зити*] “*понижувати*”, *ни́жчати* “*ставати нижчим*”, *зни́зити*, *знижа́ти* (Ж.); *перенизи́ти* “*дуже понизити*” (Нед.), *пони́зити*, *понижа́ти*, [*понижи́ти*] “*знизити, понизити*” (Ж.) (ЕСУМ, IV, 86).

Thus, among the verbates of Structural Class IX oxytone accent paradigm accent variance as well as accent uncorrelation between the components of the derivational nests, is most productive in Boyko subdialects, as they belong to mixed and transitive subdialects between Upper Dniestrian, Pokuttya-Bukovynian, Hutsul, Transcarpathian and Upper Sannian dialect massifs. Accent variance is most fully observed in the structure of the derivational nests of verbs, represented in different dialects (subdialects) and language standards. Their constituents are distinguished by different accent variants prevalence – sometimes suffix-

root (late Proto Slavic), sometimes modern (Ukrainian proper) root or suffix-flexion, caused by accent analogy to the verbates of correspondingly the barytone or the mobile accent paradigms.

SUMMARY

In the article the formation of Structural Class IX (barytone ad oxytone accent paradigms) accent variance in verbs of the southwesftern dialects of the Ukrainian language have been analyzed. The accentuation analysis of the defined verbs is performed in contrast with their derivational, phonetic and etymological features, as well as with their accentuation processes in the variants of the literary language, the modern Ukrainian literary language, as well as in other Slavic languages.

Accentuation variance of verbs in the southwestern dialects of the Ukrainian language correlates with their lingual existence (on the phonetic, lexico-semantic and semantic-grammatic levels), as well as with the accentuation features of South-West and South Slavic languages.

Accent variance is also motivated by extra-lingual factors, namely by crossing accent tendencies, which are inspired by migrational processes of Slavic and non-Slavic subethnoses, as well as by the dialectal spread geography.

Accentuation variance among the verbates of Structural Class IX is most productive in Boyko subdialects, as they belong to mixed and transitive subdialects among Upper Dniesterian, Pokuttya-Bukovynian, Hutsul, Transcarpathian and Upper Sannian dialectal massifs.

Accent variants are found on the level of a dialect group, a dialect and even a local subdialect (e.g. a local eastern Boyko subdialect of Torun village). In the dialectal (southwestern) accent variants different development stages of the Ukrainian language accent system are revealed, which is spot in the analyzed lexicographic sources.

Variance is the result of accentuation processes and tendencies and is optimally revealed in the structure of derivation nests. One of the accent variants of the southwestern dialects tends to the correlation with the accent norm of the modern Ukrainian literary language.

LEGEND

Small letters: **a.p.a.** – late Proto Slavic barytone accent paradigm, **a.p.b.** – late Proto Slavic oxytone accent paradigm, **a.p.c.** – late Proto Slavic mobile accent paradigm.

REFERENCES

1. Скляренко В. Г. Історія українського наголосу. Дієслово. Київ. 2017. 702 с.

2. Задорожний В. Акцентні процеси в префіксальних дієсловах з колишніми редукованими кореня в сучасній мові. *Українська мова*. Київ. 2002. № 3. Ст. 65–80.

3. Задорожний В. Б. Видоутворення як причина акцентних змін у системі дієслова в українській мові. *Мовознавство*. Київ, 2002. № 4/5. Ст. 12–20.

4. Задорожний В. Б. Реконструкція акцентних процесів у префіксальних дієслівних утвореннях. *Мовознавство*. Київ. 2003. № 1. Ст. 66–76.

5. Задорожний В. Б. Про причину постійної наголошуваності префікса ви- в дієсловах доконаного виду. *Мовознавство*. Київ. 2003. № 4. Ст. 66–75.

6. Русанівський В. М. Закономірності наголошування дієслівних основ. *Сучасна українська літературна мова. Морфологія*. Київ.1969. Ст. 319–325.

7. Винницький В. Українська акцентна система: становлення, розвиток. Львів. 2002. 576 с.

8. Пономаренко С. Особливості наголошування дієслів в українських говірках бузько-інгульського межиріччя. *Наукові праці. Філологія. Мовознавство*. Ст. 36–39.

9. Іваночко К. Кореневе наголошування префіксально-суфіксальних дієслів із суфіксальною морфемою -и- в гуцульських говірках (на матеріалі короткого словника "Гуцульські говірки" Я. Закревської). *Вісник Прикарпатського університету. Філологія*. 2012. Вип. XXXII – XXXIII. Ст. 135–145.

10. Іваночко К. Наголосові особливості суфіксальних вербативів недоконаного виду суфіксально-кореневого акцентного типу в південно-західному наріччі української мови. *Проблеми гуманітарних наук:* збірник наукових праць Дрогобицького державного педагогічного університету імені Івана Франка. Серія "Філологія". Дрогобич. 2015. Вип. 36. Ст. 50–68.

11. Іваночко К. Наголосові особливості суфіксальних дієслів кореневого акцентного типу в гуцульських говорах (на матеріалі діалектологічної праці М. Павлюка, І. Робчука "Українські говори Румунії: діалектні тексти"). *Teka komisji polsko-ukraińskich związków kulturowych*. Lublin. 2016. Tom. XI. St. 50–60.

12. Іваночко К. Акцентуаційні особливості каузативів дев'ятого структурного класу з ад'єктивними основами пізньопраслав'янської рухомої акцентої парадигми в південно-західних говорах української мови. *Науковий вісник Дрогобицького державного педагогічного університету імені Івана Франка. Серія "Філологічні науки"*

(*мовознавство*). Збірник наукових праць. № 7. Дрогобич. 2017. Ст. 71–76.

13. Винницький В. М. Наголошування дієслів у поезії Івана Франка. *Укр. мова і література в школі*. 1981. № 8. Ст. 44–46.

14. Рязанова О. До проблеми акцентуації дієслів у поезії Івана Франка (суфіксально-флексійне наголошення, тип СФ). *Українське літературознавство*: Збірник наукових праць. 2006. Вип. 68. Ст. 219–226.

15. Легка Л. Акцентна система дієслів у поетичних творах Лесі Українки (у порівнянні з тогочасною та сучасною нормами): автореф. дис. на здобуття наук. ступеня канд. філол. наук зі спец. 10.02.01 – “Українська мова. Київ. 2016. 20 с.

16. Григорчук-Коць Л. Лінгвістично-географічне дослідження українського діалектного простору. Нью – Йорк – Львів. 2012. 267 с.

17. Верхратський І. Знадоби до пізнання угорско-руских говорів. *Говори з наголосом движним*. Львів. 1899. Ч. 1. Ст. 1–74.

LEGEND

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

2. ГБ – Верхратський І. Говір батюків. Львів. 1912. 308 с.

3. Гов. – Говори української мови (збірник текстів). Київ. 1977. 590 с.

4. Гол. – Голоскевич Г. Правописний словник. Лондон, 1961. 451 с.

5. Голов. – Материалы для словаря Малорусскаго нарѣчія. Мовознавство. *Науковий збірник Музею української культури в Свиднику*. Пряшів. 1982. Т. 10. Ст. 311–612.

6. Гр. – Словарь української мови: у 4-х томах. Київ. 1958. Т. I. 494 с.; 1958. Т. II. 573 с.; 1959. Т. III. 506 с.; 1959. Т. IV. 563 с.

7. ДСсБ – Горбач О. Діалектний словник села Бродина повіту Радівці (Румунія). *Південнобуковинська гуцульська говірка і діялектний словник села Бродина повіту Радівці (Румунія)*: *Матеріали до української діалектології*. Випуск 4. Мюнхен. 1977. 102 с.

8. ЕСУМ – Етимологічний словник української мови: у 7-и т. Київ. 1982–2012. 1982. Т. I. 630 с.; 1985. Т. II. 570 с.;1989. Т. III. 549 с.; 2003. Т. IV. 652 с.

9. Жел. – Желеховський Є., Недільський С. Малоруско-німецкий словар: У 2 т. Мюнхен. 1886. ТТ. I–II. 1117 с.

10. Кміт Ю. Словник бойківського говору. *Літопис Бойківщини* [перевидання часопису]. Львів. 2007. Випуск 2. Ст. 179–218.

11. МСГ – Піпаш Ю. О. Матеріали до Словника гуцульських говірок. Ужгород. 2005. 264 с.

12. Орф. – Орфографічний словник української мови. Київ.1994. 864 с.

13. Орфоеп. – Орфоепічний словник. Київ. 1984. 629 с.

14. Пі – Словник живої народнеї, письменної і актової мови руськихъ югівщанъ Російскоі і Австро-Венгерськоі цесарії. Кіевъ. 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. І. 495 с.; Ч. ІІ. 515 с.

18. СГГ – Гуцульські говірки. Короткий словник. Львів. 1997. 232 с.

19. СГГБ – Негрич М. Скарби гуцульського говору: Березови. Львів. 2008. 224 с.

20. СГЦБ – Матіїв М. Словник говірок центральної Бойківщини. Київ – Севастополь. 2013. 601 с.

21. Скл. 1 – Скляренко В. Г. Праслов'янська акцентологія. Київ. 1998. 342 с.

22. Скл. – Скляренко В. Г. Історія українського наголосу. Дієслово. Київ. 2016. 702 с.

23. СКУТГ – Словарь карпатоукраинского торуньского говора. Москва. 2001. 216 с.

24. СУМ – Словник української мови: в 11-ти т. Київ. 1972. Т. ІІІ. 744 с.; 1973. Т. ІV. 840 с.; 1974. Т. V. 840 с.; 1976. Т. VІІ. 723 с.; 1978. Т. ІХ. 916 с.

25. УГПЗН – Українські говірки південно-західного наріччя. Тексти. Упорядник та автор передмови Н. М. Глібчук. Львів. 2005. Ст. 12–33.

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

REPEATITION AS A STYLISTIC DEVICE
OF EXPRESSION IN E. PO POETIC SPEECH

Ivanchenko M. Yu.

INTRODUCTION

The work of the American poet and writer Edgar Allan Poe is of great interest to literary scholars and translators around the world. His contribution to world literature is unquestionable; his ideas still influence world culture.

The iconic figure of world literature, the series of new genres founder, the first professional writer of America, a master who incomprehensibly combined poetic genius and mathematical harmony, a knight of logic, wandering in the labyrinths of the unconscious, a man whose work occupied little contemporaries and will forever remain in the memory of his descendants.

World fame and recognition, which Poe received, alas, already after death, give rise to a misleading view of him as a prolific author. Meanwhile, he wrote quite a bit. The poetic canon of Po includes a little more than fifty works, among which we find only two relatively long poems – "Tamerlan" and "Al Aaraaf". The rest are relatively small lyric poems of various denominations. Thomas Eliot once remarked that of all the poetic works of Edgar Allan Poe, "only half a dozen were truly successful. However, not a single poem, not a single poem in the world had a wider circle of readers and settled so firmly in people's memory than these few poems by Po"[1].

His "Philosophy of Composition" (1846) confirms that in his poetry, when creating images and the entire artistic structure of the poetic work, E. Poe proceeded not from fiction, but based on reality, theoretically substantiating the need for a romantic expression of the beauty of life.

One of the main aesthetic theses, which he constantly adhered E. Po to is the statement that: "If the first phrase does not contribute to the achievement of a single effect, it means that the writer failed from the very beginning. According to his opinion there should not be a single word in the entire work that would not directly or indirectly lead to a single purpose conceived. So, carefully and skillfully, finally, a picture is created

---

[1] Зырянова Т. Средства создания звуковой экспрессии. *Зеленая лампа*. 2004. № 1. URL: http://lamp.semiotics.ru/express.htm (дата звернення: 27.09.2019)

that gives the one who contemplates it a feeling of the most complete satisfaction"[2].

The general principle of poetry by Edgar Allan Poe lies in the focus on the emotional and psychological impact of any work. He called such an effect a "totality effect", the most important feature of which was unity. It is the "total effect" that all aspects of poetic creation, all the particular principles of its organization, must be subordinated to.

Edgar Poe's poetry has only one subject – beautiful, widely understood. Sources of beauty for the poet are three spheres of life: nature, art and the world of human relations, taken, however, in a relatively narrow spectrum. The poet is attracted only by relationships arising as an emotional derivative of love and death.

The purpose of this research is to analyze the using of repetitions in E. Poe's poems.

In order to achieve this aim we are going to set the following tasks: to explore E.Poe's poetic heritage; to define the main characteristics of syntactical-stylistic device repetition; to analyze the poems of E. Poe; to explore the use of different kinds of repetitions in E. Poe's poems.

1. Repetition as a syntactical stylistic device: general notion

Speech expression is inherent not only to sounds, words and their grammatical forms, but also to a greater extent syntactic organization of speech. The style of any language is defined by syntax. Syntactic organization of speech is the main means of expression. As it is known, sentences are the main mechanism of text production. It is through a sentence that new information is conveyed in the text as it is unfolded. Any sentence in the text has the ability to communicate with other sentences. Lexicon, vocabulary, grammatical means are involved in the implementation of this connection. The orderliness of kind and temporal, modal and spatial meanings in sentences, the nature of the theme-rheumatic articulation performs the integrating functions in the text. The basic unit of the syntactic level is the sentence model, which is understood as a predicative chain of word forms that are in a certain linear sense and formal relations[3].

Even Aristotle's rhetoric carefully classified the special techniques of syntactic organization of public speaking – figures that contributed to its influence on the listener[4]. Consideration rhetorical figures and their

---

[2] Poe E. A. The Works of the Late Edgar Allan Poe. Vol III. New York: J.S. Redfield, Clinton Hall, 1850.

[3] Арнольд И.В. Стилистика. Современный английский язык:Учебник для вузов [Текст]. 5-е издание, вып., дополн. М.: 2002. Ст. 215.

[4] Ars Rhetorica. Edited by W. D. Ross. OCT. Oxford: Oxford UP: 1959.

classification based on grouping into in accordance with the deviations from the norm presented in them aims to understand more deeply the essence of the phenomenon and functioning of syntactic stylistic means of speech.

The role of repetition in the construction of text of different genres studied in the writings of various linguists [Propp 1954; Likhachev 1967; Lotman 1972; Lukyanova 1982; Plekhanov 1983; Danilevskaya 1985; Cheremisina, Novikov 1996; Novikov 1997 and etc.]. However, repetition is not always rated as constructive element of text construction. M.P. Senkevich defines replication constructs as a violation of connectivity words[5], and H. Casares considers the constructions of pleonasm deviations from the norm of construction[6]. Other linguists have concluded that there are reasons for recurrence related to the main function of language is to be a means communication because the repetition of the utterance is related to the need for the speaker to convey the thought to the listener, to impose it opinion. Again, redundancy can help the recipient better understand what is being said in case of unnecessary noise impede successful communication.

Concerning this connection English linguist K. Weils, editor-in-chief of "A Dictionary of Stylistics", believes that the repetition, which appears as vivid display of language skills, under certain conditions, namely when "noise" interfere with good communication, is communicatively motivated[7].

When considering the role of repetitions in the text, they are always noted function of communication, their participation in formation of coherence of the text. The development of a microtome is accomplished by contact repetition – a pick that performs meaningful and structural function. Repetition-delight – highlights significant fragments of the text, on the one hand, promote connectivity text and delimiting micro themes on the other hand. Great value for coherence (lexical-semantic unity) the text is based on the principle of isotopy, the basis of which is semantic repetition that performs expressive gain, gradation or refinement, is a striking stylistic technique. Another important type for a text organization repetition is syntactic concurrency because it sets in the text of the relation of a special kind of semantic equivalence[8]. Text repetitions serve as a development thoughts and accordingly the development of semantic text space.

---

[5]Сенкевич М. П. Стилистика научной речи и литературное редактирование научных произведений. М.: Высшая школа, 1984. Ст. 205.

[6] Касарес Х. Введение в современную лексикографию. М., 1959. Ст. 350.

[7] Weils K. A. A Dictionary of Stylistics. London, 1997. P. 395.

[8] Коробейникова О. Ю. Языковая эквивалентность текста как фактор организации художественного текста. дис. … канд. филол. наук : 10.02.01 «Русский язик». СПб., 1996. Ст. 32.

Repetitions not only reinforce the text, but also make it work dynamic[9]. Thanks to repetitions, an overall idea is created, there is a repetition a specific code that switches to one subject to another, which is intended by the author of the text minor. Repetition creates another effect: it is a background where other text semantic elements stand out more vividly, since the reader is primarily attracted by the new information, and already known, is the background necessary for better perception of new material.

The principle of repetition is evident at all levels of text organization. Text is a complex language sign that has different sides (aspects) – denotative, significative, connotative. However, the text may show dominance one aspect. If denotative prevails in the text paradigms (documentary texts), then the names of important objects are repeated leading to highlighting the main content of the text. With more Significant values (scientific texts) are important explaining the meaning in the form of logically related conclusions. At the domination of the connotative aspect seems significant revealing of the inner spiritual nature, feelings and experiences event participants. An example of a unit of this kind would be a repetition that serves to characterize a character's speech and his emotional state.

2. Repetition in E. Poe's poem "The Bells"

"The Bells" was written by Poe in 1848, but it was not published until December, 1849, some three months after his death[10]. It is an irregular ode comprised of four numbered movements that vary in length, each one longer than its predecessor, each dedicated to a successive stage in the human life span, and each having its own type of metal bell. The poem is filled with alliteration, assonance and monosyllabic rhymes, and the reader cannot help but be struck by the sheer pace of its rapid lyrical flow.

In "The Bells", a morbid poem by Edgar Allan Poe, the author masterfully captures the vicious cycle of humanity through expressive diction and sounds to appeal to the reader's schema throughout all four stanzas of the poem. Through careful use of diction, Poe is able to capture the cycle of human life. Throughout all of the stanzas, Poe places words that allow the reader to visualize that particular section of life[11].

---

[9] Leech G. Short M. Style in fiction: a linguistic guide to English fictional prose/ London : Longman, 1981. P. 323.

[10] Ситников К. Симфония колоколов и колокольчиков: [стихи Э.А. По «Колокола» в рус. пер.]. *Литературная учеба.* 2000. № 1. Ст. 210.

[11] Колчева Т.В. Мистицизм поэтического ритма Эдгара По в восприятии К. Бальмонта: (На основе анализа стихотворения Э. По «The Bells» и перевода К. Бальмонта «Колокольчики и колокола»). *Русский символизм и мировая культура.* М., 2004. Вып. 2. Ст. 70.

The first stanza represents childhood with words such as "oversprinkle", "twinkle", and "delight". Three times in this stanzas Edgar Poe uses simple verbal repetition, palilogiain. For the first time, as the characteristic of "silver bells": *"How they tinkle, tinkle, tinkle"*, in order to emphasize on their sizes and beauty, compairing them with the child – small and pretty. For the second time, the palilogiain is used in order to remind the reader about the passing time: *"Keeping time, time, time, in a sort of Runic rhyme"*. For the last time the repetition of the same word is used in the prelast line: "*From the bells, bells, bells, bells, bells, bells, bells*". Repetition of the word *bells* emphasizes the constant ringing and increasing distress that the bells bring.

They convey a sense of lightness and preciousness which activates the reader's schema towards childhood. Also in the first stanza through the alliteration (using w's and m's), Poe highlights childhood and realizes, "*What a world of merriment their melody foretells*", as if implying that the person still has a whole life ahead of them as children do. Along with diction, there are also many sounds that Poe uses to represent childhood. The last line of the stanza summarizes the feeling and expression of the entire stanza, the impression is intencisied through the usinf of homoiptoton. Childhood can be expressed, "*From the jingling and the tinkling of the bells*".

The second stanza also contains diction and sounds but this time to represent the glory when a person is in prime condition both mentally and physically. Words that convey a feeling of happiness, wealth, and grandeur are used repeatedly in this stanza. Through the assonance, the long "o": *"molten – golden notes"*; short "i": *"What a liquid ditty floats"* a sense of great enjoyment of life and where perfect is not too far away is painted into the reader's mind. Poe is able to capture the grandiose golden years of life by emphasizing on *"the Future!"* and *"the rapture that impels"*. By using *"rapture",* Poe brings forth the feeling of ecstatic joy towards this grand period of life. Poe also uses homoiptoton (the repetition of the same endings) in order to reveal to the reader that all aspects of this part of life fit together like a good rhyme:

> *Oh, from out the sounding cells,*
> *What a gush of euphony voluminously wells!*
> *How it swells!*
> *How it dwells*
> *On the Future! – how it tells*
> *Of the rapture that impels*
> *To the swinging and the ringing*
> *Of the bells, bells, bells –*

The swing exemplifies harmony which is appropriate in that this part of life runs like a well-oiled machine.

In the third stanza, the circumstances and quality of life start to decline. The mind begins to dull and the power and might of the body starts to fade. The words that Poe uses are *"terror", "despair",* and *"turbulency".* Calamity and turbulence fills the air as the golden years begin to fade and the fear of the inevitable bring frustration and sadness. The inner conflict that is experienced is exposed through the sounds of "clamor", "clanging", "roar". Alliteration adds music of its own and frighten the reader: t's – *"What a <u>t</u>ale of <u>t</u>error, now, their <u>t</u>urbulency <u>t</u>ells!"*; f's – *"In a mad expostulation with the dea<u>f</u> and <u>f</u>rantic <u>f</u>ire"* ; d's – *"With a <u>d</u>esperate <u>d</u>esire"*; c's – *" How they <u>c</u>lang, and <u>c</u>lash, and roar!"*; s's – *"How the danger <u>s</u>inks and <u>s</u>wells, by the <u>s</u>inking or the <u>s</u>welling in the anger of the bells"*. In this line the polyptoton, *"<u>sinks and swells, by the sinking or the swelling"</u>*, is used to attract the attention of the reader to the approaching danger.

It seems that this part of life leads man into denial against the fallen status of both his mental and physical capabilities, the absence of which is accented with the help of palilogiain, which characterize the brazen bells: *"They can only <u>shriek, shriek"</u>*; *"Leaping <u>higher, higher, higher,</u> with a desperate desire"*; the last chance *"<u>Now – now</u> to sit, or never"*.

Another striking examples of using repetition in revealing the thoughts of the author are observed in this stanza.

<u>Yet the ear</u>, it fully knows,
By the twang<u>ing</u>
And the clang<u>ing</u>,
How the danger ebbs and flows;
<u>Yet, the ear</u> distinctly tells,
In the jang<u>ling</u>
And the wrang<u>ling</u>,
How the danger sinks and swells…

Anaphora, *Yet the ear*, made an accent on the part of the body, which perceives the sounds of bells, the sounds of danger. Homoiptoton, "ing", emphasizes the quality of the constant ringing of the bells, and, so adds music to this stanza.

In the fourth and final stanza, man has resigned against fate and has accepted what is to be the inevitable as all power dissolve from the once mighty body and activity in the mind slows down to a minimum: *"Hear the tolling of the bells – iron bells!"*. Man becomes "solemn", "melancholy", and develops "rust within their throats". The atmosphere of melancholy and fear in front of the end of life, death, is revealed through

the alliteration: m's – "*At the melancholy meaning of their tone!*"; "*In that muffled monotone*"; th's – "*From the rust within their throats*"; h's – "*On the human heart a stone*"; assonance – "*And he dances, and he yells*". In some cases the homoiptoton is used to imitate the sound of bells:

To the throbbing of the bells –
Of the bells, bells, bells –
To the sobbing of the bells: –
…………………………………….
To the rolling of the bells –
Of the bells, bells, bells: –
To the tolling of the bells –

It's obvious to the reader that man is expiring and perhaps even rusty from inactivity. The author wants us to note the words "tolling", "rolls", "time", and "knells". To achieve this aim he uses palilogiain: *"And who, tolling, tolling, tolling"; "And he rolls, rolls, rolls, rolls, rolls"; "As he knells, knells, knells"*. All these words denote the types of the (bell) sounds, which are produced when somenone is dead. Edgar Poe reminds us about the passing time through the isocolon, the sentence with the palilogiain, *"Keeping time, time, time"*, which is used three times in this stanza. It is to mention, that two lines of the fourth part of this poem, which are repeated twice *"Keeping time, time, time, in a sort of Runic rhyme"* is a repetition from the first stanza, that, to our mind, form some kind of frame to produce the connection within the poem. In the philosophical sense it reminds us about the changeability of life, today you are young, and tomorrow – already old, suggesting the finality of death. For the third time this quotation is repeated a little transformed: "*Keeping time, time, time, as he knells, knells, knells, in a happy Runic rhyme*", it means that some people die (*knells, knells, knells* – "the sound of a bell being rung slowly because someone has died"[12] and the other – born, and live their ordinal life (*in a happy Runic rhyme*). E.Poe addresses his poem to people, he fixes the readers attention on it, that's why he uses palilogiain; "*And the people – ah, the people*"; and anaphora:

They are neither man nor woman –
They are neither brute nor human –

which is used to make an emphasis on the words "man", "woman", "brute", "human". We consider, that he tries to explain the inevitability of death for everyone, independently of status.

In the last few lines of this final stanza, the poem is digressing and droning on and on much like old age brings: "*To the moaning and the*

---

[12] *Cambridge Idioms Dictionary* (2006), 2nd ed. Cambridge University Press. Retrieved from: http://www.cambridge.org

gr<u>oa</u>ning of the bells" (assonance of the "oa"). All of the activity is winding down and life seems to finally be ending.

No one is exempt from participating in this cycle of being born, living, and eventually dying. All life is subject to this rule set in stone in eternity past from whence life appeared and unto eternity future. As Anais Nin once said, "Life is a process of becoming, a combination of states we have to go through"[13].

3. Repetition as a Way of Reavhing Expressiveness in E. Poe poems "Anabel Lee", "For Annie", "Alone", "To Helen"

Famous E.Poe's poem "Annabel Lee" was published on October 9, 1849, in the *New York Daily Tribune*[14].

The theme of this is eternal love. The love between the narrator and Annabel Lee is so strong and beautiful and pure that even the seraphs, the highest order of angels in heaven, envy it. They attempt to kill this love by sending a chilling wind that kills Annabel Lee[15]. However, the love remains alive–eternal–because the souls of the lovers remain united. The death of a beautiful woman is a common theme in Poe's writing.

Like Shakespeare's Romeo and Juliet, the narrator and Annabel Lee are both very young when they fall deeply in love. In addition, like Shakespeare's "star-crossed" lovers, Poe's lovers become victims of forces beyond their control[16]. Finally, the narrator and Annabel Lee–like Romeo and Juliet–experience a love beyond the understanding of older persons.

The model for Annabel Lee was probably Poe's wife, Virginia Clemm, whom he married when she was only 13. Their marriage was a very happy one. Unfortunately, she died of tuberculosis in January 1847 when she was still in her twenties. Poe died two years and nine months later–on October 7, 1849. "Annabel Lee" was his last poem[17].

Poe uses not only rhyme and rhythm but repetition in "Annabel Lee", to create a harmony of sounds that underscore the exquisite harmony of the narrator's relationship with his beloved[18].

---

[13] Ситников К. Симфония колоколов и колокольчиков : [стихи Э.А. По «Колокола» в рус. пер.]. *Литературная учеба.* 2000. № 1. Ст. 220.

[14] Михина М.В. Эдгар Аллан По, новеллист, поэт, теоретик, и французская поэзия второй половины XIX века : автореф. дис. ... канд. филол. наук / МГУ им. М.В. Ломоносова. М., 1999. Ст. 5.

[15] Коноваленко А.Г. Баллады Э. По в переводе В. Брюсова: автореф. дис. ... канд. филол. наук / Том. гос. ун-т. Томск, 2007. Ст. 20.

[16] Коноваленко А.Г. Баллады Э. По в переводе В. Брюсова: автореф. дис. ... канд. филол. наук / Том. гос. ун-т. Томск, 2007. Ст. 18.

[17] Михина М.В. Эдгар Аллан По, новеллист, поэт, теоретик, и французская поэзия второй половины XIX века : автореф. дис. ... канд. филол. наук / МГУ им. М.В. Ломоносова. М., 1999. Ст. 10.

[18] Михина М.В. Эдгар Аллан По, новеллист, поэт, теоретик, и французская поэзия второй половины XIX века : автореф. дис. ... канд. филол. наук / МГУ им. М.В. Ломоносова. М., 1999. Ст. 12.

The author uses repetition to create the rhyme. Throughout the poem, Poe repeats the soud of long "e". For example, in the first stanza, Line 2 ends with *sea*, Line 4 with *Lee*, and Line 6 with *me*.

> *It was many and many a year ago,*
> *In a kingdom by the <u>sea</u>,*
> *That a maiden lived whom you may know*
> *By the name of Annabel <u>Lee</u>; –*
> *And this maiden she lived with no other thought*
> *Than to love and be loved by <u>me</u>.*

The internal rhyme example, fulfilled with the help of homoiptoton, occurs in the last line of Stanza 4:

> *The angels, not half so happy in Heaven,*
> *Went envying her and me;*
> *Yes! that was the reason (as all men know,*
> *In this kingdom by the sea)*
> *That the wind came out of the cloud<u>, chilling</u>*
> *And <u>killing</u> my Annabel Lee.*

In Stanza 5:

> *And neither the angels in Heaven above*
> *Nor the demons down under the sea*
> *Can <u>ever</u> diss<u>ever</u> my soul from the soul*
> *Of the beautiful Annabel Lee: –*

In the last Stanza:

> *For the moon never b<u>eams</u> without bringing me dr<u>eams</u>*
> *Of the beautiful Annabel Lee;*

Rhythmic patterns are repeated throughout the poem, perhaps to make the poem completed.

The refrain is created by repetition of such phrases as *in this kingdom by the sea* (in 1, 2, 3, 4 stanzas) and *my Annabel Lee* (or *my beautiful Annabel Lee)*:

> *For the moon never beams without bringing me dreams*
> *Of the beautiful Annabel Lee;*
> *And the stars never rise but I see the bright eyes*
> *Of the beautiful Annabel Lee;*

In addition, E.Poe sometimes repeats words or word patterns within a single line, as in (1) *many and many a year ago*, (2) *we loved with a love that was more than love*, (5) *my soul from the soul* , and (6) *my darling–my darling,* (6) *She was a child and I was a child*. These words are repeated not only because of the rhythm, but because the author wants to attract our attention to the meaning of these words – *soul, love, dream, darling, years,*

and *child*. They show the mood of the hero – agony, lament, amd deep sorrow for the loss. But he feels comforted when he knows that the forces of their love are stronger than of death, that their love is timeless.

Further E. Po uses the repetition of consonant sounds "w" and "l" (alliteration): *But we loved with a love that was more than love*"; "h" – in th 4th stanza: *The angels, not half so happy in Heaven*; "b" in the 6th: *For the moon never beams without bringing me dreams, of the beautiful Annabel Lee.*

Poe sometimes couples repetition of consonant sounds with repetition of vowel sounds, as in *many and many*, *love and be loved*, and *those who were older than we*. Especially striking examples of alliteration (s's) and assonance (i's) we find in the last stanza, as it was mentioned befor, at the emotional climax of the poetry, which the poet fulfill through these devices.

And so, all the night-tide, I lie down by the side
Of my darling, my darling, my life and my bride
In her sepulchre there by the sea –
In her tomb by the side of the sea.

In the last two lines the poet uses anaphora and polysyndeton (four times 'my') in order to make us feel how he appreciates her, and to realize the depth of his sorrow.

In short, the unread atmosphere created by the author emphasizes the purity and innocence both of Annabel Lee and of the speaker's love for her, therefore it helps to arouse universal responses in all readers of all time and move them in a deep way – their love is so strong that even angels and demons cannot separate them. So the device adds to the idea of the everlasting love.

For Annie. Another popular poem "For Annie" was written for Nancy Richmond (whom Poe called Annie). Lady Richmond was a married woman and Poe developed a strong platonic, though complicated, relationship with her. The poem was first set to be published on April 28, 1849. In a letter dated March 23, 1849, Poe sent the poem he wrote to Richmond saying, "I think the lines 'For Annie' (those I now send) much the best I have ever written". Richmond would officially change her name to Annie after her husband's death in 1873[19].

One of the most common technics of repetition in poetry is the frame, where the same line (or, once, even a stanza) is repeated at the beginning and ending of six poems. In general, such a pattern in Poe's poems follows, necessarily, a similar dialectical development. The first line presents a thesis statement or a point of reflection; the poem becomes a mediation upon or

---

[19] Complete Works of Edgar Allan Poe. Tally Hall Press, 1997. P. 987.

illustration of the initial statement and by the end of the poem, returning where it has begun, we come to a fuller understanding of this line.

The Poe's "For Annie" begins with

All that we see or seem
Is but a dream within a dream.

The ten lines within this frame, a contemplation of the world illustrate the tone of these lines. The scene depicts the roaring sea, a surf-tormented shore, the golden sand, which is impossible to grasp, the disappointment of the hero. And it ends with the same two lines, but slightly modified, E.Poe changes statement into the question[20]:

Is all that I see or seem
But a dream within a dream?

The inner contents elaborate and mediate upon the frame statement. In the conclusion we have a more complete understanding of the problem, the author can't believe, he hopes, that everything is not as bad as it seems to be, that's why he asks a question.

Edgar Allan Poe uses repetition to create the depressing atmosphere of the poem. He repeats words or word patterns within a single line, as in (2) *Is but a dream within a dream;* (7) *How few! Yet how they creep;* (9) *While I weep – while I weep!*

Anaphora in the 10th and the 11th lines:

While I weep – while I weep!
Oh, God! can I not grasp
Them with a tighter clasp?
Oh, God! can I not save
One from the pitiless wave?

These words *dream, weep, God, how* are repeated to attract our attention to the meaning of these words. E.Poe suppousely wanted to emphasize the hopelessness of the situation.

To intensifyt he impression, which poem produces on the reader, to imitate the sounds of the sea he uses alliteration.

Stanza 1: repetition of h's, g's, s's.

All that we see or seem
Is but a dream within a dream.
I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand –
How few! yet how they creep
Through my fingers to the deep,

---

[20] Complete Works of Edgar Allan Poe. Tally Hall Press, 1997. P. 975.

Stanza 2: w's, g's, s's, d's.

While I weep – while I weep!
Oh, God! can I not grasp
Them with a tighter clasp?
Oh, God! can I not save
One from the pitiless wave?
Is all that I see or seem
But a dream within a dream?

The atmosphere created by the author emphasizes the complexity of the relationships between people. It is impossible to solve this problem without God, while only He knows everything about us. Such problems are so common, that arouse universal responses in all readers of all time.

Alone. "Alone" is the most popular of Poe's early poems, one which was not intended for publication. It was written about 1829 in the album of a young female acquaintance. In manuscript, Poe gave the poem the simple designation of "Original", but it is now universally known as "Alone", beginning with lines which enshrine a personal sense of isolation, "From childhood's hour I have not been ..." It was first printed in 1876 in a slightly altered facsimile in *Scribner's Magazine*. After a certain amount of discussion about its authenticity, "Alone" has long been accepted – and is perhaps one of Poe's most revealing poems[21].

The rhyme scheme used by Poe in this poem is described as AABB. The author uses homoioteleuton to conform to this rhyme scheme:

From childhood's hour I have not been
As others were; I have not seen
As others saw; I could not bring
My passions from a common spring.

E.A. Poe uses different types of repetition, one of them is anaphora. Six lines of the poem beginning with the same preposition *"from"*, three lines from *"as"*, two lines from personal pronoun *"my"*. Through these repetitions the writer tries to express the depth of his feelings, he juxtaposes them to the different objects and phenomena of nature.

From childhood's hour I have not been
As others were; I have not seen
As others saw; I could not bring
My passions from a common spring.
From the same source I have not taken
My sorrow; I could not awaken
My heart to joy at the same tone;

---

[21] Complete Works of Edgar Allan Poe. Tally Hall Press, 1997. P. 974.

To make an amphasis on his loneliness he uses palilogia: "*And all I loved, I loved alone*" (8th stanza).

E.Poe widely uses alliteration, while this type of repetition adds richness to the poem. Note the H's, s's and p's in 1–8 lines:

From childhood's hour I have not been
As others were; I have not seen
As others saw; I could not bring
My passions from a common spring.
From the same source I have not taken
My sorrow; I could not awaken
My heart to joy at the same tone;
And all I loved, I loved alone.

Using of assonance adds music of its own to the poetry. There are some examples: the sound *"i"* carries on in the line 16 through "*In its autumn tint of gold*".

Another striking example of the assonance we observe in the 10th line: *«Of a most stormy life – was drawn"*; in the 13th, 14th and 15th stanzas:

From the torrent, or the fountain,
From the red cliff of the mountain,
From the sun that round me rolled

Through the assonance and alliteration E.Poe imitates the sounds of nature and raises the reader's imagination. Poet tries to juxtapose the only man to the picturesque nature and in such a way intecifies his solitude.

To Helen. This poem was written to a woman Poe fell in love with after Virgina's death. The woman's name was Sarah Helen Whitman who was an admiring fan of Poe's poem "The Raven". In 1845 she wrote him a poem imitated his his style from "The Raven" and even borrowing some of the phrases and rhymes. When he discovered who she was he wrote her this poem and answered her compliments and titling it "To Helen"[22].

This poem consists of three stanzas, the rhyme scheme is described as ABABB.

In this poem E.Poe admires a woman, he compares her appearance and beauty with the sea, in the 1st stanza.

With the help of assonance and alliteration the author imitates the sounds and rhythm of waves, note o's, w's in the example:

Helen, thy beauty is to me
Like those Nicean barks of yore,
That gently, o'er a perfum'd sea,
The weary way-worn wanderer bore
To his own native shore.

---

[22] Complete Works of Edgar Allan Poe. Tally Hall Press, 1997. P. 803.

In the 2^d stanza poet describes her appearance, her face and hair. The peculiar image is created through repetition of o's and r's, which, to our mind, resemble the exclamations of delight:

On desperate seas long wont to roam,
Thy hyacinth hair, thy classic face,
Thy Naiad airs have brought me home
To the beauty of fair Greece,
And the grandeur of old Rome.

In this very stanza E.Poe uses anaphora, the 2^d and 3^d lines begings with "thy" in order to attaract our attention, and intensify the impression.

E.Poe uses three exclamatory sentences in the 3^d stanza, which is the climax of the poem. Using of assonance and consonance adds music to these lines, note i's, o's and l's:

Lo ! in that little window-niche
How statue-like I see thee stand!
The folded scroll within thy hand –
A Psyche from the regions which
Are Holy land !

The feelings of love always arises hidden resourses of human imagination. When one admires somebody, he sees beauty and hears sounds there, where he early didn't noitice it.

CONCLUSIONS

We came to the conclusion that is characteristic of the language of fiction syntactic repetition as an expressive device that contains bright, gradational effect. Repetition in the researched E. Poe poetry focuses attention on any particular semantic element of the utterance, or throughout the utterance. Edgar Allan Poe widely uses syntactical stylistic device repetition, through which he achieves rhythmical and melodical effect in his poems. He uses such types of repetition as: frame, refrain, alliteration, assonance, consonance, homoiotelenton, homoiptoton, anaphore, adnominatio, conduplicatio, diacope, epistrophe, mesodiplosis, palilogia, polyptoton, polysyndeton and others. We came to the conclusion that these repetitions can perform the function of enhancing expressiveness in the text, to convey value to create a sequence, duration, or monotony growth effect. In addition, they can specify expressed (tautological repetition); to be a means of stylization, character character speech and perform rhythmic function.

Poe's poems are unique and ahead of his time both on themes and beauty seeking, so some critics didn't agree to list Poe as a romantic poet. He found his unique inspiration and special expressing way in the pure "aesthetic form" and "endless indication". His poetry mood is a

world of high unification between sense of hearing and vision, rhyme and rhythm, imagination and emotion. It is a world of pure beauty, a world of music, a world without hatred and fear. All in all, he is a great writer and poet of his time.

SUMMARY

The main purpose of this study is to investigate the stylistic poetry features of the American poet-writer Edgar Poe. Edgar Poe is known worldwide for his brilliant short stories. However, he began his career as a poetry writer. The first books he published were collections of his own poetry. Most scholars of Edgar Poe's work are inclined to believe that the characters and events described by the writer in his writings are autobiographical. The prototypes of Edgar Poe's protagonists are his mother, sister, wife, friends and colleagues, or just people the writer has encountered in everyday life, events he has witnessed or experienced.

The main poetic principles of E.Po are the following: poetry cannot be too large in scope, true poetry is poetry written for the sake of poetry, poetry does not necessarily correlate with everyday truth, immortal, E. Po considered feeling beautiful, which in turn It encourages the creation of poetry, the corresponding poetry is music, although poetic feelings can be realized through painting, sculpture, architecture, landscapes, dance, and other forms of art.

In his poetry, Edga Poe makes extensive use of such stylistic expressiveness as repetition, and skillfully manipulates it. Due to the widespread use of different types of repetition of Poe's poetry, there is a special expressiveness, rhythm, aesthetics. The repetitions of the vowels and the consonants add to the musicality, to imitate the sounds of nature, and thus excite the reader's imagination, create the effect of presence.

The works of the American poet-writer Edgar Po are not lost their relevance today.

REFERENCES

1. Арнольд И.В. Стилистика. Современный английский язык:Учебник для вузов. 5-е издание, вып., дополн. М.: 2002. 384 с.

1. Зырянова Т. Средства создания звуковой экспрессии. *Зеленая лампа*. 2004. № 1. URL: http://lamp.semiotics.ru/express.htm (дата звернення: 27.09.2019)

2. Касарес Х. Введение в современную лексикографию. М., 1959. 450 с.

3. Колчева Т.В. Мистицизм поэтического ритма Эдгара По в восприятии К. Бальмонта: (На основе анализа стихотворения Э. По

«The Bells» и перевода К. Бальмонта «Колокольчики и колокола»). *Русский символизм и мировая культура.* М., 2004. Вып. 2. С. 68–78.

4. Коноваленко А.Г. Баллады Э. По в переводе В. Брюсова: автореф. дис. … канд. филол. наук / Том. гос. ун-т. Томск, 2007. 26 с.

5. Коробейникова О. Ю. Языковая эквивалентность текста как фактор организации художественного текста. дис. … канд. филол. наук : 10.02.01 «Русский язик». СПб., 1996. 260 с.

6. Михина М.В. Эдгар Аллан По, новеллист, поэт, теоретик, и французская поэзия второй половины XIX века : автореф. дис. … канд. филол. наук / МГУ им. М.В. Ломоносова. М., 1999. 16 с.

7. Сенкевич М. П. Стилистика научной речи и литературное редактирование научных произведений. М.: Высшая школа, 1984. 350 с.

8. Ситников К. Симфония колоколов и колокольчиков : [стихи Э.А. По «Колокола» в рус. пер.]. *Литературная учеба.* 2000. № 1. С. 206–224.

9. Ars Rhetorica. Edited by W. D. Ross. OCT. Oxford: Oxford UP, 1959.

10. *Cambridge Idioms Dictionary* (2006), 2nd ed. Cambridge University Press. Retrieved from: http://www.cambridge.org

11. Complete Works of Edgar Allan Poe. Tally Hall Press, 1997. 1298 p.

12. Leech G. Short M. Style in fiction: a linguistic guide to English fictional prose. London : Longman, 1981. 450 p.

13. Poe E. A. The Works of the Late Edgar Allan Poe. Vol III. New York: J.S. Redfield, Clinton Hall, 1850.

14. Weils K. A. A Dictionary of Stylistics. London, 1997. 496 p.

Information about the author:
Ivanchenko M. Yu.,
Candidate of Philological Science,
Assosiate Professor at the Department
of Foreign Languages and Translation,
Lviv State University of Life Safety
35, Kleparivsjka str., Lviv, 79000, Ukraine

PICTORIAL AND VERBAL TEXTS: COEXISTENCE, TRANSFORMATION, COOPERATION

Kolegaeva I. M.

INTRODUCTION

The world is three-dimentional, polychrome, dynamic and acoustically variable. It can be reflected verbally through *description* of all dimentions, colours, movements, sounds etc. It can also be, among other numerous possibilities, *depicted* through colours and lines on a canvas, a sheet of paper or a wooden board. Neither variant is the world as it is, but a certain *message about the world*. The point is whether *both* these messages can be treated as texts? There are no debates about a verbal message. But what about a pictorial message?

The colours and lines on a flat surface of a picture create an illusion of a fragment of the three-dimensional dynamic world which the on-looker is presumably viewing through the frame of the picture. "Western art had been, from the Renaissance up to the middle of the 19th century, underpinned by the logic of perspective and an attempt to reproduce *an illusion of visible reality*"[1] (Hereinafter emphasis is mine – I.K.). The illusion mentioned is true at least when we deal with a piece of *figurative painting*. Whether it is true of a piece of abstract, surrealistic, cubistic or any such type of painting is yet to be discussed, so much so as "*abstract art, non-figurative art, non-objective art,* and *nonrepresentational art* bear no trace of any reference to anything recognizable"[2].

Marion Boddy-Evans emphasizes that "realism is the art style where the subject of the painting looks very much like it appears in real life, (while) pure abstract art does not try to look like anything from the real world"[3]. At the same time there is a certain degree of conventionality (commonly accepted) in a realistic picture and it is rather obvious, for example, if the picture is monochrome. Lack of colours does not imply unrealistic key of such work.

Furtheron we discuss figurative painting only and regard its semiotic and communicative potential. One of the founders of semiotics Charles Morris believed that painting as much as speech should be regarded as a

---

[1] Leys S. The Hall of Uselessness : collected essays. e-Book : English/ 2012. : Collingwood, Vic. : Black Inc.
[2] ibid.
[3] Boddy-Evans M. Abstract Art : An Introduction. URL: http://painting.about.com/od/abstractart/a/abstract_art.htm

sign system. Thus, a picture should be regarded as a semiotic phenomenon, namely a text[4].

Yuri Lotman while meditating upon semiotics of culture was adamant about differentiating and even opposing to each other the two types of semiotic messages (*texts* in his terminology), namely, *discrete verbal texts* on the one hand and *non-discrete, continual texts like pictures*. He believed that *translations* from one type of text into the other (from a picture into a verbal text) or vice versa were impossible. But as far as they happen once and again, Yu. Lotman concluded that such attempts result not in translations but in *equivalent versions* of each other[5].

In my humble opinion, it is more the issue of terminology than the essential difference. I stick to the term *transformation*, in a broad sense. My view point is the following.

First: both a picture and a verbal message are *texts*.

Second: they can *share* a common message, a) either functioning by itself each, b) or citing each other, d) or transforming each other.

Third: a complete message can be a *visual* transformation of a *verbal* message and vice versa.

Fouth: a *verbal* text can and usually does *comment upon* a visual text, but not vice versa.

And fidth: a pictorial message can be verbally transformed and incorporated into a verbal text as its part of it but not vice versa.

1. Transformation

A complete *pictorial* message can be nothing but a *visual transformation* of a *verbal* message. The samples of such are numerous pictures which visualize a certain episode from The Bible or from ancient mythology. For example, everybody remembers The Biblical episode "Adoration of the Magi" (sometimes "Gifts of the Magi"). It was re-created, visualized, or in our terms *transformed* into dozens and dozens of pictorial versions of the message. Just to name the most outstanding painters (in alphabetical order – to make it neutral): Hieronymus Bosch, Sandro Botticelli, Peter Breugel the elder, Albrecht Dürer, Giorgione, Peter Paul Rubens, Diego Velázques, Lenardo da Vinci, and many others.

The episode from ancient mythology narrating about Hercules who had to choose between Vice and Virtue "Hercules at the Crossroads" is transformed into quite a number of pictures (in historical perspective):

---

[4] Моррис Ч. У. Основания теории знаков. *Семиотика : Антология*. Сост. Ю.С.Степанов. 2-е изд. испр. и доп. М. : Академический проект, 2001. С. 45–97.

[5] Лотман Ю. М. Семиотика культуры и понятие текста. *Структура и семиотика художественного текста. Труды по знаковым системам. Ученые записки Тартуского гос. университета*. Тарту, 1981. Вып. 515. С. 3–7.

the XV c. – Girolamo di Benvenuto; the XVI c. – Johann Liss, Annibale Caracci; the XVII c. – Peter Paul Rubens, Jan van den Hoecke; the XVIII c. – Paolo de Matteis, Benjamin West.

The pictures mentioned of course differ from one another in everything but a) the narrative plot, b) the system of personages, c) the collision visualized. It is worth noting that except the title of the picture there are no *verbal* links between the "initial" verbal texts (the Bible, mythology) and its visual equivalents.

Thus, we observe the case of *multiple* inter-code transformations of a *single* complete verbal message into its *equivalent pictorial versions* (In Yu.Lotman's terminology). The opposite vector of transformations (pictorial text into verbal) is also registered rather frequently. Such verbal texts vary in their stylistic attribution and their pragmatic goals. Most often it happens in belles-lettres writing. Part of a *verbal* message turns to be a transformation of a *pictorial* message. Belles-lettres texts readily include a picture not only as a detail of interior description, but as sort of a "character" or at least some "source of plot development".

To mention but some of them: O.Wilde's famous "The Picture of Dorian Gray" and his less famous "The Portrait of W H", the well known novels by D. du Murray "Rebecca" and "The Moon and Sixpence" by S. Maughm, the shortlist Booker Prize nominee of 1999 M. Fray's "Headlong" and many others. The pictures in those books are treated as messages with vitally important content, iconically encoded by fictitious artists, and transformed into verbal messages by the authors of the novels.

Obviously, no picture is presented, yet the reader is "looking" at the picture, "examining" its minute details. But unlike the real on-looker in a picture gallery, who grasps the visual message holistically and simultaneously, the reader-on-looker perceives the picture, in a linear succession of one by one details chosen for him by the writer. Such are the inevitable limitations of transforming a pictorial, iconic message into a verbal message. The *reader* of such text, who turns into imaginable *viewer,* can "see" what is shown to him. And it is not *his* selection: which of the picture's aspects should be inspected more scrupulously than the others (for more details see my publication[6]).

2. Coexistence

A pictorial text and its verbal equivalent might *coexist* side by side at the common *trerritory* of a polycode message. Sometimes visual and verbal

---

[6] Колегаєва І.М. Полімодальність відчуттів у дзеркалі полікодовості тексту, або ще раз про антропоцентризм у лінгвістиці. *Записки з романо-германської філології*. Випуск 2 (35). Одеса : КП ОМД, 2015. С. 105–113.

phenomena (each exploiting different codes) share "the territory" of a common message. The name for such heterogenous message is *polycode text*.

The *coexistence* mentioned can happen in two variants.

Variant A. Each heterogeneous component of a polycode text functions *on its own*. Usually it is a verbal text with incorporated pictures, schemes, maps etc. We meet such in belles-lettres and academic writing, in travel and adventure stories, and guide books. Pictorial messages here may function as citations: narration tells about some letter, or scheme, or map, and the letter, the scheme, the map is presented to the reader in their authentic or imaginary authentic form. Each heterogeneous component of a polycode text might as well function completely on its own. The overwhelming *prevalence* of a *pictorial* component over a *verbal* component brings out such polycode text as a comic strip (sometimes even a comic book). The point to be emphasized here is that each of the messages (verbal and pictorial) functions in a polycode text to a certain degree "on their own", transferring their own pack of information and eventually creating the common communicative whole.

Variant B. The heterogeneous components of a polycode text function as tranformations of each other. The example is a book with illustrations, each illustration repeating what was already told in words, this time "re-telling" the episode from the book in pictorial form. To name the brightest examples: John Tenniel's illustrations to L.Carrol's "Alice's Adventures in Wonderland" and "Through the Looking-glass" or Ernest Shepard's illustrations to A. Milne's "Winnie-the-Pooh". It should be emphasized that pictorial transformations of the book's episodes are communicatively "one way road": the text has no explicit references to the illustrations. The only connectors are captions (sometimes a phrase from the text, sometimes just a general nomination of the situation) which might follow the illustrations. In a way it resembles the situation of pictorial visualization of Biblical/mythological motive. The difference lies in their dual (pictorial *and* verbal) presentation (side by side) to the addressee. The presence of illustrations enhances the communication (especially in children's reading community). But definitely, the absence of illustrations does not deteriorate the communication, to say nothing of communicative failure.

3. Cooperation

In some sort of polycode texts which incorporate both pictorial and verbal messages independent presentation (coexistence) of each of them does not imply independence of their functioning. Most obviously it happens in such specific type of polycode texts as museum catalogues.

The analysis of a picture gallery catalogue[7] (all further references are to this publication) showed that a catalogue article is a twofold message, comprising a pictorial and a verbal component. The former being a reproduction of some famous picture, the latter being approximately 150–200 word long annotation commenting upon the painting, the artist, sometimes the history of the picture, its artistic and literary background. The two components are unequal as to the degree of self-sufficiency in the process of their perception. The pictorial component might presumably function independently, though with certain loss of its informative potential. The verbal component is nearly useless in case it is devoid of the corresponding pictorial support. In other words, an addressee of a catalogue may more or less successfully leaf through the catalogue without reading the textual messages, but an addressee cannot just read the annotations and skip the illustrations. The result will be a communicative failure.

Let us consider the unfavourable position of a catalogue user who only *looks* at the reproduction (suppose he/she does not speak the language of the annotations). To begin with, the reproduction is for sure the first to catch the eye, yet it does not contain exact information of the picture size, which is by far *different* from what the addressee sees in the catalogue.

Our research proved that the size of a picture is decreased drastically: a reproduction sometimes equals as little as 0.2% of the space which the original canvas occupies. No doudt the impact upon the on-looker is manifolding weaker. The reader of the catalogue is usually quite unaware of this difference. The verbal component of the catalogue article *cooperates* with the pictorial component and informs the reader about the original dimensions of the reproduced picture, giving the exact figures.

Sometimes the dry figures are "revived" in the annotation through a descriptive commentary. For instance, "The Still-life" by France Snyders is nearly 2 meters high and more than 3 meters long, its reproduction is more than 200 times smaller. The annotation revives the largeness of the canvas, saying: "The huge size of the still-life indicates a certain type of client with large rooms available, like nobility with castles and large dining-rooms".

The descriptive details like "huge size" "large dining-rooms", "castles" help the reader visualize the hugeness of the original painting, enhancing the precise data of the passport: "1,97 m x 3,25 m".

In some cases the cues that help the addressee imagine the *real* dimensions of a picture are given in the annotation indirectly, through a detail. Titian's famous picture "The Tribute Money" is commented upon as following: "Titian painted this magnificent painting of Christ… on a

---

[7] Masterpieces of Dresden. Picture Gallery "Old Masters". By H.Marx. Leipzig : E.A.Seeman, 1993. 62 p.

129

wardrobe door in the castle of Ferrara"[8], thus highlighting the passport information: "75 cm x 56 cm, Oil on poplar wood". It is much easier for the addressee to visualize the size of the picture knowing that it used to be a part of a wooden wardrobe.

Another type of cooperation between verbal and pictorial messages lies in explaining to the reader of the catalogue *what the picture is about*, especially if the reproduction belongs to the so called "narrative painting". The addressee, functioning exclusively as an on-looker, has to guess who is who in the picture and what's happening in the imaginary world of the painted message. Much depends on the addressee's cultural thesaurus. In case of certain deficiency of cultural knowledge, the informative impact of the picture upon the on-looker is considerably weakened. A helping hand is thrust forward by the annotation author, who provides the addressee with all the information required for the adequate perception of the visual message.

For instance, Nicolas Poussin's picture "The Kingdom of Flora" is a visual "transformation" of literary texts by the antique Roman poet Ovid. The annotation explains, that "the flower goddess is dancing in the centre, surrounded by figures which were transformed after death into flowers", then each of the 7 characters is named (they are Klytia, Narcissus, Smilax and Crocus, Adonis, Hyacinth and Ajaks). Their position in the picture is defined, as well as the position of the flowers, into which they will be transformed after death, and the names of the flowers are also given (correspondingly, they are *heliotrope, daffodil, bindweed* and *crocus, anemone, hyacinth* and *pink*). The amount of additional information encoded verbally and offered to the addressee of the museum catalogue is very big. It is unlikely that many visitors of Dresden Old Masters gallery, looking at Poussin's picture can enjoy as large scope of information as the addressee of the catalogue "Old Masters".

While re-telling "what is going on" in the picture, the annotation also comments upon certain features of the painting: its symbolic details, its colour range, its composition and the like. Each commentary of such type makes the reader turn his/her gaze upon the picture reproduction. For instance, the commentary of Pieter Glaesz's "Still-Life" explains to the addressee that "The pocket watch with opened lid was meant as a hint to the inexorable passing of time". The passage induces the reader to look again at the reproduction and find the symbolic detail which he might have missed before.

Comments like the following: "his colours are elegant and very delicate", "the tendency to uniform hues"; "delightful blooming colour"

[8] Masterpieces of Dresden. Picture Gallery "Old Masters". By H.Marx. Leipzig : E.A.Seeman, 1993. P. 15.

make the reader turn his eyes to the picture and see for himself whether the colours are *blooming*, *elegant* and *delicate* and whether there is *the tendency to uniform hues.*

What is important – the colour nominations *per se* are not used: *green, red, yellow* are superfluous, as the picture is at hand and the colours are exposed to the on-looker[9]. Meanwhile, the annotation offers qualifications of the colours (*fresh* colours, *subtle* hues, *surprisingly* colourful), thus suggesting certain interpretation of the picture.

The effect of perspective is one of the means of creating the *optic illusion* of three-dimensional world on a two-dimensional flat surface of a picture. Annotation helps the reader comprehend this peculiarity of painting, drawing his/her attention to the correspondence of foreground and background, as is in Jan Wildens's "Winter Landscape with Huntsman": "the figure of the hunter is the main focus; the landscape stands in the background…a great suspense exists between things of the foreground level and the expanse of the wintry space which is lost in the depth". This is another reason for the addressee to look back at the reproduction and see for himself whether the effect of depth is created by the painter.

Thus, *cooperation* of pictorial messages (schemes, maps, illustrations, reproductions) and their verbal companions in a shared mrssage can be multiple and variable, with different communicative aims and results.

4. How it works in museum catalogue article as a polycode text

The museum catalogue we are presently analyzing is *Masterpieces of Dresden. Picture-gallery "Old Masters"* (1993)[10]. It is the English version of the catalogue comprising polychrome reproductions of most outstanding pieces of art and commentaries to each of them.

While discussing *coexistence* of pictorial and verbal components of a polycode text in a museum catalogue it is worth noting that both of them are located in a common visual field. This means that the user can view each reproduction and read its verbal commentary without turning the pages of the catalogue. Each polycode text here is a self-sufficient communicative item.

Cooperation of pictorial and verbal messages in such text may result in two effects: either enriching the addrressee's cultural thesaurus or enhancing the addrressee's communicative activity in his/her adequate perception of the pictorial component, namely, the reproduction.

---

[9] NB! We speak about polychrome reproductions, though sometimes monochrome ones also function
[10] Masterpieces of Dresden. Picture Gallery "Old Masters". By H.Marx. Leipzig : E.A.Seeman, 1993. 62 p.

The first effect implies offering some pieces of information (presented in the annotation) which is usually called "vertical conext" of the corresponding canvas. In such cases the annotation reports: by whom, when and within which artistic school the picture was created. Besides, the added information concerns the personality of the painter: his biography and his artistic evolution and also some facts from the history of the canvas creation, difficulties (if any) in attribution of the picture etc.

The passport of the canvas preluding each annotation gives the painter's name and pseudonym (if any), the time and place of his birth and death. While *death data* are usually accurate; *birth data* may be approximate: "Pinturicchio, originally Bernardino di Betto, called Pinturicchio (around 1454 Perugia – 1513 Sienna)"; "Titian, originally Tiziano Vecellio, called Titian (approximately 1488/90 Pieve di Cadore – 1576 Venice". The curriculum vitae mentioned in the annotations accentuate first of all, the *creative personality* of the artist in question. The reader will find out in which workshop the artist studied and worked: "Wildens was *an assistant of* Rubens, often *painted landscape backgrounds for* Rubens figure compositions"; what role other painters played in his work: "Snyders *achieved his special talent after* Rubens, who was a friend of his (as was van Dyck)"; "Philips Koninck *was influenced by* Hercules Seghers and Rembrandt".

Less frequently the opposite is mentioned: the influence of the author of the annotated canvas on the subsequent evolution of painting: "Domenico Fetti *influenced the Venetian style of painting* after the end of the 16th century". The annotation occasionally emphasizes the uniqueness of the artist's creative manner: "Vermeer was the only Dutch painter of the 17th century *whose style was not connected to any school of painting*".

The museum catalogue we are analyzing describes the canvases of Dresden Gallery, collected in the so-called "Old Masters" collection. The history of these paintings covers several centuries. No wonder that the issue of attribution of the canvas is very often mentioned in the annotation. Each tenth annotation discusses previous erroneous attribution(s) of the canvas: "The Adoration of the Magi" by Francesco Francia "was regarded at the Gallery in the beginning as a painting of Perugino"; "The Meeting of Jacob and Rachel" by Palma Vecchio "was until 1880 mistaken as a work of Giorgione"; "Portrait of a Man" by Velasquez" reminds one of Titian under whose name it appeared in the gallery".

The history of the canvas creation frequently becomes the subject of discussion in annotations. Mentioned are the names of customers and sometimes the long path that the painting went before it entered the collection of Dresden Gallery: "Raphael created "The Sistine Madonna"

around 1513 for the main altar of the monastery church San Sisto in Piacenza. The order came from Pope Julius II"; "Landscape" by Claude Lorraine "was painted on the order of a Lyon customer, but turned up in various Paris collections and finally in the collection of the Saxon envoy to the French court, Ch.H. Count Hoym, who bought it for the Dresden gallery".

Explications of "intertextual" connections of the annotated canvas with the artworks of other artists also expand the horisons of the addressee's cultural thesaurus. Approximately every fifth annotation contains a reference to some other canvas, or to the creative manner of another artist, or to another school of painting, or even to a literary text.

For example, the annotation which comments on Piazzetta's canvas "The Young Colour-Bearer" draws parallels not only with some other paintings: "Delacroix and Courbet would have found for him a place in a scene of commune", but also refers the user of the catalogue to the image of a literary character – the famous Gavrosh from Victor Hugo's novel "Les Miserables": "This boy is a relative of Gavroche on the barricades".

The catalogue user, who just speaks the language of the publication and lacks some background cultural knowledge, while perceiving such informational content, remains exclusively in the role of the reader, replenishing his/her thesaurus in the field of art history. The reader, whose thesaurus already contains the knowledge, on which the author of the annotation relies, can mentally compare the described picture with the canvases mentioned and find out some "intertextual" connections between them. Such cognitive activity, of course, enriches the entire process of communication. The user of the catalogue who does not speak the language of the publication simply does not take part in *this* communication enjoying only the reproductions *per se*.

We have already mentioned that *cooperation* of pictorial and verbal messages in a polycode text of the catalogue may result not only in enriching the addrressee's cultural thesaurus. Besides this such cooperation may and does enhance the addrressee's communicative activity in his/her adequate perception of the pictorial component, namely, the reproduction. It is achieved through the so called *echphrasis* which means "description of a work of fine art in a literary text"[11]. In annotation echphrasis often means *transformation*: giving the information about the picture's plot, persons involved and some other details.

---

[11] Лотман Ю. М. Семиотика культуры и понятие текста. *Структура и семиотика художественного текста. Труды по знаковым системам. Ученые записки Тартуского гос. университета.* Тарту, 1981. Выпуск 515. С. 3–7.

Having read the corresponding part of the annotation, the catalogue user examines the reproduction with greater interest, looking for confirmation of what has been said in the annotation. Commenting on the *informative aspect* of the painting, the annotation retells the plot, if the picture is a sample of "narrative painting" (mainly they are Biblical or mythology stories), explains what kind of character is depicted on the canvas, what he is famous for.

For example, the comment to Jusepe de Ribera's canvas "Saint Agnes" explains that Saint Agnes was exposed naked as an act of persecution for her Christian faith. But "she wrapped herself in her hair until an angel brought her cloth to cover herself". Having read such plot description, the catalogue user is scrutinizing a female naked kneeling figure with long flowing hair, wrapped in a veil, which is descending from heaven, and the situation depicted on the canvas obtains additional shades of meaning. For the catalogue user, who does not know the corresponding biblical episode, the title of the canvas – "Saint Agnes" is not informative enough and thus the canvas' emotive impact is much weaker.

Echphrasis, or verbal presentation of a picture is often followed with contemplations upon who *was* or *migh thave been* the prototype (who sat as a model) for the personage shown in the picture. The annotation sometimes contains some such information even about biblical personages.

For example, the annotation to Raphael's "Sistine Madonna" clarifies that it is Pope Julius II depicted in the image of St. Sixtus: "St. Sixtus has a resemblance to Pope Julius II, because the acorn at the top of the tiara is part of the coat of arms of the family Rovera, from which Julius II descended". The decoration of St. Sixtus' tiara is rather informative and as such is foregrounded and *explained* in the verbal description of the picture, thus tracing the personage's connection with its prototype.

Talking about Bartolomeo Murillo's canvas "Madonna and Child", the author of the annotation points out that in the image of Madonna there is a resemblance to a real noble lady: "Mary allegedly resembles Dona Maria de Leganés and this painting is therefore often called "Madonna Leganés".

The title character of Rubens' painting "Bathseba", according to the annotation, embodies the traits of the painter's wife: "One can feel in this painting, like in all women Rubens painted after 1630, that his second wife, Hèléne Fourment, was his model".

The fact that the catalogue user has never seen prototypes of the characters depicted on the canvas is not relevant. The presentation eventually acquires a certain note of intimization, which attracts the reader-viewer.

Sometimes verbal support of portrait *content* is limited to nothing more than the title of the picture indicating the name and social status of the person shown. For example, Rosalba Carriera's "Portrait of the Countess Anna Katarina Orzelska" or Lucas Cranach the Elder's "Duke Henry the Pious and his Wife, Catherine of Mecklenburg." Sometimes the title explicates nothing but the jenre of the painting, namely, *portrait*, adding (if any) some information about the details of what is shown in the picture, for example, Pinturicchio's "Portrait of a Boy" or Titian's "Portrait of a Lady in White", or Bernardo Strozzi's "Girl with a Viola da Gamba".

Verbal comments to the portrait reproductions may offer some psychological interpretation of biographical data of the person who sat for the portrait, since it is assumed that the portrait reflects all the characteristic features of the depicted person. For example, the comment on Quentine de la Tour's "Portrait of Maurice of Saxony Marshal of France" is nothing but a brief life story of Maurice Earl of Saxony, his military successes and victories. The annotation ends in the following passage: "He was not only a soldier but also a man of the salons, educated, clever and a friend of Voltaire and Marquise de Pompadour. *The painting* by De La Tour *emphasizes this side of his personality*".

Cooperation and support of a verbal component in a catalogue item is especially interesting in terms of communicative tactics employed in such polycode texts. In addition to the tactics of storytelling (description of the plot, the personages etc) mentioned above, certain tactics of emphasizing some fine and important details of the painting are widely used here.

Such tactics is involved, for example, in the annotation to the famous painting by Lyotard "The Chocolate Girl" (Jean-Etienne Liotard "The Chocolate Girl"), where the effect of light transmission is commented: "The painting... *is illuminated* through two windows, *which reflect* in the glass". The reproduction at the catalog page is only 25.5 x 15.85 cm large. The detail mentioned in the annotation is *an image of a glass of water* on a tray which the girl holds in her hands. On the glass walls (its height in the reproduction is 16 mm) there are *two tiny reflections of the windows* through which the light supposedly falls on the figure of the girl; there is no image of the windows as such on the picture. The likelihood that a viewer while looking at the reproduction will pay any attention to *this detail* is negligible. The author of the annotation resorts to the tactics of involving the addressee in the active process of perceiving *everything* in a multi-code message, forcing the reader-viewer to look more closely at *what is depicted* in order to better perceive *what is said*.

Some details of the canvas, reproduced in the catalogue, can, at least hypothetically, be seen by the viewer on their own, without any help of the

text annotation. However, there is some information which, in principle, is not accessible to the viewer. For example, only the reader of the annotation to Joos van Cleve's "The Small Adoration of the Kings" receives the information that there is the artist's image on the canvas, *i.e* the figure of the painter himself: "The painting contains the self-portrait of the master... in the center, behind the parapet, one hand in front of his chest, pushed into his coat". The multi-figure composition of "worship of the Magi" in the foreground depicts Mary and the baby, Joseph and the three Magi. On the background there are the figures of three male characters who watch offering gifts to the newborn Jesus. One of the figures is a self-portrait of the artist, which can be recognized due to the details mentioned in the annotation: the man stands behind the parapet, his hand is thrust behind the lapels of his frock coat.

The search for this figure on the canvas is stimulated through the communicative tactics used in the annotation. The tactics aims at switching the recipient from one communicative role to another: the *reader* becomes a *viewer* of the reproduction. It is self-evident that only the addressee of this polycode text receives such information.

Another informational "bonus" to the addressee-*reader-viewer*, inaccessible to the addressee-*viewer* (only), is information about what *was* depicted on the canvas earlier but *is* no longer on it. For example, the annotation to Giorgone's "Sleeping Venus" tells the reader that in the painting created in the 16th century, several changes were introduced three centuries later: the figure of Cupid, who admires the sleeping Venus, vanished in the 19th century: "A cupido, which was sitting in former times worshipping the Venus is now only discernible through X-rays. The hardly recognizable remains were painted over in the 19th century".

Rembrandt's widely known painting "Self-Portrait with Saskia", according to the author of the annotation, initially not only had a different name but a different format (horizontal, not vertical, as it is now). The history of origin of this painting is complicated. It was designed in landscape format and based on biblical motive with many figures. Its title was "The Prodigal Son in a Tavern with Prostitutes". "The painting was later cut down on the left hand side by Rembrandt, as a result of which the upright format originated", the title became "Self-Portrait with Saskia". No chance of obtaining this packet of information for the viewer of either the reproduction or the picture *per se*, unless the viewer turns to the *verbal comment* of it. The addressee-*reader-viewer* of the museum catalogue becomes aware of some details from the history of the canvas creation, which are *inaccessible* to the addressee-*viewer*.

Another example is the annotation to Jacob Jordans' "The Family of Christ at the Sepulcher" which reports that the painting after its creation was altered by the author (in art history such alterations are terminologically named *pentimento*[12]) under the influence of a Caravaggio's painting. The consequence of this influence, the annotation says, is not only the change of emotional tonality of the picture, but also its composition, namely: tonality became more restrained, and the image of the grave disappeared from the composition. "This early painting was later partly painted over by the painter and displays clearly the influence of Caravaggio's "Entombment of Christ", which... led to use such restrained and dignified expressions in his painting style. The figures display "composure". In connection with Caravaggio's composition also arises the impression that on the left hand side the grave with the body should follow". Such information prompts the reader to view the picture more carefully, perhaps wondering how the picture could have looked before the alterations.

Communicative tactics of involving the reader into contemplation of the annotated canvas shows itself in a variety of verbal markers. Such markers are references to the "observer" figure, with which the catalogue reader identifies himself: "*The observer* can feel in front of this painting..."; "*The observer* is reminded in front of this painting that Annibale Caracci was overwhelmed by the paintings of Veronese".

Inclusive "*we*" and generalizing "*one*" function as such markers too: "*we* see on this painting the rebirth of antique architecture"; "The landscape speaks to *us* in much quieter shades"; "*Our* painting was listed in" Liber Veritatis as number 110"; "After close inspection *one* can notice under plain features, deep thoughts and feelings".

Not only *personal*, but also *temporal* and, especially, *spatial* deixis in the text of the annotation is a powerful means of engaging the reader's contemplation of reproduction. Adverb *here*, demonstrative pronouns *this*, *these* denote the annotated canvas: "*this* painting / portrait / picture / pastel" or what is depicted on it, "*this* Madonna / panoramic view / silence". "*This* picture", "*this* portrait", "*this* canvas" are mentioned in the text of the annotation, emphasizing the *spatial proximity* of the reader-viewer and the paintings presented in reproductions in a common *visual* and thus *spatial* field with text.

We suggest several interesting observations on "*shifter words*" which expose the position of a focalizer and mark the role of the addressee in his/her perception of *space*, depicted on the canvas.

---

[12] Моррис Ч. У. Основания теории знаков. *Семиотика : Антология*. Сост. Ю.С.Степанов. 2-е изд. испр. и доп. М. : Академический проект, 2001. С. 45–97.

As is well known, *the anthropocentric conceptualization of space* along the axis "right <—> left" (as well as along the axis "in front <—> behind") implies the figure of the *focalizer*, *i.e.* a *person perceiving* a certain locus. According to annotation texts, such focalizer may or may not be the reader who is interpreted as the viewer of the reproduction. The two axes function differently.

The axis "in front <—> behind" is *fully realized* in the closed framework of the depicted locus in which the implied focalizer is situated. NB! For the viewer who is looking at the picture, everything what he sees is "*in front*" *of* <u>*him*</u>. This fact is not reflected. Instead, the spatial axis "in front <—> behind" focuses on *the* <u>*character's*</u> *figure* or some other noticeable detail of the locus shown in the picture.

The function of "right <—> left" axis in polycode texts *varies*.

Compare the following. The annotation to Poussin's multi-figured picture "The Kingdom of Flora" informs the reader and viewer about *who exactly* is depicted on the canvas. To facilitate the search for relevant figures, the author indicates their spacial coordinates: "*Behind* Ajax, *in front* of trees entwined with festoons, is a statue of the futility-god Priapus". The *reference points* in this spatial axis are *the depicted Ajax* and *trees*.

The *reference point* of the spatial axis "right <—> left" is usually implicated to be in the locus of the *viewer* and sometimes (very rarely) it is placed in the locus of the *depicted world*.

The shifter words "right", "left", which concern the canvas (and its frame) as a whole, are oriented only upon the *viewer's* position: "The afternoon sun shines from *the right hand* side"; "The biblical theme is displayed at *the left* edge of the painting and the small figures are disappearing in the dark forest".

A curious situation develops when it is necessary to orientate the viewer along the axis "right <—> left", if there is a human figure depicted in the centre of the canvas (usually facing the viewer). In such cases there should be "a mirror reflection of space": for example, there is <u>something</u> on *the right side* of the picture (from the view-point of the person who is looking at the picture). Automatically (due to mirror reflection) this very <u>something</u> appears on *the left hand side* for the person in the picture (who is facing the viewer as if looking from the mirror). In describing such picture verbally the problem arises: *which* focalizer's position to choose as a reference point for such "left <—> right" axis? Should it be the central figure in the picture or the viewer?

Our observations are the following: in most such cases, the "right <—> left" axis centeres upon the *viewer* of the picture choosing him/her as the focalizer.

For example, Bernardo Strozzi's "Girl with a Viola da Gamba" depicts a young woman, with her *right hand* resting on the bureau, on which open notes and a violin lie. The annotation describes the picture like this: "the woman holds a Viola da gamba. Some books of music and a violin are on *her left side*".

The monumental canvas created by the 16th century painter Correggio for the altar in the city of Modena, has a pyramidal composition: in the center at the top there is the figure of Madonna and Child, on *her right hand* John the Baptist has knelt, St. George stands *on her left.* Reproduction of Correggio's "Madonna with St. George" is accompanied with annotation, which describes the location of the figures on the canvas from the perspective of the *viewer*: "the figure standing on *the left hand side* is John the Baptist. ... on *the right side*, elegantly poising, is St. George ".

A thorough analysis of 59 catalogue entries revealed the only case of a "character" reference point for the axis "right <—> left". While describing Jan Wildens' "Winter Landscape with Huntsman ", the author of the annotation mentions some details focalizing them from the view point of the central *figure* of the hunter, saying about them: "On the *right hand* side only some closely seen bare trees and bushes appear", though the viewer sees these trees and bushes on *the left side* of the canvas. In this rare case the focalizer is the *huntsman* shown in the picture and not the *viewer*.

But the general tendency is obvious: word shifters (deictic words among them) in the text of the annotation of the museum catalogue are first of all oriented upon the optical focus of the reader-viewer. Together with other verbal means they aim at his/her involvement into a common spatial field which unites the user of the catalogue entry and the entry as it is, in both *physical* (in page space) and *cognitive* (in image space) perspectives.

This is the way *cooperation* of pictorial and verbal texts works in a museum catalogue. Their *transformation* of the former into the latter shows itself in specific variant of echphrasis. And their *coexistence* makes the essense of such publication as museum catalogue.

To summarize the observations made, let us say the following. Each item of the museum catalogue is a polycode semiotic complex that implements a variety of means and communication tactics to optimize the targeted activity of the catalogue user in both his/her communicative roles: as a *reader* and as a *viewer*. Clipping one of these roles (for example, the inability to read the annotations) significantly impoverishes not only the

receptive, but also the cognitive activity of the user of the museum catalogue, as his/her thesaurus remains untouched (no additional information) and numerous clues and hints about what is shown remain undesiphered.

CONCLUSIONS

Summing up the performed investigation we come to the following conclusion. Both a pictorial and a verbal message possess the semiotic status of a text. Each of them has certain potential of *coexisting* side by side in a common polycode text, *cooperating* with each other and sometimes *transforming* into each other. Transformation might result either in visualization, i.e. turning a verbal text into a picture or, vice versa, verbalization of a pictorial message in echphrasis, i.e. verbal description and explanation of the form and/or content of the picture. Communicative impact of either of those combinations is certainly beneficial.

SUMMARY

The article highlights the problem of inter-code relations and transformations of two different types of messages: verbal and pictorial. We presume that: first, both a picture and a verbal message are texts; second, they can share a common message either functioning by itself each, or commenting each other, or transforming each other becoming equivalent reciprocal versions. Narrative painting is treated as a case of visual transformations, mainly of Biblical and mythological verbal texts. The opposite process *i.e.* transforming a pictorial text into its verbal description is regarded as echphrasis which may happen in different type of text (belles-lettres and academic writing). In a very specific way it functions in a polycode text of a museum catalogue. *Coexistence, transformation* and *cooperation* of of the discussed types of messages and their mutual impact upon the communicative result of polycode messages are analyzed on the material of illustrated texts, guide books, academic writing, the main emphasis is upon polycode text in a museum catalogue. The issue of addressee's different activities in the abovementioned types of polycode messages is touched upon as well.

REFERENCES

1. Колегаева И.М. Музейный каталог как вид поликодового текста. *Записки з романогерманської філології*. Випуск 1 (32). Одеса: КП ОМД, 2014. С. 92–101.

2. Колегаєва І.М. Полімодальність відчуттів у дзеркалі полікодовості тексту, або ще раз про антропоцентризм у лінгвістиці.

Записки з романо-германської філології. Випуск 2 (35). Одеса: КП ОМД, 2015. С. 105–113.

3. Лотман Ю.М. Семиотика культуры и понятие текста. *Структура и семиотика художественного текста. Труды по знаковым системам. Ученые записки Тартуского гос. университета*. Тарту, 1981. Вып. 515. С. 3–7.

4. Моррис Ч.У. Основания теории знаков. *Семиотика: Антология*. Сост. Ю.С. Степанов. 2-е изд. испр. и доп. М.: Академический проект, 2001. С. 45–97.

5. Boddy-Evans M. Abstract Art: An Introduction. URL: http://painting.about.com/od/abstractart/a/abstract_art.htm

6. Leys S. The Hall of Uselessness: collected essays. e-Book: English/ 2012.: Collingwood, Vic.: Black Inc.

7. Masterpieces of Dresden. Picture Gallery "Old Masters". By H. Marx. Leipzig: E.A. Seeman, 1993. 62 p.

Information about the author:
Kolegaeva I. M.,
Doctor of Philological Sciences, Professor,
Head of the Chair of Lexicology and Stylistics of the English
Language, Romance-Germanic Philology Department,
Odesa I. I. Mechnikov National University
2, Dvoryanska str., Odesa, 65082, Ukraine

PRESENTATION OF IMAGES IN DETECTIVE STORIES

Koliasa O. V.

INTRODUCTION

In detective stories an important character is a detective. The authors of these stories, trying to write such books, must find out about duties and responsibilities of real detectives in the country they intend to write about, in England, for example, they cannot wave weapons. Most of their actions are free of tension: they look for thieves in stores, follow unfaithful husbands or wives, look for the missing and get all the information their clients cannot get. For the needs of this genre of literature, the detective must be involved in murder. In old-fashioned stories, it happens that the ruffled police inspector calls for help a private detective to solve the case.

It is ironic that the stereotype of the method is transferred to the subject of research; there is an accusation here that detective story is schematic. A much greater sense of the essential features of the detective's stories has a more naive approach, for example in Cawelti's book[1]. In spite of the wide-scale theoretical assumptions and clear main weaknesses the results of typically American strain allowed Cawelti achieved more than the relatively narrow theoretical framework of his work.

According to J.G. Cawelti Hammett is artistically more convincing than Chandler, because for Chandler a source evil is only social depravity, while Hammett presents a deep cosmic vision of evil: a source of unhappiness it is indifferent, condemned to the randomness of the universe without God[2]. On the other hand Cawelti of course must acknowledge that Hammett, speaking explicitly political views was a radical – while Chandler's ideology is left-wing, although it still fits within the bourgeois limits of liberalism. From this contradiction Cawelti seems to rescue in such a way that contradiction for him simply means contradiction: against the radical political tendency Hammett has defined political tendencies as a deeper existential experience of the absurdity of human existence in a random universe without God. The absurdity of this, of course could not be finished by revolutionary upheaval in social relations, because it is deeper – it relies on the very deep relationship between the man and the universe.

It might be considered as paradox, that it is Hammett who sees the source of evil in the universe, and not only in the demoralization of

[1] Cawelti J.G., 1976. *Adventure, Mystery and Romance*. Chicago and London. ISBN 0226098672. P. 289.
[2] Cawelti J.G., 1976. *Adventure, Mystery and Romance*. Chicago and London. ISBN 0226098672. P. 289.

society, expressing views political, explicitly raised the issue much more radically since Chandler: there are no bourgeois grievances for American corruption, rapacity, etc., but from the first novel *Red Harvest* Hammett gives definitive and clear description of class struggle, exploitation, capitalism as a way of production. Thus, it could be formulated direct answer in the spirit of historical materialism: the internal contradiction of Hammett's position can be explained as a contradiction between the chaotic irrationality of the existing of the society of monetary relations, the society in which there are more cases than rules, and the highest values change into contrary values but, on the other hand, a vision of its revolutionary change.

Cawelti's book, however, clearly outperforms most of theoretical literary work on the subject of a detective story, including authors' works, from whom, because of their interest, might be expected possibly a better sense of the specificity of the genre (e.g. W. Szkłowski and other contemporary continuators, above all I. Riewzin). An example of this type of work could be representative surveys so-called the Zagreb Comparative School, mainly Z. Skreb and V. Zmegać, whose dissertations on the subject of detective literature are also well known. Z. Skreb draws attention to two features that not allow the detective story treat as a work of art: 1) superhuman, actually divine infallibility of the intellect detective, i.e. the opposition of the irrational detective and realistic character the image of his environment; 2) the schematic of the genre as such – a writer must obey the predetermined pattern in events [3]. The question of whether a detective story is a work of art or not, is placed faultily. Basic paradoxes of artistic questioning the character of a detective story is that it is compared to so-called a realistic or psychological-realistic nineteenth century novel, then to state that it is not a work of art. Meanwhile, this model type of story after the avant-garde breakthrough at the beginning of 21th century became artistically unreal.

Of course, it is not a coincidence that the final victory of the modern story over the traditional (twentieth) covers chronologically with the emergence of the form of the detective story, i.e. with shifting the focus from detective history for the novel: the detective story becomes historically possible only when it is impossible to create a traditional, psychological and realistic novel, therefore a comparative method has a completely unhistorical character if it compares both directly, if one assesses, taking the second as a model. In this way, naturally the differences are not denied in the artistic status between traditional realistic

---

[3] Zizek S., 1990. *Logika powieści detektywistycznej*, from *Pamiętnik Literacki : czasopismo kwartalne poświęcone historii i krytyce literatury polskiej 81/3, 253-283* (retrieved Feb. 5, 2019)

story and a detective story – important here is only the fact that art or the possibility of artistic affiliation should be each time historically concretized[4].

The problems of notorious omnipotence or omniscience of the detective story is particularly interesting: weakness of formulaic interpretations of the detective story becomes especially visible when it is needed to clear the detective position, the secret of the fact that the reader is convinced that the detective will finally explain the original riddle. Explanations are usually focused on two opposite directions: on the one hand the authors of these interpretations see the detective as a positive representative bourgeois rationality in its radical, a pure form; on the other hand, they recognize him as the heir of a romantic bard, a man who had an irrational, semi-supernatural power directly intuitive penetration of mystery, power unattainable by the common sense.

The scene of the crime appears at first glance to a detective in a homogeneous shape, which naturally assembled the perpetrator himself, to cover all traces. Also, the detective begins his analysis from searching for details that might fall out of the frame on this stage. It comes actually about the detail that is usually completely trivial (e.g. a broken cup, unexpected and involuntary attention, etc.), which, however, due to its structural nature evokes the destruction of the appearance of a homogeneous totality in which is subsumed, causing real alienation. "*It's like moving a tiny fragment on well-known image, making it on the whole mysterious and unusual*" (Mignon G. Eberhart). Of course, a clue can only be discovered by targeting, which is able to take the pressure of the imaginary in brackets – already Sherlock Holmes tells Watson: "*Never take into consideration basic impressions, my dear, but reflect on the details*"[5].

Starting from the traces, the detective breaks the imagined uniformity of crime staged by the perpetrator, i.e., understands this uniformity as a re-entangled assembly of heterogeneous elements, whereby the bond between the crime staged by the criminal in order the blurring of traces and the actual event corresponds exactly to the relationship between explicit content and the hidden thought of a dream or a dream between the direct image of the puzzle and its solution.

Also, one of the Russian literary theorist V.B. Shklovskyi drew attention to the fact that the privileged example of a double existence of the same feature is the word, the word play in fact. In the story *Speckled Band*

[4] Zizek S., 1990. *Logika powieści detektywistycznej*, from *Pamiętnik Literacki : czasopismo kwartalne poświęcone historii i krytyce literatury polskiej 81/3, 253-283* (retrieved Feb. 5, 2019)

[5] Doyle A.C., 2012. *The Adventures of Sherlock Holmes – A Case of Identity*. MX Publishing. ISBN 0486474917. P. 20.

by A.C. Doyle the statement of a dying woman becomes the key to the solution: *"That was a speckled band..."*[6]. The wrong solution here is based on the wrong understanding word *band* which is understood closer to word *gang* (particularly because there is a group of Gypsies camping near the place of homicide) and there is already a vivid, exotic image of bloodthirsty Gypsies. The real solution is, of course, to understand *band* as ribbon or blindfold. Of course, the role of doubly understood elements might play (and in most cases play) non-linguistic material, which in this case is already structured as the speech (Shklovsky cites the story of Chesterton, where it is fulfilled this function by evening suit and outfit of a valet). However, it is important that the spread between the public scene initiate by the criminal, and the muffled truth justify the structural need for a false solution (to which a reader is led by a deceptively open scene and what police or other authorities are usually taken in). It precedes immanently true detective solution: the wrong solution is consistent with its epistemologically internal status in relation to a real solution.

1. Main character is a detective?

The detective does not propose the right answer right away, but allows formulate one or more wrong solutions earlier (solutions, which are imposed due to the criminal's staging). However, the key issue for this detective method is that he has no external attitude for these erroneous solutions, he does not see in them only a mistake, which should be rejected in order to reach the truth. The detective himself needs this erroneous resolution, because the correct one can come only thanks to him: the direct path to the right solution is not there. This is, by the way, a classic meaning of detective stories, the character of a naive detective companion, usually narrator (Watson accompanies Holmes, Hastings – Poirot).

This problem was completely clear to Agatha Christie: in one of her stories desperate Hastings asks why Poirot needs him, since he is a completely ordinary man, he has the most usual prejudices, he is not distinguished by reason. Poirot's answer is crucial and it sounds more or less like this: Hastings is needed just because he is an ordinary person with ordinary reactions, and thus embodies what could be called *doxa*, an uncomplicated, spontaneous ideological opinion[7]. When a criminal commits a crime, he must – after all, to cover all traces, plan to construct a false image of a crime, make a crime the work of someone else and to make the true motive unclear (classic *topos*: murder is committed by a

---

[6] Doyle A.C., 2012. *The Speckled Band*. Troll Communications Lic. ISBN 0893756199. P. 25.
[7] Preus A., 2007. *Historical Dictionary of Ancient Greek Philosophy*. Lanham, Maryland, Toronto, Oxford. The Scarecrow Press Inc. ISBN 978-0-8108-5487-1. P. 128.

close relative of the victim, depicting it as the action of burglars, whose victim were supposedly surprised)[8]. Here it might be a question: who exactly wants to fool the criminal with this false image, on whom the criminal relies by creating this picture? It is, of course, the field of just mentioned *doxa*, for the colloquial opinion embodied in the character of a detective companion: Watson or Hastings. In other words: the detective do not need Watson to strut detective's mind but because Watson's naive usual reactions have revealed a false image, the same image what was the offender intention.

In *The ABC Murders* by Agatha Christie there are series of murders running according to a complicated alphabetic key; for first glance is obvious that it is a pathological type of criminal. But Poirot solves this case completely differently: the murderer really wanted to kill only one victim and not because of a pathological cause, but because of very rational, material benefits; and to blur the motive of his deed, he killed several people before an insane key, which should have led the police to a false clue and looking for a madman[9]. In *The Red-headed League* by Arthur Conan Doyle, a red-haired man reports to Holmes and tells him about an extraordinary adventure: he read the ad in which a man with red hair was offered a well-paid job by a few hours a day; he volunteered, and then from many candidates his was chosen. The work was exceptionally senseless: he had to write fragments of the Holy Bible every day. After joining to work, Holmes quickly stated what the ambush was: next to it the residence of the red-haired man was a large bank. The criminals gave an advertisement to the newspaper because they expected to report also this man; of course he was accepted. In fact the criminals only meant that during his absence they dig under his apartment the tunnel leading to the bank; the red-headed man was only a coincidence, cleverly used by criminals[10].

What is common in both examples? The first impression evokes an image of a pathological, extravagant construction which, according to an insane key (red hair color, an alphabet) covers a wider circle people, in fact it is only about one person who should be lured from the apartment or killed. Delving into the hidden meaning does not lead to the solution (what it would mean limiting to people with red hair, why more murders have an alphabetical order?) if thoughts are running in this direction, a reader might fall into a trap. The only real way is rejection the surface and focusing more on details.

---

[8] Słownik języka polskiego PWN. URL: www.sjp.pwn (retrieved Feb. 7, 2019)
[9] Christie A., 2017. *The ABC Murders*. Wydawnictwo Dolnośląskie. ISBN 9788324589524. P. 144.
[10] Doyle A.C., 1992. *Red-Headed League*. Warszawa. ISBN 0723578281. P. 54.

Here could be a question: why for this absurd work, such an individual was accepted, omitting it the fact that there is a reason for it? Who would benefit from the death of one of murdered people, and what means an alphabetical order of the names of the victims? In other words, all the time should be awareness that these semantic fields of meaning exist for the reason to hide their cause of existence. The meaning of the game with redheads lies solely in the fact that the victim of this game, the chosen red-haired man, thought that his red hair really have a meaning in all of this; the importance of the game with the alphabet is that the police think that the initial letters of the names of murdered people do matter.

In the detective approach completely wrong is a search for the method of a strict natural-analytical mind: of course, an objective researcher will also reach for the hidden truth, but the area he is dealing with lacks dimension of deception, after all, it could not be said that an object of research wants to cheat the researcher, i.e. the area with which directly the objective researcher meets, exists only to hide reason for its existence. The detective – in opposition to the objective researcher – reaches the truth in the way that simply removes cheating, but calculates it.

The truth is not on the side of the crime, the truth is in intention, in intersubjective setting of the crime itself. The detective does not eliminate the meaning of a false image, but it brings out its self-reliance, leading to the point where it turns out that "the meaning (of a false image) lies in the fact that (others they think that) is important." At this point, where the offender position is about declaring "I cheat you", the detective can return him "his own statement in its true meaning"[11]. Hence, of course, the famous omnipotence or omniscience of the detective is appearing in a different light: the earlier certainty that the detective will solve the problem is not based on the fact that "it will come to the truth no matter what for all deceptive appearances" but in the fact that he will catch readers on his own deception that he will calculate the existence of a crime. Detective function therefore can be compared to the role of the analyst as the entity of which it is believed that he knows.

The scene with which the detective has to act, which he analyzes, is structured as speech, i.e. it is a significant network: the detective moves at the level of meaning, not at the level of facts. The detective is already at the level of a priori intersubjective relationship: one of the constitutive orders the genre is that the corpse cannot appear as a result of an unhappy one accident, but must produce it as subjective as possible perpetrator

---

[11] Zizek S., 1990. *Logika powieści detektywistycznej,* from Pamiętnik Literacki : czasopismo kwartalne poświęcone historii i krytyce literatury polskiej 81/3, 253-283 (retrieved Feb. 7, 2019)

(not a professional criminal, and not also in detective stories all crimes should be committed because of personal motives).

The detective reconstructs the significant network, his activity depends mainly on the differential method: in the absence itself he sees the presence of this absence, the vacuum itself is positive for the detective. Signs that raise suspicion are read as elements of speech. It is not a coincidence, when in the most famous dialogue Sherlock Holmes is talking to Silver Blaze: *"You consider that to be important?", "Exceedingly so.", "Is there any point to which you would wish to draw my attention?", "To the curious incident of the dog in the night-time.", "The dog did nothing in the night-time.", "That was the curious incident," remarked Sherlock Holmes*[12]. In this way, the detective captures the perpetrator: the center of balance point does not rest on the traces that the offender failed to erase, but on that the detective no longer sees any traces as a trace.

The detective's role as a subject who is supposed to know the truth about crime, could therefore be defined as follows: the scene of the crime offers many clues, meaningless elements collected without any rules, and the detective himself with its presence guarantee that the result of the fact will gain the meaning.

The detective's special position as a guarantor of significance allows understand the circularity of a detective story: at first there is a weak point, emptiness, the whiteness of the unexplained (how it really is has a crime been committed?), the story revolves around what is unsaid or what happened before the crime, i.e. the course of events forces the detective to follow symptoms to reconstruct the authentic, missing history – the history of a crime.

The story of a detective's investigation is, therefore, like self-reflective history of an attempt to reconstruct true facts and therefore the real beginning could be reached only at the end and might be completed when the detective can tell the whole missing story in a normal, linear shape, that is, when the reconstruction is succeed, and all empty spaces are filled. At the beginning there is a murder – trauma, which cannot be assimilated into symbolic reality, an event that cannot be integrated into a given reality, which falls out of the causality of what is normal.

The greatest strength of a detective story lies undoubtedly in its own kind of alienation effect produced by it. Idyllic naturalness (ideological) everydayness loses its obviousness and in the traumatic light the fact of the murder begins to appear as an illusory effect of hidden artificial mechanisms. In the most known objects and situations, notes made casually, accidentally found trifles, etc., it might be seen potential movers

---

[12] Doyle A.C. *Silver Blaze.* URL: www.eastoftheweb.com / (retrieved Feb. 10, 2019)

of horror, fear because "anything – could mean anything possible". Such alienation effects are connected with some assumption: with the existence of a specific – although very misleading – normality and security.

This normality (idyllic English town, exotic company collected in a provincial palace, etc.), of course, is not ultimately nothing else but the ideological appearance of the naturalness of society bourgeois. The detective is not the guardian of the existing order only because at the end with his help the perpetrator is eliminated, the idyllic everyday life is coming back, but maybe still more so because the crime itself gives a strict interpretation of anthropocentrism of bourgeois society: the only legitimate motives of crimes are money and love. Therefore what only enters into the equation is a natural motif of bourgeois society – possession.

The question about the so-called the social roots of murder is banned in the classic detective story – at least as a rule – a killer cannot be associated with any organization (e.g. mafia). The second, hidden side revealed by the detective, is not less ideological than the surface of idyllic everyday life: it is precisely ideological mirror image – the world of absolute selfish individuals.

Thanks to the detective story the gap between the idyllic surface and its hidden side is getting smaller. The social environment is directly represented in it as a world of selfish individuals, wealth and social careers (for example in James Caine's novels), a world in which all glorification is only a manifestation of external conformism or even cunning mystification. Split between the classical world and the world of the detective stories occurs on the surface area. The story drops a mask of "normality and security – even very misleading".

A lack of that surface mask shifts the entire system: the detective's status is radically changed. A detective is no longer an analyst who thanks to the logic and deduction is moving through the appearance of idyllic everyday life to its hidden side, but he is an active hero who faces the chaotic and depraved world. He is involved into the game from the very beginning, captured through it, and yet, to solve mysteries, he is pushed to settle a debt.

The above statement could be understood in the entire spread: from a subtle intersubjective dialectic, a wounded sense of subjectivity which attempts to give satisfaction to Chandler's Philip Marlowe, to the primitive ethics of revenge in Mickey Spillane's behaviour. As a result, the detective loses this natural eccentric enabling position to act as a kind of subject in the situation, in which he is supposed to be involved.

Such interpretation determined that the classic detective story is almost never written in the first person with the detective as a narrator, but

in the form of a story impersonal, or a narrator – a detective companion (character of Dr Watson) or some attractive representative of the environment social, a person, for whom the detective is a subject.

In the classic detective story there is a strict prohibition of directly presenting the inner course of detective thoughts. The thought process in his brain to the final solution must remain inaccessible, limited to a single mysterious remark or questions that will naturally underline the inaccessibility what's going on in the detective's head.

A real master of such stylistic figures, which, unfortunately, sometimes approaches mannerism is Agatha Christie, e.g. Poirot in a complicated investigation puts the inquiry in an eccentric tone like: *"By coincidence do not you know what color the maid's stockings were?"* and after hearing the answer, he mysteriously murmurs: *"So everything is clear!"*. It is worth recollecting a dialogue from the novel by N. Meyer *The Seven Per Cent Solution*, which is a pastiche of S. Holmes's adventures. Sherlock Holmes says in it: *"War is on in Europe, it's obvious. – But how can you draw such a conclusion based on what you saw today? – From the relationship between Baroness Leinsdorf and her adopted son."*. The situation is explained at the end when the detective with a hint of victory in the voice indicates the perpetrator and then tells the whole story in a linear shape. In other words, if the issue is considered from the point of view of the reader, in the classic detective story there is never the identification with the detective, but with a structural necessity, that is, a narrator or a person for whom the detective is a subject who is supposed to know – and if the solution is too obvious, if a reader does not want to be deprived of satisfaction from reading, he must try to believe cheating, even if it will be very naive.

2. The most noted detectives in classic literature

Many detective stories' authors implemented to the literature unforgettable detective characters, e.g. A.C. Doyle who figured out **Sherlock Holmes**. Holmes was a brilliant detective who used a deduction in solving the mystery. The novelty of Holmes's investigations is in his revealing the truth in the light of observations, psychology, chemistry, ballistics or mathematics. Many times he was guided by intuition. Holmes was also talented violinist and boxer. He was mostly self-possessed, rarely reveal his feelings, and news of his friend Watson's engagement made him to say: *Love is an emotional matter, and everything that is emotional is the opposite of cool reason, which I value above all else. I will never marry myself unless something changes my mind*[13].

---

[13]Stories : Sherlock Holmes. URL: www.sherlock-holm.es/stories/pdf (retrieved Feb. 11, 2019)

S. Holmes was a heavy smoker and despite being warned from his friend Watson was also addicted to drugs. Holmes believed that tobacco, morphine and cocaine enable him to think clearly. Every investigation was a real challenge to him and made him vigorous. That may be illustrated by Watson's words about Holmes: *One night – it was on the twentieth of March, 1888 – I was returning from a journey to a patient (for I had now returned to civil practice), when my way led me through Baker Street. As I passed the well-remembered door, which must always be associated in my mind with my wooing, and with the dark incidents of the Study in Scarlet, I was seized with a keen desire to see Holmes again, and to know how he was employing his extraordinary powers. His rooms were brilliantly lit, and, even as I looked up, I saw his tall, spare figure pass twice in a dark silhouette against the blind. He was pacing the room swiftly, eagerly, with his head sunk upon his chest and his hands clasped behind him. To me, who knew his every mood and habit, his attitude and manner told their own story. He was at work again. He had risen out of his drug-created dreams and was hot upon the scent of some new problem. I rang the bell and was shown up to the chamber which had formerly been in part my own*[14].

As mentioned before a detective was also asked for help local police to conduct investigation. That was sometimes S. Holmes's tasks as well: *Holmes, who loathed every form of society with his whole Bohemian soul, remained in our lodgings in Baker Street, buried among his old books, and alternating from week to week between cocaine and ambition, the drowsiness of the drug, and the fierce energy of his own keen nature. He was still, as ever, deeply attracted by the study of crime, and occupied his immense faculties and extraordinary powers of observation in following out those clues, and clearing up those mysteries which had been abandoned as hopeless by the official police*[15].

A. Christie brought to life two detectives who, along with Sherlock Holmes, permanently signed up on the pages of literature. They are of course **Hercules Poirot** and **Miss Jane Marple**. A retired policeman from Belgium became famous for having a fondness to symmetry. He repeatedly proved that sometimes a cool analysis of facts can be more effective than collecting fingerprints. He was often accompanied by Captain Hastings as a reflection of a naive reader who catches all the clues and gropes for a solution, ignoring the logical cause and effect sequence. Poirot was presented for the first time in *The Mysterious Affair at Styles* (1921) and figured in more than thirty A. Christie's books. Poirot worked as a police

---

[14] Stories : Sherlock Holmes. URL: www.sherlock-holm.es/stories/pdf (retrieved Feb. 11, 2019)
[15] Stories : Sherlock Holmes. URL: www.sherlock-holm.es/stories/pdf (retrieved Feb. 11, 2019)

officer in Belgium, but after I world war he moved to Britain and started to work as a private detective. Christie gave him characteristic features such as low growth, eggy head, well-groomed moustache, dandy cloths, obsessed with order and symmetry as well disdain for classical methods of investigation: *Poirot was an extraordinary looking little man. He was hardly more than five feet, four inches, but carried himself with great dignity. His head was exactly the shape of an egg, and he always perched it a little on one side. His moustache was very stiff and military. The neatness of his attire was almost incredible. I believe a speck of dust would have caused him more pain than a bullet wound. Yet this quaint dandyfied little man who, I was sorry to see, now limped badly, had been in his time one of the most celebrated members of the Belgian police. As a detective, his flair had been extraordinary, and he had achieved triumphs by unravelling some of the most baffling cases of the day*[16].

He always relied on grey cells to determine who commit the crime: "*These little grey cells. It is' up to them – as you say over here*"[17]. Similarly to other Golden Age detectives he was not being married. H. Poirot was created as a rich person who had connections with aristocracy, the royal family, Prime Minister and other influential people[18].

Another detective created by A. Christie was Miss Marple, a resident of the provincial St. Mary Mead who was an elderly lady with a tendency to observe and associate facts. Encountered people reminded her of the events of the past, she could find an analogy between them and work out the murderer: "*It also shows that the murderer was well acquainted with Old Hall and its surroundings. It wasn't Mrs. Protheroe who put that call through. I've accounted for every moment of her time that afternoon. There are half a dozen servants who can swear that she was at home up till five-thirty. Then the car came round and drove Colonel Protheroe and her to the village. The colonel went to see Quinton, the vet, about one of the horses. Mrs. Protheroe did some ordering at the grocers and at the fish shop, and from there came straight down the back lane where Miss Marple saw her. All the shops agree she carried no handbag with her. The old lady was right*"[19].

It is worth mentioning also about other Christie's characters Tommy and Tuppence, firstly in love with a couple, then a marriage with a group of grandchildren. In their youth, they acted in the British Secret Service, they also established a detective agency and even retired when they hunted

---

[16] Mystrious Affair. URL: www.f.waseda.jp/glaw/CLASSES/MysteriousAffairAtStyles.pdf (retrieved Feb, 12, 2019)
[17] Ibidem
[18] Hercule Poirot. URL: www.HerculePoirot–amateurdetective.Famousdetectives (retrieved Feb. 12, 2019)
[19] A. Christie. URL: www.detective.gumer.info/anto/christie_33_2.pdf (retrieved Feb. 13, 2019)

villains: *Tuppence sighed and closed her eyes dreamily. "So Tommy and Tuppence were married," she chanted, "and lived happily ever afterwards. And six years later they were still living together happily ever afterwards. It is extraordinary," she said, "how different everything always is from what you think it is going to be"*[20].

In opposition to presented detective characters in detective fiction appears another character who provides investigations. It is **Philip Marlowe** created by Raymond Chandler. Marlowe is an ex-police officer and prosecutor who was fired from job because of his big mouth. In contrast to e.g. Holmes or Poirot P. Marlowe investigates among so called underworld. The novelty is that Chandler describes gloomy world where the moral collapse could be seen everywhere: *"Two more swing doors closed off the head of the stairs from whatever was beyond. The big man pushed them open lightly with his thumbs and we went into the room. It was a long narrow room, not very clean, not very bright, not very cheerful"*[21]. *"The rest of the house would be just rooms. There was a dirty garbage pail on the small porch and a wooden box full of liquor bottles. Behind the screen the back door of the house was open. It was gloomy inside"*[22].

Crimes in his stories are pervasive and such idealist as Marlowe who has many weaknesses by the way, is trying to fight with those delinquencies [23]. In Chandler's fiction Marlowe is the only character who fulfils justice and on his own must punish offenders: *"I told her a little," he said coldly. "For a reason. I'm calling you for the same reason. This investigation is going to be undercover. We have a chance to break this jewel gang and we're going to do it"*[24]. Marlowe many times meets corrupted police officers, gangsters or influential people but no one and nothing is able to disturb him in task performance: *He sat very still for a moment, then leaned forward and pushed the gun across the desk to me. "The things I do," he mused, as if he was alone. "I run towns, I elect mayors, I corrupt police, I peddle dope, I hide out crooks, I heist old women strangled with pearls. What a lot of time I have." He laughed shortly. "What a lot of time"*[25].

[20] A. Christie : partners in crime. URL: www.educatora.in/uploads/2/0/5/1/20513864/partners_in_crime_by_agatha_christie.pdf (retrieved Feb. 13, 2019)

[21] Chandler R.. Farewell my lovely. URL: www.ae-lib.org.ua/texts-c/chandler__farewell_my_lovely__en.html (retrieved Feb. 13, 2019)

[22] Chandler R.. Little sister. URL: www.gutenberg.ca/ebooks/chandlerr-littlesister/chandlerr-littlesister-01-h.html (retrieved Feb. 13, 2019)

[23] Philip Marlowe. URL: www.PhilipMarlowe–privateinvestigator.Famousdetectives (retrieved Feb. 13, 2019)

[24] Chandler R.. Farewell my lovely. URL: www.ae-lib.org.ua/texts-c/chandler__farewell_my_lovely__en.html (retrieved Feb. 13, 2019)

[25] Chandler R.. Farewell my lovely. URL: www.ae-lib.org.ua/texts-c/chandler__farwell_my_lovely__en.htm (retrieved Feb. 14, 2019)

Another author who left the mark on detective story subgenre is Dashiell Hammett. He created **Sam Spade** – a private detective who is presented in *The Maltese Falcon* (1930). In that story a detective character is presented differently from classical private detectives e.g. S. Holmes or H. Poirot. D. Hammett describes him in such words: *Spade has no original. He is a dream man in the sense that he is what most of the private detectives I worked with would like to have been and in their cockier moments thought they approached. For your private detective does not – or did not ten years ago when he was my colleague – want to be an erudite solver of riddles in the Sherlock Holmes manner; he wants to be a hard and shifty fellow, able to take care of himself in any situation, able to get the best of anybody he comes in contact with, whether criminal, innocent by-stander or client*[26].

Sam Spade was presented as a relentless, brash and hardheaded man who could be the only person to explain the crime: *Luke grunted and stood up saying: "You're a tough one to figure out, Sam. Come on, we'll have that look-see"*[27]. For some literature critics S. Spade is classified as an antihero, because he did not care much for conventional behaviour or morals. Although Spade had all attributes ascribable to heroes in literature such as courage, skillfulness, sacrifice, destination but he did not occur them in an orthodox way. Nevertheless he had enough courage to solve the mystery of the Maltese Falcon and his partner's murder. His attitude was: "*When a man's partner is killed he's supposed to do something about it. It doesn't make any difference what you thought of him. He was your partner and you're supposed to do something about it. Then it happens we were in the detective business. Well, when one of your organization gets killed it's bad business to let the killer get away with it. It's bad all around – bad for that one organization, bad for every detective everywhere. Third, I'm a detective and expecting me to run criminals down and then let them go free is like asking a dog to catch a rabbit and let it go. It can be done, all right, and sometimes it is done, but it's not the natural thing*"[28].

Another interesting trait of S. Spade is that he seemed to have no respect to authority or to the police: "*If we don't give the police a fall-guy it's ten to one they'll sooner or later stumble on information about the falcon. Then you'll have to duck for cover with it – no matter where you are – and that's not going to help you make a fortune off it. Give them a*

---

[26] Hammett D., 1988. *The Maltese Falcon*. Wrocław. Wydawnictwo Iskry. ISBN 0679722645. P. 12.

[27] Hammett D. URL: www.gutenberg.ca/ebooks/hammettd-maltesefalcon/hammettd-maltesefalcon-00-h.html (retrieved Feb. 14, 2019)

[28] Hammett D. URL: www.gutenberg.ca/ebooks/hammettd-maltesefalcon/hammettd-maltesefalcon-00-h.html (retrieved Feb. 14, 2019)

fall-guy and they'll stop right there"[29]. Even though Spade had residues of self-control and a sense of justice that the guilty should to be punished: "*Blood streaked Spade's eyeballs now and his long-held smile had become a frightful grimace. He cleared his throat huskily and said: "Making speeches is no damned good now." He put a hand on her shoulder. The hand shook and jerked. "I don't care who loves who I'm not going to play the sap for you. I won't walk in Thursby's and Christ knows who else's footsteps. You killed Miles and you're going over for it. I could have helped you by letting the others go and standing off the police the best way I could. It's too late for that now. I can't help you now. And I wouldn't if I could."*

She (Brigid O'Shaughnessy) put a hand on his hand on her shoulder. "Don't help me then," she whispered, "but don't hurt me. Let me go away now."

"No," he said. "I'm sunk if I haven't got you to hand over to the police when they come. That's the only thing that can keep me from going down with the others"[30].

A kind of combination of two presented famous detective protagonists – Sherlock Holmes and Sam Spade is another fictional character from the cycle of detectives stories by Georges Simenon – private detective **Jules Maigret** also called as Sherlock Holmes of France. That description given to Commissioner Maigret, and in terms of world-wide popularity, it certainly deserves to be attended by the most famous British detective. The similarities do not end here. Like Sir A.C. Doyle Georges Simenon tried to get rid of his detective in the early stages of the series, underestimating his great interest in readers who immediately insisted on his return. Both authors, since their death, have been greatly eclipsed by the icons they created.

Maigret is one of the selected literary characters recognizable under one name and really became a cult figure. 84 novels and 18 short stories that Simenon wrote about him give a fairly clear image of him but there are still enough enigmatic aspects of his character and mysterious elements to intrigue and fascinate subsequent generations of readers. Over the years, Maigret has also become a phenomenon. He was the subject of scientific works, and literary parody, the subject of fan letters, inspiration for many films and TV series.

Maigret was depicted as rather unpleasant, but completely unforgettable. Maigret was 5 feet tall and 11 inches wide, his broad

---

[29] Hammett D. URL: www.gutenberg.ca/ebooks/hammettd-maltesefalcon/hammettd-maltesefalcon-00-h.html (retrieved Feb. 14, 2019)

[30] Hammett D. URL: www.gutenberg.ca/ebooks/hammettd-maltesefalcon/hammettd-maltesefalcon-00-h.html (retrieved Feb. 14, 2019)

shoulders and stiff features reflect his bourgeois origins: *Maigret did not move. He was a head taller than his fellow passengers. (…) A powerful silhouette emerged from the shadows: Commissioner Maigret in a dark cloak with a velvet collar, hands in pockets. (…) Maigret was too wide in the bars, for this cramped and cluttered room. It seemed to fill the entire space, obscuring the light*[31].

At the beginning of his career, the inspector wore a thick mustache, dressed in a well-tailored suit and a thick winter coat with a velvet collar, and rarely without the most British equipment, bowler. But when he became a commissioner, Maigret decided to change the police fashion by adopting a mackintosh and a hat and shaving a mustache.

Detective Maigret is described by Simenon as a person addicted to smoking a pipe: "*Maigret did not take a nap, despite half-closed eyes and a quenchless pipe that he did not take out of his mouth*"[32]; lovers of sophisticated alcohols: "*Maigret with a glass in his hand (…) tasted vermouth, never ceasing to talk*"[33]; and also a mixed approach to investigation:

He was confused, looking around with fear.
– Did not take any guests? Your son, for example?
– No… You came. Then we ate supper. Later …
– What's next?
– Nothing… I do not know… It happened alone. She is very sensitive. There have been so many misfortunes in life!
Did he really believe what he was saying? Maigret took the impression that he speaks to convince himself[34].

Sometimes he relied on pure intuition but many times he used specific methods to reveal a crime. In opposition to earlier detective stories where the main character was a brilliant private detective and the action took place in closed higher-class milieu commissioner Maigret conducted investigations procedures performed by the state police apparatus[35]. Maigret's investigations were based not only on his above-average (though seemingly invisible) intelligence and charisma, but also on the police routine, archives and work under the commissioner of junior inspectors. Each of the stories about commissioner Maigret is a fresco of the life of the Paris suburbs or the French province. In most of the stories, Paris is clearly portrayed, its transformations over more than three decades, various environments – from the bourgeoisie and the official circles to the lumpen proletariat. Readers go along with the

---

[31] Simenon G. URL: www.gutenberg.ca/ebooks/simenon-*L'ombre chinese*.html (retrieved Feb. 14, 2019)
[32] Simenon G. URL: www.gutenberg.ca/ebooks/simenon-*L'ombre chinese*.html (retrieved Feb. 14, 2019)
[33] Simenon G. URL: www.gutenberg.ca/ebooks/simenon-*L'ombre chinese*.html (retrieved Feb. 14, 2019)
[34] Simenon G. URL: www.gutenberg.ca/ebooks/simenon-*L'ombre chinese*.html (retrieved Feb. 14, 2019)
[35] Żabski T. (red.), 1997. *Słownik literatury…,* op. cit., p. 45.

commissioner through Pigalle square (*Maigret and the corpse of a young woman*), look into low-budget hotels in search of some street girl who witnessed the crime: *Maigret with hands in his pockets stood at the edge of the sidewalk, thinking that Ponthieu Street looked a bit like a backstage or the Champs-Elysées kitchen stairs. Every great Parisian artery has that, often running parallel, narrower and more mobile street, where small bars are located and grocery stores, chauffeur restaurants and cheap small hotels, hairdressers and dozens various service workshops*[36].

Simenon provides many other interesting details about Maigret, too. He has a unique sight, essential for any good detective. Due to the demands of his work, he learned that he was able to catch a short sleep almost everywhere. He is prone to claustrophobia, and excessive effort sometimes causes a lack of breath: *It was short dry sound. It is not Maigrel's broken pipe cracked under the pressure of his teeth. The pipe's head fell to the ground, Maigret bent to pick it up and put it in his pocket. – I'm sorry, it is stronger than me. – An even breath came back to him, he wiped his eyes; he glanced at the bottle of cognac, he did not dare to reach it*[37].

What makes this sometimes slow moving and rather large detective is so different? Above all, he is a sympathetic man. He has perfect insight into human nature, he is often fallible, he has an excellent approach to the crime. From the usual police inspector's methods, he definitely prefers to interview or question personally than to bring suspect to his office. He goes, looks, smells, touches, senses, feels the situation and the people he is dealing with. He inevitably is involved in action, tension, danger, laughter – and he sees it all through the sight of an extraordinary humanity.

Summarizing the novelty of detective stories' characters is that all provide investigation in their own style. Some of them are elegant detectives with impeccable manners while others seem to be rather abrupt, but they have a corporate goal: to reveal the truth and punish the villain. They strongly believe that world should be cleaned from such offensive individuals to be a better place to exist.

CONCLUSIONS

Detective story, extended with a social and moral background and great psychological portraits of criminals and positive heroes, is that it becomes a psychological story also.

Analyzing the system of images of detective stories, it can be proved that one or two main characters appear in a story (mostly police officers, prosecutors, lawyers, journalists, psychologists or profilers). Each part is

---

[36] Simenon G. URL: www.gutenberg.ca/ebooks/simenon-*Maigretetlajeunemorte*.html (retrieved Feb. 15, 2019)
[37] Simenin G. URL: www.Simenon/Georges/*Maigret Hesitates*.pdf (retrieved Feb. 15, 2019)

based on a crime, but side stories are equally important, thanks to which the reader learns the fate of the detective hero.

One of the basic principles of telling a story is vivid in a detective story: cause and effect. In detective stories a reader notices more than in any other genre that each scene must be justified – each fiction event must be right in the story, because a reader or an audience perceive each scene as a potential cause of the effect that appears later.

SUMMARY

This article deals with the image building of detective stories. The aim of the research was to provide the analysis, comparison of the most noted detectives in classic literature, and also presenting the characteristic features of them.

The analysis of each chapter presented above was achieved on the basis of extracts from the detective stories of the best-known authors such as: E.A. Poe, Sir A.C. Doyle, A. Christie, R. Chandler, D. Hammett, G. Simenon, J. Skvorecky, J. Nesbo, M.S. Andrews, J. Alex, and N. Randon.

REFERENCES

1. W.H. Auden. Notes on the detective story, by an addict. Harper's Magazine, April 8. 2019.

2. R. Chandler. The Long Goodbye. VintageCrime / Black Lizard, 1988.

3. A. Christie. The Mysterious Affair at Styles. 1920, retrieved from: http://www.gutenberg.org/ebooks

4. A. Christie. Mrs. McGinty's dead, 1952, retrieved from: www.eslstudyguideresources.com/pdf

5. A. Christie. Murder in the Mews. London. Fontana, 1964.

6. A. Christie. Murder on The Orient Express. Wydawnictwo Hachette, 2000.

7. A. Christie. An Autobiography. William Morrow Paperback. London, 2012.

8. A. Christie. The ABC Murders. Wydawnictwo Dolnośląskie, 2017.

9. A. C. Doyle. The Adventures of Sherlock Holmes – A Case of Identity. MX Publishing, 2012.

10. G. Simenon G. The Hatter's Ghost, retrieved from: www.googlebooks.com

11. P. Stachura. Noc przed rozpoznaniem – typologia rozpoznania w fabule kryminalnej [w] "Podteksty", 2006, retrieved from: www.katalog.czasopism.pl/index.php/Podteksty

12. Detective Stories. www.detective.gumer.info/anto/christie_8_2.pdf

13. Partners in Crime by A. Christie. www.educatora.in/uploads/2/0/5/1/20513864/partners_in_crime_by_agatha_christie

14. Chendler. Little Sister. www.gutenberg.ca/ebooks/chandlerr-littlesister/chandlerr-littlesister-01-h.html

15. The Murder of Roger Ackroyd. www.harpercollins.com/the-murder-of-roger-ackroyd

16. Famous Detectives. Hercule Poirot. www.HerculePoirot–amateurdetective.Famousdetectives

17. Famous Detectives. Philip Marlowe. www.PhilipMarlowe–privateinvestigator.Famousdetectives

18. Sherlock Holmes Stories. www.sherlock-holm.es/stories/pdf

19. G. Simenon. Maigret. www.Simenon/Georges/*Maigret Hesitates*.pdf

Information about the author:
Koliasa O. V.,
Candidate of Philology,
Associate Professor at the Department
of Germanic Languages and Translation,
Drohobych Ivan Franko State Pedagogical University
24, Ivan Franko str., Drohobych, 82100, Ukraine

OIKONYMY OF UKRAINE:
A RETROSPECTIVE OF ONOMASTIC RESEARCHES

Kotovych V. V.

INTRODUCTION

Oikonymy has occupied an important place in the system of human values. It belongs to the cultural heritage of the people and is the very universal historical and social fact that gives the right to interpret it as a peculiar phenomenon of culture. The contemporary Ukrainian multicultural space cannot be analysed or interpreted without this important link in the traditional culture[1].

Considering the formation and development of Ukrainian oikonymy, researchers focus their attention on the fact that part of oikonyms were formed from appellatives and geographical terms, many were preceded by microtoponyms, some settlements were named after hydronyms or other oikonyms, while others would not have occurred without anthroponyms and their direct or indirect participation in their forming; former cities lost their urban status and became villages or vice versa. However, no matter how the process of establishing the name of the settlement was made, they have the same linguistic and cultural load, because they are formed according to certain linguistic laws and explicate information of the relevant code of culture.

It has already become the standard of understanding that oikonyms as one of toponyms type contain triune information: geographical, historical and linguistic: "A toponym does not exist without the named object, and the objects of the environment are studied by geography. The need for toponyms, their contents, changes is dictated by history, but only through language. A name is a word, a fact of language, not geography or history itself. But the fact is specific, and linguistic knowledge without special toponymic one is not enough to study it"[2]. This thought, said by Volodymyr Nikonov over fifty years ago, convinces us that in the nineteenth century started, and in the twentieth century on the basis of geography, history, ethnography and linguistics was built a "universe of scientific research" – onomastics. In the twenty first century they spoke of onomocentrism, in which onomastic researches are carried out in close

---

[1] Купчинська З. О. Стратиграфія архаїчної ойконімії України : монографія. Львів : НТШ, 2016. С. 32.
[2] Никонов В. А. Введение в топонимику. Москва : Наука, 1965. С. 164.

cooperation with ethno-, socio-, eco-, pragma-, psycholinguistics, cognitive science, linguistic philosophy, linguoculturology.

Modern researches of Ukrainian oikonyms began as historical, geographical and ethnographic. The world practice has proved that the systematic work in the field of Slavic and non-Slavic toponymy (oikonymy) began in the same way.

1. Historical and geographical aspect
of the analysis of settlement names

The establishment of settlements and their naming is a public phenomenon. They, like everything that has come down to us since ancient times – monuments of material and spiritual culture, language, writing, world outlook, customs, etc. – are a product of social relations. Various factors have taken part in their complex historical development, the most important of which are historical, linguistic and geographical. The aspect of studying oikonyms as a historical phenomenon is natural and, as Oleh Kupchynskyi emphasises, perhaps the most important one because it reveals public grounds for the origin of objects and different historical genesis of names[3]. Historicism of oikonyms is expressed not in isolated cases, but forms the "basis of all names", that is, the names of settlements are historical not in narrow sense, reporting an event or name, but always, as "Viktoria or Bukovyna is a story expressed by the means of language"[4]. Even artificial oikonyms are "always historical", figuratively and ideologically labelled.

Historicism of many names of settlements "lies on the surface". Especially, when it comes to annalistic oikonyms. In fact, historical onomastics researches formation, development and functioning of onyms in a historical retrospective. Volodymyr Neroznak calls Mykola Barsov the first scientist to begin a systematic study of annalistic toponymy[5]. In "Heohrafichnyi slovnyk Ruskoyi zemli" the author provided information about the geographical objects of Kyiv Rus from the ninth to the fourteenth centuries except for those which were in Turkish or Finnish possession at the time ("belonging exclusively to foreigners of Tatar or Finnish origin")[6]. However, researchers have often reproached Mykola Barsov for simply looking for "similar-sounding names" on the maps, which coincided with tribal names and there is little genuine historicism in his works. However, it was Mykola Barsov, "a librarian at the University of Warsaw", who was

[3] Купчинський О. А. Найдавніші слов'янські топоніми України як джерело історико-географічних досліджень (Географічні назви на -ичі). Київ : Наукова думка, 1981. С. 6.
[4] Никонов В. А. Введение в топонимику. Москва : Наука, 1965. С. 26.
[5] Нерознак В. П. Названия древнерусских городов. Москва : Наука, 1983. С. 7.
[6] Географическій словарь Русской земли : (IX–XIV ст.). Вильна : Тип. А. Сыркина, 1865. С. 8.

able to attract the attention of the scientific community to many problems of toponymy[7].

Historical researches are closely intertwined with geographical ones. The geographers' interest in the origin of settlement names goes back to ancient times. Later, Yevheniy Pospielov calls the year of 1743, when Vasyliy Tatyshchev (rather a historian than a geographer, but a geographer as well) defined geography as a "description of every region", where "name, language and meaning" are important. This position prompted geographers to interpret a number of toponyms, which was often of a compilation nature, and resulted in the entry of erroneous etymologies into the pages of geographical literature. However, geographers' appeal to toponymy has many positive features. An indication of the spatial localisation of objects that are often not tied to the terrain in historical documents is the most important[8].

Vadym Zhuchkevych, a creator of the toponymic school of Belarus, speaking about historical and geographical researches, emphasised that natural vegetation, reservoirs, relief, transport routes, agricultural lands are not yet a complete list of information that an experienced geographer can obtain from a skilled reading of toponyms[9]. Geography can never do without space orientation, as history cannot do without time orientation. Toponymy is a peculiar language of geography, an integral part of geographical maps, a generous source of information about the objects[10].

Demonstration works with a projection on the elaboration of geography with relevance to toponymy or narrower – to oikonymy, are the works by Lev Berg, Petro Semenov-Tian-Shanskyi, Pavlo Tutkivskyi, Stepan Rudnytskyi, Valentyn Sadovskyi, Volodymyr Herynovych, Volodymyr Kubiyovych and other scientists of geography.

In the year of 1839, the Odesa Society of History and Antiquities in the first volume of their Notes published articles by Mykola Nadezhdin "Herodotova Skifia, obyasnionnaya cherez slicheniye s mestnostiami" and "O mestopolozhenii drevnego goroda Peresechina, prinadlezhavshego narodu uglicham", by Mykola Murzakevych "Poyezdka na ostrov Levki ili Fedonisi v1841", by Apollon Skalkovsky "Sravnitelnyi vzgliad na Ochakovskuyu oblast v 1790-1840 godakh", in each of them problems of history, geography and toponymy are more or less intertwined[11].

⁷ Галас К. Й. Українська топонімія Закарпаття в лінгвістичному аспекті : Учбовий посібник. Ужгород : УжДУ, 1979. С. 8.

⁸ Там само.

⁹ Жучкевич В. А. Топонимика. Краткий географический очерк. Минск : Изд-во БГУ, 1965. С. 8–9.

¹⁰ Стрижак О. С. Назви розповідають. Київ : Знання, 1967. С. 11.

¹¹ Карпенко Ю. О., Фоміна Л. Ф., Зубов М. І., Калінкін В. М. Одеська ономастична школа. *Лоус ономастік*. № 4. 2012. С. 99.

One of the aspects of historical and geographical researches was the investigation of migration processes, the study of mechanisms for transferring the names of small homeland to the names of newly established settlements. For example, in the early twentieth century (1928) Kost Dubniak placed in "Visnyk pryrodoznavstva" an exploration of the names *Askania-Nova* and *Chapli* focusing his attention on the fact that Duke Friedrich *Ferdinand* von *Anhalt*-Köthen, who owned a large estate in his homeland called *Askania*, named his new possessions *Askania-Nova* in the steppes of Tavriya. The former name of the settlement *Chapli* (*Chapli dacha*) gave way to the present one, and regarding the original name the researcher gives an interesting reasoning about the likelihood of its motivation by the appellative *chapli* 'a steppe plain with many herons', where the heron is a 'dried lake'. Thus, the old name reveals and explains the cycle of natural phenomena, the new one reveals and explains phenomena of historical and social nature[12]. We can only add that the oikonym *Chapli* (*herons*) can be regarded as a formation from the family name 'the Chaplias family' with the basic anthroponym *Chaplia* (heron)[13]. However, such a version will come to science much later, leaving folk etymology a consideration about the "relevance" of the birds inhabited here to the name of the settlement.

Another example of "migration of oikonyms" was given by Mykola Sumtsov: "The large village of Kharkiv county, *Vilshanka*, got its named not from an alder forest, as one might think, but from *Vilshanka* near the town of Bohuslav in the present Kyiv region, as all the names of Kharkiv *Vilshanka* are the same as in Boguslav *Vilshanka*" [14]. That is, the inhabitants of the settlement gave new lands not only the name of their former village, but also transferred its microtoponyms there.

A real breakthrough in the study of historical geographical names occurred in the twentieth century. Annalistic oikonyms became the subject of the thorough working-out by Volodymyr Neroznak. The scientist was convinced that historical onomastics was based on a comprehensive approach that combines the achievements of a number of historical and linguistic disciplines: ethnic history, historical geography, textology, ethnolinguistics, historical and dialectical lexicology[15]. His work "Nazvaniya drevnerusskikh gorodov", in our opinion, in its historical part tends more to geohistory than to historical geography, taking into consideration that historical geography is included in the subject space of

[12] Дубняк К. Про назви Асканія-Нова та Чаплі. *Вісник природознавства*. 1928. № 2. С. 113–114.

[13] Демчук М. О. Слов'янські автохтонні особові власні імена в побуті українців XIV – XVIII ст. Київ : Наукова думка, 1988. С. 125.

[14] Сумцов Н. Ф. Малорусская географическая номенклатура. *Киевская старина*. 1886. № 7. С. 458.

[15] Нерознак В. П. Названия древнерусских городов. Москва : Наука, 1983. С. 14.

geographical sciences and geohistory – of mainly historical ones. For the dictionary of Volodymyr Neroznak, the term geohistorical onomastics would be the most optimal, because it specifies the spatial localisation of the oikonym, collects information of historical chronicles, gives a multivariate linguistic argumentation of the likelihood of any name.

In the same way, however, territorially narrower and methodologically deeper, was compiled the dictionary "Etymolohichnyi slovnyk litopysnykh heohrafichnykh nazv Pivdennoyi Rusi" by Iryna Zheliezniak, Alla Korepanova, Larysa Masenko and Oleksiy Stryzhak. It analyses annalistic geographical names of Southern Rus and the adjacent lands, dating from the ninth-thirteenth centuries and recorded by Old East Slavic chronicles. One of the main tasks of Ukrainian toponymy, according to the authors of the work, is etymological researches, the purpose of their work is to combine broad factual and genetic information about each Old East Slavic annalistic toponym, to establish a connection of material and spiritual culture of the creators of the toponymic system with the names themselves, and they qualify the research not only as a linguistic, but, to a great extent, as a historical and geographical one[16].

In the late 80's – early 90's of the twentieth century all the post-Soviet scholars (at that time Soviet scholars though) spoke of restoring historical names as cultural monuments. Indicative in this regard were the 1st and the 2nd All-Union scientific and practical conferences "Historical names – cultural monuments" with the adoption of recommendations for returning historical names to many settlements in the country. It was then that many very valuable theses were made: the return of a historical toponym is not only a desire to erase unworthy names from the map, but instead of them perpetuate new characters with the means of toponymy – it must be a return to the traditional forms of attitude to a language, history, toponymy (A. Solovyova); a historical geographical name is a word that appeared "by itself" as a result of thousands of popular folk uses of indicating any object <...>; anti-historical mass renamings abolish the previous history <...> with their help, toponymy loses history and geography (O. Superanska); the return and preservation of historical names is one of the primary and urgent tasks of modern applied onomastics (V. Shulhach)[17]. Such thoughts sounded not only as a call for reviving historical toponymy, but also for uniting the efforts of historians, geographers and onomastics scientists.

---

[16] Етимологічний словник літописних географічних назв Південної Русі. Київ : Наукова думка, 1985. С. 5–6.

[17] Исторические названия – памятники культуры. *Вторая Всесоюзная научно-практическая конференция*. Москва, 1991. Вып. 3. 215 с.

A historical and geographical interest in toponymy in its time even gave rise to the debate: to whom this area of scientific knowledge belongs: to historians, geographers, or linguists. We think that there is one universal solution to this issue: it is important for the representatives of all these scientific fields to be able to listen, hear and understand each other. And scientific toponymy will benefit from this.

2. Ethnographic and ethnolinguistic researches of oikonyms of Ukraine

The beginning of Ukrainian ethnography dates back to Old East Slavic chronicles, documents of the fourteenth-seventeenth centuries, Cossack chronicles of the seventeenth and eighteenth centuries, and in the first half of the nineteenth century there were names of the representatives of three main centres of the scientific and literary movement in Ukraine – Kharkiv, Kyiv and Lviv ones. Selfless work of Hlib Uspenskyi and Izmail Sreznevskyi, Mykhailo Maksymovych and Opanas Markovych, Ivan Vahylevych and Yakiv Holovatskyi contributed to the direction of ethnography on the scientific path and touched not only the heroic past of the Ukrainian people, culture, way of life, customs, folklore, but partly the names of cognised ponds, mastered lands, inhabited dwellings.

The linguistic conclusions of the great Ukrainian scientist, the first rector of Kyiv University Mykhailo Maksymovych, have never been purely theoretical, detached from a lively folk environment. Therefore, *Poltava, Pereyaslav, Perekop*, according to the researcher's observations, should be designed this way because travelling around cities and villages of the region convinced the Slavic ethnographer (and should also have convinced Shafaryk, who marked them on the Slavic map as *Pyvtava, Pereyaslav, Perykyp'*) that the names *Poltava, Pereyaslav, Perekop* have always been pronounced and written in Southern Rus[18].

Ivan Vahylevych is one of the Ukrainian researchers, whose ethnographic observations give reason to speak about the genesis of oikonyms. The scientist considered the names of the settlements *Bar, Byblo, Buniv, Kulmatychi, Ruleve, Sopit, Tukhlia* to be Celtic by origin, because they were settled and named by the Boykos, and the Celtic tribe of the Boii, according to one version, was the ancestors of the Boykos; the Hutsul oikonyms *Pechenizhyn, Pecheniya, Uzyn, Uziv* were qualified as Turkic, since according to the author the Hutsuls themselves came from the Turkic tribe of utsi[19].

---

[18] Максимович М. А. О малороссийском произношении местых имен. *Собрание сочинений М. А. Максимовича*. Київ, 1880. Т. III. С. 329–344.

[19] Бучко Г., Бучко Д. Історична та сучасна українська ономастика : Вибрані праці. Чернівці : Букрек, 2013. С. 416.

"Region names are like a stony document about soil, primitive culture, lifestyle, traditions, customs and settling of our ancestors. Settlement names can clearly illustrate the way which Slavic colonisation took. In cases when there is no historical evidence, the toponyms of the same name convince that the settlers left the area of the same name,"– quoted Vahylevych's sworn brother in the "ruska triytsia" Yakiv Holovatskyi Czech Markian Koliar in the preface to the dictionary "Geograficheskiy slovar zapadnoslavianskikh i yugoslavianskikh zemel I prilezhashchikh stran". The dictionary was published in 1884 in Vilnius. This work was considered to be geographical, but it also posed an ethnological task: to return the cities *Lemberg, Budweis, Altsol, Klagenfurt, Neusatz, Fiume, Ragusa* and others their specific names like *Lviv, Budějovice, Zwoleń, Celovec, Нови Сад / Novi Sad, Rijeka, Dubrovnik*, etc., because "Germans, Italians, Hungarians, Turks, having conquered the Slavic lands, destroyed the monuments of national life, distorted geographical terms, or replaced them with brand new ones, borrowed from their own language, and so appeared their topographic nomenclature"[20].

Subsequently, Dmytro Yavornytskyi defended the same opinion. Studying cartographic sources, original maps, atlases and plans that were drawn up during the existence of the Zaporizhia Sich and in the first period after its abolition, the scientist analysed an intensive process of distributing the former Zaporizhia lands to new owners. This process was accompanied by naming and renaming the settlements and by a frequent eradication of the former "folk poetry" name[21]. The well-known historian and ethnographer urged to abandon the names brought to the Ukrainian lands from the remotest times by Russians, Bulgarians, Serbs, Greeks, Albanians, Moldovans, immigrants from the Crimea and Greece, and motivated to return everything that was native, autochthonous.

Two books of travel notes – "Narysy Dnipra"[22] and "Narysy Dnistra"[23] – were left to readers by ethnographer Oleksandr Afanasyev-Chuzhbynskyi. The first work describes life on the banks of the Dnipro from the rapids and to the mouth: navigation and trade, everyday life of towns and villages, life of residents of *Katerynoslav, Kamianka,* villages *Voloske, Voznesenske, Oleksandrivsk, Tarasivka, Pokrovske, Stanislaviv, Ochakiv*. In the second book the author described the life of people from the village of *Onut* above *Khotyn* to the Dnister estuary (now the territory of Ukraine and Moldova). He calls the lands from *Onut* (*Anuta*) to *Khotyn*

---

[20] Географический словарь западнославянских и югославянских земель и прилежащих стран. Вильна : Типография А. Г. Сырина, 1884. С. 3–14.

[21] Яворницький Д. Топографический очерк Запорожья. *Киевская старина*. 1884. № 6. С. 77.

[22] Афанасьєв-Чужбинський О. С. Нариси Дніпра. Львів : Апріорі, 2016. 544 с.

[23] Афанасьєв-Чужбинський О. С. Нариси Дністра. Львів : Апріорі, 2016. 524 с.

Ruska Bukovyna, and considers Bessarabian Ukrainians to be common by origin with Galician. As an argument in favour of the ancient emergence of the Ukrainian population in northern and central Bessarabia serve the names of local settlements, in particular oikonym *Khotin'*. It is the Slavic name of the town, which in this form (and not *Khotyn*) was preserved in the speech of the local population[24].

The collection and systematisation of toponymic material stored in the national memory has become an important task for Isydor Sharanevych. He was convinced that not only the names of towns and villages, but also of mountains, forests, rivers, fields often contain encoded information that helps to find traces of ancient settlements covered by the ground[25], and the Galician oikonyms like Pomoriany, Polovtsi, Pechenizhyn, Prusy, Prusiv were qualified only as those coming from ethnonyms[26].

Ivan Franko was one of the first who used the onomastic material to find out the ethnogenesis of the Slavs. In 1911–1912, the scientist published an onomastic investigation "Slidy Rusyniv u Semyhorodi" in the Scientific Supplement to "The Teacher". In it, on the basis of toponymic phenomena, Franko proved the existence of ancient Slavic settlements in Transylvania. Phonetic and morphological features of toponyms testified to the compact residence of Ukrainians there. Ivan Franko started his article with a reference to the work by Mykhailo Hrushevskyi, which proved that since the twelfth century, since the time of the written history of Semyhorod, numerous names have pointed not only to a Slavic but to a Ukrainian trace in this country. Then Ivan Franko found in archival sources collected by Friedrich Miller, a number of toponyms with an explicit indication of their original Ukrainianness: *Shybyn (Scybin, Zebin), Khrapun (Chrapundorf), Monastyr (Momostor), Voviv (Wolkow), Rodnia (Rodno), Moshna (Mosna), Zlatna (Zalathna), Olshyna (Olchina), Budz (Budz), Zhytne (Sytne, Zytne), Rosz (Ruzmark, Ruhcmark, Ruzmarge, Reiszmarkt), Wrbow, Bohach (Bogacs, Bagach), Medvizh (Medgyes, Medyes, Medwisch), the Borza River (Borza aqua), the Dumbro River (Dumbro), the Bystrytsia River (Bistritz)* and others.

The scientist seldom referred to the etymologisation of toponyms, moreover, not categorically, but only making certain etymological assumptions: *Shybyn* – "the root *shyb* – a properly dug pit for mining purposes"; *Borza* – "cf. *borziyi* komony (rapid horses) in "Slovo o polku

[24] Ільків М. В. "Нариси Дністра" О. Афанасьєва-Чужбинського про старожитності Хотинщини. *Вісник Інституту археології Львівського університету*. 2013. Вип. 8. С. 66.

[25] Борчук С. М. Громадсько-культурна та наукова діяльність Ісідора Івановича Шараневича (1829–1901). Івано-Франківськ : Вид-во Прикарпатського національного університету імені Василя Стефаника, 2009. С. 139.

[26] Худаш М. Л., Демчук М. О. Походження українських карпатських і прикарпатських назв населених пунктів (відантропонімні утворення). Київ : Наукова думка, 1991. С. 44.

Ihorevim" and Galician-Rus *borzo* meaning *quickly"*; *the Dumbro* – "obviously, Rus *dubrova*"; *Rodnia* – "from *ruda* (ore) or can be the form of the word *ridnyi* (native)"; *Budz* – "the name of something freshly squeezed, obviously raw"; *Medvizh* – "so called *Medvezhyi* horod (Bear City)", etc.[27]. The value of Franko's work consists in the fact that at the beginning of the twentieth century he proved the idea that is an axiom today: toponyms (oikonyms) are the ethnoarchive of the earth.

Mykola Sumtsov wrote about the ethnic trace in onyms a little later. The author of the semantic classification of oikonyms, Tatar by origin, provided the names of the settlements *Aul, Balakleya, Akhmed, Hadzhivshchyna, Akhtyrka*, Lithuanian by origin – *Lytovska, Lytvynivka, Lytvynky*, Polish – *Liashky, Liadske, Liakhovychi*. However, what concerned the oikonyms *Volka Mazovetska, Liashky Dolishni, Liashky Horishni, Liashky Korolivski, Liashkiv, Liashky Podorozhni, Liakhovtsi, Liatske, Liashky Hostynni, Liashky Zavyazani* the researcher listened to the thoughts of his teacher Oleksandr Potebnia, who assumed that a village could arise from a small village where *Liashko* or *Liakhovets* lived. That *Liashko*, *Liakhovets*, and definitely *Liakhovych* were no longer Poles, but had such a surname, so the names *Liatske* and *Volia Mazovetska* indicate the original ethnic composition.

According to Mykola Sumtsov, Romanian oikonyms or "Ukrainian oikonyms with a reference to Romania" are *Bratushany, Stavchany, Petreshty, Tryfoneshty; Voloske, Voloshyno, Volokhivka, Volokhiv Yar, Voloska Balakleika, Voloskyi Kut*. However, it is also necessary to distinguish between fact and opinion: does the suffix *-an-y* in the names of *Bratushany, Stavchany* really "indicate Romania", are *Petreshty, Tryfoneshty* the original names and not later ones, modified by Romanians; did *Balakleika* become *Voloska* after Volodymyr Shydlovskyi gave it to the Wallachian stolnik Dmytriy Yenakiy, and did *Kut* become *Voloskyi* only when it was given to the colonel of Romanian origin Illia Abazi?

Mykytyn Pereviz turned to *Nikopol*, *Yurt* to *Olhopol*, appeared *Andrianopol*, *Mariupol, Orestopol, Fonipol*, etc. after eighteen thousand Greeks settled on the shores of the Azov Sea. The memory of the Serbian settlers was preserved in the names of *Serbynivka, Serbka, Serbuliv, Serbulivka, Vuicheva, Vukotycheva, Tekeliyeva,* of the German colonists – in the names of settlements *Danzig, Worms, Darmstadt, Neudorf, Blumenfeld, Blumenthal, Rosenthal*. Mykola Sumtsov warned: directing the research into the ethnological channel we can make many mistakes. Therefore, it is necessary to consider whether it is logical to derive the

---

[27] Франко І. Сліди Русинів у Семигороді. *Назвознавчі праці*. Вінніпег : Українська Вільна Академія Наук, 1957. Ч. 14. С. 55–80.

names of the settlements *Pechenihy* and *Pechenizhyno* from the ethnonym *pechenihy*, and in the oikonyms Chuhuyev and Kremenchuh see the name of the Polovtsian Khan *Chuha*[28].

When linguistic researches in the realm of oikonymy in the mid-twentieth century took a course on the priority of structural word-formation investigations over lexico-semantic ones, there were even more reservations.

At the end of the twentieth century linguocentrism gave way to anthropocentrism, and the latter called for ethnolinguistics, the "branch of linguistic science that studies language as a creative product of its representative"[29].

Ethnolinguistics borders ethnology, cultural studies and psycholinguistics and aims at studying the reflection of ethnic consciousness, mentality, character, material and spiritual culture of the people in the language and speech. The ethno-linguistic direction in linguistics directs the researcher to consider the correlation of language and spiritual culture, language and folk mentality, language and folk creativity, their interrelation and various types of their correspondence[30]. Each layer of natural language, including units with a general denotative orientation, encodes information about a certain fragment of reality that is passed through the prism of the inner world of a native speaker, which absorbs the features of his spiritual culture. Ethno-linguistic researches dealing with dual reflection (a fragment of reality – in the consciousness of a representative of culture, a fragment of consciousness – in the language), respectively, have two interrelated tasks: to determine the specifics of the nationally predetermined perception of the fragment of reality and to show the peculiarities of the language channel of transferring information about such a fragment of reality. Regarding the toponymic material, Olena Berezovych formulates this double task as follows: to identify the originality of toponymy as a linguistic source of information about the spiritual culture of the people[31]. This information is embedded at the level of the ethnogenetic code, since the person originally named the inhabited object in order to single out and fix its defining feature.

It is no coincidence that in one of his articles, Yuriy Karpenko states: "…toponymy (and more broadly, all onomastics) is an ethnogenetic code in everything related to the ethnogenesis and mentality of the people. And

---

[28] Сумцов Н. Ф. Малорусская географическая номенклатура. *Киевская старина*. 1886. № 7. С. 456–489.

[29] Жайворонок В. Н. Українська етнолінгвістика : Нариси. Київ : Довіра, 2007. С. 8.

[30] Селіванова О. Сучасна лінгвістика : термінологічна енциклопедія. Полтава : Довкілля-К, 2006. 716 с.

[31] Березович Е.Л. Топонимия Русского Севера : Этнолингвистические исследования. Екатеринбург : Издательство Уральского университета, 1998. С. 7.

the more ancient time we study, the more important the evidence of this code becomes. We have to adequately read it"[32].

Interesting in this sphere is the investigation by Mykhailo Torchynskyi "Ukrainska oikonimiya yak dzherelo etnolinhvistychnoyi informatsiyi", in which the author proves that oikonyms are, first and foremost, elements of culture through which the language reflects the history of settlements, population migration, economy, beliefs, traditions, and it provides a stable linkage of oikonymy with ethnolinguistics. Focusing on reflecting the mentality of the Ukrainian people in proper names of settlements, the scientist speaks about the symbolisation of onyms at the macro level (*Kyiv* symbolises the whole country; *Lviv* – the western part, and *Kharkiv* – the eastern part), and at the micro level (the name of the native settlement represents a small homeland, young age, etc.). The Cherkasy oikonyms *Chyhyryn, Subotiv, Kholodnyi Yar* became the symbols of the historical past, the freedom of the Ukrainian people. *Chornobyl* is associated with a tragedy, atomic danger; *Yalta* – with a rest; *Dykanka* – with mythology; *Sorochyntsi* – with a fair; *Odesa* – with humour and so on. Such symbolic semantics of the word is, of course, merely a reflection of the symbolisation of certain features of the denotation itself, its concept, image, but this phenomenon is quite static, and even when the onym is being transformed as a dynamic category, the symbol will remain in the minds of the speakers for a long time. Mykhailo Torchynskyi's small, but informative investigation gave the scientist to conclude that the national colouring of Ukrainian oikonyms attests to their conformity with the character of our people: positive colouring of many names of settlements, poetic speech, loyal attitude to foreign names, dependence on ideology, nondynamics of the oikonymy system. All this confirms the obvious correlation between language and culture, traditions and customs of our people[33].

"The whole philosophy of the name is imbued with the spirit of the symbol," says Yuriy Stepanov[34]. That is why it is so important in ethno-linguistics to trace the mechanism of symbolisation of the onym, and the onym not a literary and artistic one, but real, not an anthroponym as the most cultural and not a microtoponym as created mainly by the collective folk experience, but namely the oikonym.

---

[32] Карпенко Ю. О. Топонімія як носій етногенетичного коду. *Записки з українського мовознавства*. Одеса : Астропринт, 2003. Вип. 12. С. 125.

[33] Торчинський М. М. Українська ойконімія як джерело етнолінгвістичної інформації. *Наука і сучасність*. Київ : НПУ, 2003. Т. 36. С. 131–138.

[34] Степанов Ю.С. В трехмерном пространстве языка : Семиотические проблемы лингвистики, философии, искусства. Москва : Наука, 1985. С . 65.

The process of transforming a proper name into a symbol, the creation of connotative onyms or connotonyms, and more broadly, the theoretical foundations of the onomastic connotation, found their place in the works by Yevheniy Otin, and then – by Larysa Bushtian, Halyna Lukash, Viktoria Kanna, Oleksandr Taranenko and others. Oleksandr Taranenko with a regular reference to the dictionary "Slovar konnotativnykh sobstviennykh imion" by Yevhen Otin, the third edition of which contains more than three thousand connotonyms[35], drew a kind of a peculiar connotative "sociolinguistic map" of Ukrainian toponymy with an emphasis on oikonyms (toponyms) *Babyn Yar, Huliaipole, Kyiv, Donetsk, Khutir-Mykhailivskyi, Pereyaslav, Poltava, Lviv, Sevastopol, Odesa, Baturyn, Kruty, Bazar, Berestechko, Zhovti Vody, Konotop, Kobyliaky, Hatsapetivka, Zachepylivka, Zhmerynka, Berdychiv, Chornobyl, Prypyat, Alchevsk, Novobohdanivka*[36]. Today this map with a great pain can be supplemented by the oikonyms *Ilovaisk, Valnovakha, Debaltseve, Stanytsya Luhanska, Avdiyivka*, and with faith and optimism – by the names *Bukovel, Kolochava, Opishnia, Petrykivka* and others. "The basis for connotonimisation, says Halyna Lukash, is a certain notoriety of a proper name in society; the presence of bright connotems in a proper name that can represent and replace the conceptual denotation of the common name; the stereotypical and repetitive nature of situations that can "awaken" such a connotem; an opportunity to focus on the model of creation of a similar semantic structure developed by language practice"[37]. However, if connotation is a way of transforming a prepared proper name into a symbol, then "geographical-landscape, geopolitical, climatic, economic and everyday life conditions of a person form behavioural traits, mentality, spiritual nature of the ethnic group"[38], which inevitably affects that primary word, which a person nominates a known, created, populated geographical object. Material and spiritual culture, environmental units and significant real and irreal images are embodied in the word-name, and this word becomes an image-idea, almost always nationally labelled. In such a way the proper name captures the spirit of time and space to become a symbol of that spirit. This process may be natural or artificial, long-lasting or instant, more or less successful, but it always arises from the need to name the object, picking up such a verbal mark, which is at that time and in that territory the most appropriate. We are talking about naming when the name of a populated object clearly correlated with an object noticeable

[35] Отин Е. С. Словарь коннотативных собственных имен. Донецк, 2010. 318 с.

[36] Тараненко О. О. На теми сучасного українського ономастикону : тенденції конотативних нашарувань. *Мовознавство*, 2010. № 1. С. 14–36.

[37] Лукаш Г. П. Семіотика конотонімів : знак і символ. *Лінгвістика*. 2013. № 2 (29). С. 186–192.

[38] Жайворонок В. Н. Українська етнолінгвістика : Нариси. Київ : Довіра, 2007. С. 164.

in the territory, or it could give answers who settled here, to whom the settlement belongs, in whose honour it is named, and so on. Therefore, the process of the birth of an oikonym is a reflection of the culture of environment, which becomes its symbol by the will of fate.

Considering ethno-linguistics in the field of related sciences and, in particular, onomastics, Vitaliy Zhaivoronok states: "Oikonyms can tell us much about the history of a people, its ethnogenesis, connections with other peoples. Like common names, not all of them undergo lexical and semantic reconstructions, but often the process of scientific searching, taking into consideration inter-ethnic and inter-linguistic connections, provides food for thought and sometimes unexpected conclusions.[39]"

Ethno-linguistic elaboration of toponymic material today can be of paramount pride for Russian onomastics, declared as separate works with a projection on groups of proper names or on specific onyms and as fundamental onomastic researches performed in the ethnolinguistic way. It will not be an exaggeration to say about the whole ethno-linguistic or ethno-onomastic schools, linguoconceptually, phraseologically, linguo-culturally oriented, their creators, representatives and sympathisers became Nina Artiunova, Olena Berezovych, Inna Koroliova, Inna Korolyaye, Valeriy Mokiyenko, Veronika Teliya, Mykyta Tolstoi, Svitlana Tolstova, Maria Rut, Yuriy Stepanov and others.

It is clear that microtoponyms are the most optimal source base for ethnolinguistic researches on onomastics. It is the "folk toponyms", as this class of onyms is often called, that express a deep autochthonous ethnocode, are objectivators of genuine information about the means and methods of national naming of geographical space. But the vast range of modern names of settlements is motivated by microtoponyms, in addition, a correct treating of oikonyms coming from anthroponymous ones, of oikonyms coming from patronymic ones, derivatives of family names, etc., also makes it possible to speak about the outlook, mentality and ethnic identity of the nominee. And as Mykhailo Torchynskyi concludes in the investigation cited above: "the national colouring of Ukrainian oikonyms attests to their conformity with the character of our people"[40].

The post-war ordering of the names of settlements in 1946 was trying to destroy the ethnogenetic code of Ukrainians and all those for whom our lands became native, and settlements became a small homeland. There is more than one investigation about the total renaming of that time in Ukrainian onomastic literature. However, the ethnogenetic code in

[39] Жайворонок В. Н. Українська етнолінгвістика : Нариси. Київ : Довіра, 2007. С. 32.

[40] Торчинський М. М. Українська ойконімія як джерело етнолінгвістичної інформації. *Наука і сучасність*. Київ : НПУ, 2003. Т. 36. С. 131–138.

oikonyms is a much broader issue than its grief-renamers have seen, erasing the names of settlements *Liashky, Prusy, Uhry, Yatviahy*, etc. from the geographical map of Ukraine, that is those which, in their opinion, were related to different ethnicities. "If by 1947 in Ukrainian oikonymy more than 30 names of nationalities and nations were shown, such as *Basques, Bulgarians, Armenians, Vlachs, Greeks, Kyrgyz people, Chinese, Moldovans, Mordvins, Germans, Poles, Prussians, Serbs, Tatars, Turks, Hungarians, French, Croats, Gypsies, Czechs, Swabians, Swedes, Yotvingians*, etc. After 1947, all the names of settlements with these ethnonyms were renamed, including oikonyms with *Rus* and *Ukrainian* attributes, which were perceived as identical. The exception is made only for the names *Russian*"[41]. Moreover, today we are convinced that the etymons of the oikonyms *Liashky, Prusy, Uhry, Yatviahy* etc. at the time of establishing and naming settlements could be not ethnonyms, but homonymous anthroponyms.

Vitaliy Zhaivoronok, to illustrate the points of intersection between ethno-linguistics and onomastics, traces onymous and ethnonymic parallels in the names of rivers and settlements of Ukraine, Croatia and Serbia: when and how the names of the rivers *Khorvatka* in Kyiv region, *Serben* or *Serbyn* in Ivano-Frankivsk region appeared; what motivated the naming of a number of settlements in the so-called Nova Serbiya in the Right-Bank Ukraine and in Slovyano-Serbiya of modern Luhansk, Donetsk and Poltava regions; why in Zhytomyr region there are settlements like *Serby, Serbynivka, Serbo-Slobidka*, etc.; why in Croatia appeared *Zitomir, Malin, Kiyev, Kiyevci, Kiyevo, Kiyani*[42]. There are many questions, and the answers are found at the intersection of related disciplines and when ethnographic researches are transferred to the ethnolinguistic ones.

CONCLUSIONS

Modern onomastic researches have a solid foundation – historical, geographical and ethnographic ones. Started in the nineteenth century, they led scientists to the conclusions of ethno-linguistic and linguocultural character. The autochthonous name of the settlement speaks of the primordialness of the land inhabited by the Ukrainians, migration processes are accompanied by the transfer of the names of the native settlements, the national colouring of oikonyms is preserved or revived despite social changes and political trends, and artificial ideological names go back to the past, along with their epochs. A person nominates a

---

[41] Бучко Г., Бучко Д. Історична та сучасна українська ономастика : Вибрані праці. Чернівці : Букрек, 2013. С. 228.

[42] Жайворонок В. Н. Українська етнолінгвістика. Київ : Довіра, 2007. С. 32–33.

populated object taking into consideration naming traditions of his time and previous epochs. 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 naming a settled object – that is an incomplete list of ways of studying onyms through the prism of anthropocentrism.

The anthropocentric paradigm designed at the end of the twentieth century differs from the previous paradigms (comparatively historical and systematically structural) about transfer of research interests from the object of cognition to the subject – the person who speaks, and in the perspective of onomastic researches – to the person who names. Such a name traces the ethnic, national, social, cultural nature of the nominator, his way of thinking. History, geography, ethnography, local history are good companions of onomastics, which can demonstrate a reliable source base, a precise localisation of settlements, national specificity and national colouring of the name.

Today, in the centre of the scientific linguistic paradigm is a person who recognises and masters the surrounding space and actively nominates it. Oikonymic researches are a linguistic- (lexico-semantic, structurally word-forming, etymological), historical- (synchronous-diachronic), geographic- (stratigraphically spatial), cultural (material-spiritual) study of the name of each settlement or oikonymy as a system. In such investigations, history is sure to answer the question – *when*?, geography – *where*?, linguistics (including onomastics) – *how*? Therefore, only the joint efforts of historians, geographers, ethnographers, and using the scientific conclusions of these sciences can lead onomastics researchers to a correct establishment of the genesis of oikonyms.

SUMMARY

The article provides an overview of the historical-geographical and ethnographic researches of the oikonymicon of Ukraine. The basic principles of conducting such work by the researchers of the nineteenth – the beginning of the twentieth centuries have been outlined. Oikonymy of any region is formed in time and in space, possesses general features and specific peculiarities, encodes lingual and extralingual information. The author has proved the importance of studying oikonyms as a historical phenomenon, has emphasised the necessity of carrying out toponymous investigations by geographers, has clarified the specificity of considering the genesis of settlement names by ethnographers, has traced how ethno-

174

linguistic researches of Ukrainian oikonymicon sprout on the basis of these investigations.

It has been proved that the anthropocentric linguistic paradigm involves the transfer of research interests from the object of cognition to the subject – the person who names the object through the prism of the native language.

REFERENCES
1. Афанасьєв-Чужбинський О. С. Нариси Дніпра. Львів : Апріорі, 2016. 544 с.

2. Афанасьєв-Чужбинський О. С. Нариси Дністра. Львів : Апріорі, 2016. 524 с.

3. Березович Е. Топонимия Русского Севера: Этнолингвисти-ческие исследования. Екатеринбург: Издательство Уральского университета, 1998. 338 с.

4. Борчук С. М. Громадсько-культурна та наукова діяльність Ісидора Івановича Шараневича (1829–1901). Івано-Франківськ : Вид-во Прикарпатського національного університету імені Василя Стефаника, 2009. 211 с.

5. Бучко Г., Бучко Д. Історична та сучасна українська ономастика : Вибрані праці. Чернівці : Букрек, 2013. 456 с.

6. Галас К. Й. Українська топонімія Закарпаття в лінгвістичному аспекті : Учбовий посібник. Ужгород : УжДУ, 1979. 120 с.

7. Географический словарь западнославянских и югославянских земель и прилежащих стран. Вильна : Типография А. Г. Сырина, 1884. 445 с.

8. Географическій словарь Русской земли : (IX – XIV ст.). Вильна : Тип. А. Сыркина, 1865. 220 с.

9. Демчук М. О. Слов'янські автохтонні особові власні імена в побуті українців XIV – XVIII ст. Київ : Наукова думка, 1988. 172 с.

10. Дубняк К. Про назви Асканія-Нова та Чаплі. *Вісник природознавства*. 1928. № 2. С. 113–114.

11. Жайворонок В. Н. Українська етнолінгвістика. Київ: Довіра, 2007. 262 с.

12. Жучкевич В. А. Топонимика. Краткий географический очерк. Минск : Изд-во БГУ, 1965. 322 с.

13. Етимологічний словник літописних географічних назв Південної Русі. Київ : Наукова думка, 1985. 254 с.

14. Ільків М. В. "Нариси Дністра" О. Афанасьєва-Чужбинського про старожитності Хотинщини. *Вісних Інституту археології Львіського університету*. 2013. Вип. 8. С. 65–74.

15. Исторические названия – памятники культуры. *Вторая Всесоюзная научно-практическая конференция*. Москва, 1991. Вып. 3. 215 с.

16. Карпенко Ю. О. Топонімія як носій етногенетичного коду. *Записки з українського мовознавства*. Одеса : Астропринт, 2003. Вип. 12. С. 120–125

17. Карпенко Ю. О., Фоміна Л. Ф., Зубов М. І., Калінкін В. М. Одеська ономастична школа. *Лоус ономастік*. 2012. № 4. С. 98–112.

18. Купчинська З. О. Стратиграфія архаїчної ойконімії України : монографія. Львів: НТШ, 2016. 1278 с.

19. Купчинський О. А. Найдавніші слов'янські топоніми України як джерело історико-географічних досліджень (Географічні назви на -ичі). Київ : Наукова думка, 1981. 252 с.

20. Максимович М. А. О малороссийском произношении местых имен. *Собрание сочинений М. А. Максимовича*. Київ, 1880. Т. III. С. 329–344.

21. Нерознак В. П. Названия древнерусских городов. Москва : Наука, 1983. 208 с.

22. Никонов В. А. Введение в топонимику. Москва : Наука, 1965. 179 с.

23. Отин Е. С. Словарь коннотативных собственных имен. Донецк, 2010. 318 с.

24. Поспелов Е. М. Топонимика в региональных географических исследованиях. Москва : Московский ФГО, 1984. 110 с.

25. Селіванова О. Сучасна лінгвістика : термінологічна енциклопедія. Полтава : Довкілля-К, 2006. 716 с.

26. Степанов Ю.С. В трехмерном пространстве языка: Семиотические проблемы лингвистики, философии, искусства. Москва : Наука, 1985. 335 с.

27. Стрижак О. С. Назви розповідають. Київ : Знання, 1967. 40 с.

28. Сумцов Н. Ф. Малорусская географическая номенклатура. *Киевская старина*. 1886. № 7. С. 456–489.

29. Тараненко О. О. На теми сучасного українського ономастикону : тенденції конотативних нашарувань. Мовознавство, 2010. № 1. С. 14–36.

30. Торчинський М. М. Українська ойконімія як джерело етнолінгвістичної інформації. *Наука і сучасність*. Київ : НПУ, 2003. Т. 36. С. 131–138.

31. Франко І. Сліди Русинів у Семигороді. *Назвознавчі праці*. Вінніпег: Українська Вільна Академія Наук, 1957. Ч. 14. С. 55–80.

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

33. Яворницький Д. Топографический очерк Запорожья. *Киевская старина*. 1884. № 6. С. 77.

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

PARAMETRIZATION OF TYPICAL WORD-FORMATION PARADIGMS OF THE ADJECTIVAL VERBS IN THE UKRAINIAN LANGUAGE DENOTING PROCESS AND ACTION

Kushlyk O. P.

INTRODUCTION

One of important stages in the study of word formation is the analysis of the derivational potential of words with the emphasis on a formation basis (stem) as a typology factor and as a means of derivatives systematization, interpretation of their structure, semantics and functioning. The orientation based on this approach is reflected by the term "stem-centered". In theoretical derivatology, the shift of attention in word-formation processes from the word-building affix (formant) to the stem is conditioned by the general tendency towards the development of the stem-centered direction. The significance of this approach is evident and it was often pointed to by Professor Ivan Kovalyk, a well-known Slavic scholar, derivatologist and the founder of the Ukrainian word formation. He was convinced that such an aspect of studying the system of word-formation of this language would help to understand better the word-formation facts and would give more reliable grounds for making deeper conclusions and generalizations on the theoretical issues of the study of word formation[1].

The general-categorial meaning of the stem, its structure, semantics and functional load influences on the word-building ability of different lexico-grammatical parts and within them lexico-semantic groups. As a result such influence gives opportunity to trace the relationship between the meaningful structures of the base and derivative units, to predict the formation of derivatives with a certain word-formation meaning, to establish inventory of word-formation means for its explication, to find out the reasons for non-implementation of the derivation ability of the stems in some semantic positions, to reflect the dynamics of the word-formation process.

With the development of the stem-centered approach in the derivational study, the linguists are facing the problem of the introduction of a special complex unit of classification and description of word-formation material that would be adequate to the key principles. The word-

---

[1] Ковалик І. І. Словотвір іменників у сербо-лужицьких мовах. Львів, 1964. С. 44–45.

building paradigm as a set of derivatives formed from one stem at one derivation level becomes such a unit. It is known, however, that some linguists, the Ukrainian linguists in particular, tried to systematize and describe the material by means of a word-formation nest as a typologizing factor in the stem-centered aspect. It was stated in the numerous researches which supported this word-forming principle[2]. The authors of these academic works argued that the word-building nest makes it possible to find out the word-formation activity and generative ability of the basic word; to reveal the structure of the word-building nest; to analyze the correlation of derivative units of different part-of-speech belonging, their number, degree of word formation; to identify an array of word-building means; to establish a hierarchy of relations between the members of the nest, semantic relations between common-root words, types of motivation of a basic word, ways of organizing the internal structure of derivative words, modification of the semantics of a basic word in the semantics of a derivative word[3]. However, according to V. Greshchuk, who worked out the mechanisms of the word-paradigmatic principle of systematization of the material, the word-building paradigm is a more "optimal and operable complex unit of classification and description than a word-building nest"[4], as it fixes the first steps of the nest, which are repeated in other basic words contributing to its typologization.

1. The review of literature

There has already been extensive research in the Slavic linguistic tradition on the definition of the word-building potential of words of different part of speech on the basis of the word-paradigmatic principle of systematization of the material. Most of them are studios which establish the derivational potential of verbs as one of the central parts of speech with the most extensive system of grammatical categories. The following well-known derivatologists have made their contribution into the development of the stem-centered theory in the field of verb semantics: in the Slovak language – Klara Buzáššyová; in Polish – Renata Grzegorczykowa, Hanna Jadacka;

---

[2] Голянич М. И. Словообразовательные поля корней со значением говорения в современном украинском языке : автореф. дисс. ... канд. филол. наук : 10.02.02. Киев, 1979. 24 с.; Лесюк Н. П. Словообразовательные гнёзда корней со значением движения в современном украинском языке : автореф. дисс. ... канд. филол. наук : 10.02.02. Киев, 1982. 25 с.; Василевич Г. Я. Типи словотвірних значень девербативів-іменників у віддієслівних гніздах зі значенням мислення. *Дослідження зі словотвору та лексикології*. Київ : Вища школа, 1985. С. 25–30.

[3] Лесюк М. П. Дослідження словотвору на рівні словотвірних гнізд. *Вісник Прикарпатського нац. ун-ту ім. В. Стефаника. Філологія.* Івано-Франківськ : Вид-во Прикарпатського нац. ун-ту, 2007. Вип. 15–18. С. 213.

[4] Ґрещук В. В. Теоретичні засади основоцентричної дериватології. Відприкметниковий словотвір / В. В. Ґрещук, Р. О. Бачкур, І. Ф. Джочка, Н. М. Пославська. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 24.

in Russian – Yelena Zemskaya, Tatyana Morozova; in Bulgarian – Stefana Kaldieva-Zakharieva, Elena Georgieva, Vera Nechaeva.

The Ukrainian stem-centered derivatology began to develop somewhat later. Although, it has significant achievements nowadays thanks to V. Greshchuk's elaborated word-paradigmatic principles, which formed the basis for describing the derivational potential of the adjectival system[5]. Derivational potencies of the verbs draw much attention in the Ukrainian derivatology. The scholars work in the two directions. One of them is to study word-building capabilities of words belonging to different lexico-semantic groups. In particular, Iryna Dzhochka and Nataliia Poslavska have analyzed the verbs with the meaning of specific physical action[6]; Lubomyr Segin focused on the verbs denoting dynamic spatial localization[7] and *Nadiia Adamets* studied the verbs of motion[8]. Others scholars establish a word-building paradigmatics of the words of different parts of speech. In this case a word`s origin (primary or secondary) plays a very important role. For example, Oksana Kushlyk has determined the word-building potential of the secondary verbs, specifically the verbs of a noun, adjectival and ontomatopoic origin[9].

By typologizing this or that material, scholars bring up the issue of the factors which activize word-formation behavior. Ukrainian derivatologists single out such factors as: the origin of topmost verbs (primary or secondary), for secondary verbs – the motivation by a word of a certain part of speech; belonging of verbatives as the topmost of the word-building paradigms to a definite lexico-semantic group or structural-semantic type. Later this complex of factors predicts the development of certain syntagmatic relations between this verb and other words and the corresponding categorical status of the analyzed verbs in the sentence – action, state or process, with the word-formation potencies of which varying considerably among themselves[10]. The categorical status of verbs is undoubtedly an important indicator of their word-building ability, as it enables to find out their semantic capacity and their semantic structure, to

---

[5] Ґрещук В. Український відприкметниковий словотвір. Івано-Франківськ : Плай, 1995. 208 с.

[6] 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. 154–324;

[7] Сегін Л. В. Структурно-семантична типологія словотвірних парадигм дієслів динамічної просторової локалізованості в українській та польській мовах : автореф. дис. … канд. філол. наук : 10.02.17. Донецьк, 2003. 20 с.

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

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

[10] Кушлик О. П. Словотвірна парадигматика похідних дієслів в українській мові : монографія. Дрогобич : Коло, 2015. С. 293–294; Соколов О. М. До проблеми зв'язку словотвірної мотивації з валентністю мовних одиниць. *Проблеми сучасного життя мови*. Київ, Наукова думка, 1977. С. 3.

establish the "potential of their semantic valency"[11], to identify codified derivatives of a word-building paradigm with the definition of the continuum of realized semantic positions and to predict possible formations. This will be explained on the material of the adjectival verbs of the Ukrainian language. Their belonging to three different structural-semantic types (inchoatives, essives or causatives) determines their functional-categorical status – action, process or state – in a definite context. This fact, in its turn, affects the derivative ability of the topmost verb.

The purpose of the proposed article is to establish the typology of word-building paradigms of Ukrainian verbs motivated by adjectives for denoting the features and qualities of objects, which are perceived by our sense organs, paying attention to the functional-categorical status of the topmost verbs.

2. Methodology

The inventorization of the material is carried out according to the principle of paradigm-formation which involves singling out concrete and typical word-building paradigms.

The concrete word-building paradigm fixes the whole set of derivatives of the first level of formation. The common element in their meaning and the meaning of the topmost word is a relevant feature, on the basis of which the structural-semantic peculiarities of the derivatives are determined as well as their constant, word-formation meanings defined in the paradigm. In addition, the need to single out a concrete word-building paradigm is conditioned by the peculiarity of the verbs of the definite word-building type determined by the common word-formation meaning, a derivational affix and a stem (noun, adjectival or onomatopoeic) to produce a different number of deverbatives.

The filling of a concrete word-building paradigm depending of the part of speech the derivatives belong to is structured by morphological zones as indicators of the length of the word-building paradigm. The sequence of locations of these zones is different. Some researchers keep to the sequence analysis for the parts of speech generally accepted in grammar, namely: the nominal parts (nouns, adjectives) followed by verbs. Accordingly, within the word-building paradigm there are substantive, adjectival and verbal zones. Others place the derivatives of the adjectival zone after the derivatives of the verbal zone due to their limited number. Generative ability of derivative verbs determines their word-building formant: derivatives of the substantive and adjectival zones are mostly suffixal derivative units; in contrast, the

---

[11] Уфимцева А. А. Лексическое значение. Москва : Наука, 1986. С. 72.

derivatives of the verbal zone are created by suffixal, prefixal, prefixal-suffixal, prefixal-postfixal and postfixal ways of formation.

The explication of one word-formation meaning with the help of several word-building means testifies to the depth of the semantic position which is, at the same time, the depth of a concrete word-building paradigm – its second parametric characteristic. The components of a concrete word-building paradigm are in the relation of the derivativeness with the topmost word and among themselves – in the relation of co-derivation, i. e. semantic equality.

A typical word-forming paradigm is formed by concrete paradigms in which the same set of derivational meanings is available[12]. However, the set of realized word-formation meanings, respectively, the composition of the typical and concrete word-building paradigms of a verb of the same word-building type do not often coincide, which is caused by the basic principle of generalization of the actual material. In addition, the depth of a concrete word-building paradigm does not belong to the characteristic features of a typical word-formation paradigm as it does not change the total number of distinguished semantic positions.

3. Results and discussion

Adjectival verbs are verbs semantically motivated and structuralized by adjectives. There are different views on the semantic and functional peculiarities of the adjectival verbs in linguistics which have led to various structural-semantic classifications. Scholars distinguish three main structural-semantic types: 1) inchoatives, i. e. verbs with word-formation meaning "to acquire a feature and quality named by the basic adjective"; 2) essives, i. e. verbs with word-formation meaning "to reveal a feature and quality named by the basic adjective"; 3) causatives, i. e. the verbs with the word-building meaning "to endow an object with a feature and quality named by the basic adjective"[13]. In contrast to such an approach, V. Greshchuk classified them into two types: 1) verbs with word-formation meaning "to endow an object with a feature and quality"; 2) verbs with the word-formation meaning "to acquire a feature and quality"[14]. However, he

[12] Земская Е. А. О парадигматических отношениях в словообразовании. *Русский язык : Вопросы его истории и современного состояния. Виноградовские чтения I – VIII*. Москва, 1978. С. 73.

[13] Городенська К. Г. Структура відіменних дієслів // Городенська К. Г., Кравченко М. В. Словотвірна структура слова (відіменні деривати). Київ, 1981. С. 39–49; Возний Т. М. Словотвір дієслів в українській мові у порівнянні з російською та білоруською. Львів, 1981. С. 71–73, 89–93; Пузік А. А. Відприкметникові дієслова у німецькій, англійській та українській мовах : автореф. дис. ... канд. філол. наук : 10.02.17. Донецьк, 2000. С. 5.

[14] Ґрещук В. В. Теоретичні засади основоцентричної дериватології. Відприкметниковий словотвір / В. В. Ґрещук, Р. О. Бачкур, І. Ф. Джочка, Н. М. Пославська. Нариси з основоцентричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 149–150.

noted that within the word-formation meaning "to acquire a feature and quality" a number of de-adjectives formed the meaning "to reveal a feature and quality" which for some derivatives is accompanying, whereas for others – the sole meaning.

The semantics of the adjectival topmost verb, its belonging to the definite structural-semantic type, the degree of remoteness from the adjectival stem determine their word-building ability to actually express a certain continuum of derivative meanings and at the same time enhance the potential ability of such verbs to create new derivative units. One of the lexico-semantic groups of adjectives which motivate verbs in the Ukrainian language is the adjectives with the meaning of the features and qualities perceived by our sense organs. The verbs created from these adjectives form two structural-semantic types – inhotatives and causatives which in most cases correlate with the verbs of action and process. Differential features of these verbs are different: the verbs of action are characterized by dynamism, phaseness, temporal localization, active role of the subject, whereas verbs of process are characterized by dynamism, phaseness, temporal localization, passive role of the subject. This fact, in its turn, has an impact on their derivative ability.

3.1. Derivative capability of adjectival verbs
with word-formation meaning
"to acquire a feature and quality perceived by the sense organs"

The study of the inchoative verbs of the Ukrainian language from the point of view of stem-centered derivatology is an important stage of research of the derivational possibilities of derivative verbs in general and of adjectival verbs in particular. Their word-building ability, as mentioned above, is influenced by various factors. Some of them, for example, derivation from the category of qualitative adjectives, activate the derivational process, whereas the others, let us say, belonging to absolutive verbs and the absence of obligatory distributors, on the contrary, slow down or brake. It is only by taking into consideration a complex of these factors we come to the conclusion regarding the filling of the word-formation paradigms of these verbs and to establish the typology of their derivational meanings.

The lexico-semantic group of adjectival inchoative verbs formed with the help of the suffixes -**i**- and -**nu**- are divided into four semantic subgroups that are differentiated depending on the sense organ which perceives the feature and quality expressed by the adjective, in particular:

– sight: *bility*[15], *bubniavity, hrubity, dribnity, kruhlity, mality, povnity, porozhnity, pustity, rohovity, svizhity, svitlity, spility, tovstity,* etc.;

– taste: *hirknuty, kvasnity, kyslity, kysnuty, cherstvity, posolonity,* etc.;

– hearing: *huchnity, tykhnuty, zatykhaty,* etc.;

– touch: *buchavity, volohnuty, hariachity, mokrity, miaknuty, sokhnuty, teplity, tverdity, tverdnuty, tupity, shershavity,* etc.

Initially, the scholars considered inchoative verbs to be the verbs (predicates) of state[16]. Later, I. Vykhovanets interpreted them as specific verbs of the process and as corresponding predicates of process because the predicate of state and quality serve their derivatival base[17]. Therefore, the meaning of such verbs is more precise when qualified as a process.

A typical word-building paradigm of the adjectival inchoative verbs is formed by two zones – substantive and verbal. *Substantial zone* of the topmost verbs of all four subgroups is represented by devervatives only with the transpositivional word-formation meaning "materialized process". However, due to the fact that basic verbs mostly convey the seme "transformation, the formation of a feature and quality", this word-formation meaning is realized sporadically, inconsistently. The nouns with such semantics were formed only from very few verbs: *bubniavinnia, bilinnia, bahrinnia, bliaknennia, hirknennia, zhovtinnia, kysnennia, milinnia, syninnia, tverdinnia, tovstinnia, tuzhavinnia, chervoninnia,* etc.

The *verbal zone* consists of the prefixal verbs with temporal word-formation meanings "the beginning of the acquiring a feature and quality" and "the completion of the acquiring a feature and quality" and with quantitative word-formation meanings "insufficient degree of acquiring of a feature and quality", "sufficient degree of acquiring a feature and quality" and "excessive degree of acquiring a feature and quality".

The means of expression of the temporal word-formation meaning "the beginning of the acquiring a feature and quality" is the prefix **za-**. According to many linguists, the peculiarity of this formant is the ability to explicate two opposite meanings – the beginning and the end of an action or the establishing of a definite feature, which results in the appearance of such phenomenon as enantiosemy[18]. Many inchoative verbs with the prefix **za-** (*zability, zaholubity, zazhovtity, zazelenity, zasirity, zasynity, zachervonity, zachornity*) express these two temporal meanings, for

---

[15] The examples of derivates and the illustrations of their use in context are transliterated from the Ukrainian language.

[16] Леута О. І. Семантико-синтаксичні параметри українського дієслова : монографія. Київ : Вид-во Національного педагогічного ун-ту імені М. П. Драгоманова, 2007. С. 61.

[17] Вихованець І. Р. Нариси з функціонального синтаксису. Київ : Наукова думка, 1992. С. 96.

[18] Соколова С. О. Префіксальний словотвір дієслів у сучасній українській мові : монографія. Київ : Наукова думка, 2003. С. 215.

example: ***Zachervonilo*** *nad lisom nebo…* (I. Nechui-Levytskyi) i *Ochi yoho* [Semena] ***zachervonily*** *do briv* (M. Vinhranovskyi).

Prefixes **vid- / od-, za-, ob-, u- / v-** in the verbal zone of the word-building paradigms of the adjectival inchoative verbs are the indicators of the word-formation meaning "the completion of the acquiring a feature and quality"**:** *vidbhrianity, vidbility, vidzhovtity, vidzelenity, vidsynity, vidsyrity, vidvolohnuty, zaderevianity, zakamianity, zatverdity, zatverdnuty, zakholonuty, obmiaknuty, umokrity,* etc., for example: Vidsynily **pomizh padolystu ostanni prolisky, skapav kholodnyi berezovyi sik (*V. Lohvynenko*); Vypustyv *[Lavrin]* porokhivnytsiu, perekhopyv rushnytsiu.., shche kilka raziv zviv i spustyv kurok. Y todi zrozumiv – porokh** vidsyriv (*Iu. Mushketyk*).

The depth of the verbal zone of some verbs of this subgroup has several positions. In particular, derivates *zasokhnuty, vysokhnuty, vsokhnuty, obsokhnuty, vidsokhnuty, prosokhnuty* as components of the word-building paradigm of the verb *sokhnuty* express temporal finitive meaning "to become dry having lost moisture", for example: *Doroha tut pohana, z vyboiamy, shche ne **vysokhla** vesniana hriaziuka…* (U. Samchuk). In addition, each of these perfectives conveys the shade (or shades) of finitive meaning peculiar only to it. For example, *zasokhnuty* expresses four lexico-semantic variants: 1) "to become unusable losing moisture", for example: *Akvarelisty pratsiuiut na paperi doty, doky farby ne **zasokhly*** (L. Bondaruk); 2) "to heal losing moisture": *– Niiakoho likaria. Todi sam sebe dokonaiu... Vyduzhaiu, na zhyvomu **zasokhne**! – khrypiv prostudzhenymy hrudmy* (M. Stelmakh); 3) "to become stale losing moisture", for example: *Zina distala zakruchenu v bantsi tushonku, a v druhii – domashniu kovbasu, banky z polunytsiamy y malosolnymy ohirkamy, yabluka y bilyi khlib, shcho vzhe **zasokh** za dorohu, chasnyk* (V. Lys); 4) "to perish losing moisture", for example: *I ne bude Favsta, vmre Mefistofel, i kvitucha yablunia **zasokhne**, ne prynisshy plodu* (U. Samchuk). The last two shades of finitive meaning are also peculiar to the deverbative *zsokhnuty*, for example: *Taraniu vin ziv za obidom, zostavsia odyn khlib, ta y toi **zsokh** na sukhar* (Panas Myrnyi); *– Vpered, byky! badyllia **zsokhlo**, sami valiatsia budiaky, a chereslo, lemish novii... Choho zh vy staly? Hei, byky!* (S. Rudanskyi).

The shade "to perish losing moisture" is presented by the verb *v(u)sokhnuty*, for example: *Vydno, riven vody buv kolys vyshchyi, nizh zaraz, i derevo, yak kazhut, zamoklo, **vsokhlo** vid nadmirnoi volohy* (I. Tsiupa). However, besides this shade, deverbative develops one more semantic stratification implemented by the position "to become smaller losing moisture", for example: *Pochornila na nim* [Severynovi] *i sorochka,*

i zdalosia Petrovi, shcho ziviala na poiasi y Nalyvaikova shablia – vona niby **vsokhla** (M. Vinhranovskyi).

The lexico-semantic variant "to evaporate, to disappear losing moisture" is expressed by deverbatives *vysokhnuty, obsokhnuty, prosokhnuty*, for example: *Richechka, shcho yshla z lisiv,* **peresokhla***, tomu y vysokhly usi stavky na luhakh* (M. Stelmakh); *Na svizhomu povitri shvydko* **obsokhly** *yii instytutski slozy* (I. Nechui-Levytskyi). The verb *vidsykhaty* conveys a semantic shade "to fall off losing moisture", for example: *Yomu* [Volodtsi] *zdavalos, shcho <...> kozhna ruka, shcho odvazhytsia take napysaty, musyt* **vidsokhnuty***, vidletity vid tila i rozsypatysia na porokh* (U. Samchuk).

The perfective *prysokhnuty* depending on the context expresses two word-formation meanings: 1) quantitative, that indicates an insufficient degree of a feature formation, i. e. it means "to become dry a little", for example: *Zerno koly* **prysokhne***, peremeletsia – muka, yak sontse* (K. Hordiienko); 2) finitive, namely, "the completion of a feature and quality formation" with an additional shade "to stick to something", for example: *Tkanyna* **prysokhla** *do napukhlykh rubtsiv, zavdaiuchy yomu nesterpnoho boliu* (Z. Tulub).

The verbs *pidsokhnuty, peresokhnuty* convey respectively insufficient and excessive degree of acquiring a feature and quality, for example: *Odezha* **pidsokhla***, i my povdiahalysia* (V. Shevchuk). *Khto b mih podumat, do dna vysokh stavok, nynky, de kolys vyhravaly khvyli, navit zemlia* **peresokhla** *i porepalas khymernymy vizerunkamy* (V. Ivanyna).

Prefixes **z- / s-, o-, po-, pro**- give the derivatives the meaning of overall result, eg: *otemnity, posvitlity, potemnity, prosvitlity, stemnity,* eg: *Dmytro yshov poperedu, bo vzhe* **stemnilo** (V. Malyk). Sometimes doublets may be formed: *chornity – pochornity, zchornity, tverdity – potverdity, stverdity; teplity – poteplity, steplity*: *Voda vzhe v richtsi* **poteplila***, prokynulysia raky, – skazav Flor Medvediuk, zakhodiachy do khaty* (M. Malynovska).

The derivatives of the verbal zone sporadically show derivational quantative meanings of sufficient, insufficient and excessive degrees of process. In word-building paradigms, inchoative verbs express either one of the named quantitative meanings, in particular, insufficient degree of the process: *pryrudity, prysyvity, prytuzhavity*, for example: *I* **prysyvila** *z toho chasu yii* [materi] *holova* (Ie. Hutsalo), or two quantitative meanings: 1) insufficient (*pidzhovtity, prychornity*) and sufficient (*vyzhovtity, v(y)chornity*) stages of the process, for example: *...dovkola kozhnoi vuhlyny* **prychornily** *doshky i kurily dymkom...* (V. Iavorivskyi); 2) sufficient (*vybility, nakholonuty*) and excessive (*perebility,*

perekholonuty) degrees of the process, for example: *Vsi v novykh mundyrakh, shcho ne vstyhly shche **vybility** na doshchakh, sontsi, vsi v skrypuchykh chobotiakh i cherevykakh* (I. Chendei); 3) sufficient (*vyzelenity, uzelenity*) and combined – the initial intensity (or the so-called augmentative verbal category[19]), for example *rozzelenitys*: *Pislia doshchu vse **vyzelenilo**, vykhoroshilo i azh manyt do sebe v hosti* (M. Ponedilok); *Rozroslys topoli, **rozzelenilys*** (O. Honchar).

3.2. Derivative ability of the adjectival causative verbs with the word-formation meaning "to endow an object with a feature or quality perceived by the sense organs"

Causative verbs is one of the three structural-semantic types of the adjectival verbs which is traditionally singled out on the basis of its word-formation meaning – "to endow an object with a feature or quality named by a basic adjective". This type of verbs is quantitatively less numerous than inchoatives, i. e. verbs with word-building semantics "to acquire a feature or quality named by the basic adjectival stem".

Causative verbs with word-formation meaning "to endow an object with a feature or quality perceived by the sense organs" are structured by four semantic subgroups formed depending on the sense organ with which endowing something with a feature or quality is perceived, in particular:

– sight (combines the largest number of verbs motivated by various lexico-semantic groups of base adjectives, primarily with the meaning of color, size, distance, direction, quantity, appearance, etc.): *bahrianyty, bilyty, blyzyty, brudnyty, volokhatyty, vuzyty, vialyty, hostryty, hustyty, diriavyty, dribnyty, zhovtyty, zelenyty, kosmatyty, kostrubachyty, koshlatyty, kryvyty, kruhlyty, kudlatyty, pliuhavyty, povnyty, rivniaty, rumianyty, tovstyty, tonchyty, tonshyty,* etc.;

– taste: *hirchyty, kyslyty, solodyty; oprisnyty* тощо, etc.;

– hearing: *prytyshyty, styshyty,* etc.;

– touch (tactile): *volozhyty, hariachyty, derevianyty, kamianyty, mochyty, miakshyty, sushyty; zvohchyty, oteplyty,* etc.

The adjectival causative verbs of these semantic subgroups are formed by suffixal and prefixal-suffixal ways. Suffixal verbatives were created mostly with the help of suffix -**y**-, occasionally -**a**, for example: *brudnyty, volozhyty, hostryty, hustyty, zhovtyty, zelenyty, mochyty, chystyty, rivniaty*, etc. For prefixal-suffixal verbs, as opposed to suffixal, a wide set of

---

[19] Соколова С. О. Префіксальний словотвір дієслів у сучасній українській мові : монографія. Київ : Наукова думка, 2003. С. 241.

formants is typical. In the modern Ukrainian language, the prefixal-suffixal way includes the twelve most productive prefixes: **vy-, vid-, za-, z- / s-, o- / ob-, pere-, pid-, po-, pry-, pro-, roz-, u- / v-**[20], eight of which are the elements of the confixes (circumfixes) used to create adjectival causative verbs, in particular: **vy-... -a, vy-... -y-, z- / s-... -y-, o-... -y-, po-... -y-, pry-... -y-, roz-... -y-, u-... -y-**: *vydovzhyty / vydovzhuvaty, vyvyshchyty / vyvyshchuvaty, vymilyty / vymiliuvaty, vyporozhnyty / vyporozhniuvaty / vyporozhniaty, vyprostaty / vyprostuvaty, vypriamyty / vypriamliuvaty / vypriamliaty, vidnovyty / vidnovliuvaty / vidnovliaty, zbilshyty / zbilshuvaty, zdovzhyty / zdovzhuvaty, zmenshyty / zmenshuvaty, znyzyty / znyzhuvaty / znyzhaty, zridyty / zridzhuvaty,* etc.

3.2.1. Filling of word-building paradigms
of causative suffixal verbs with the derivative meaning
"to endow an object with a feature or quality perceived
by the sense organs"

A typical word-building paradigm of the adjectival causative suffixal verbs with the meaning "to endow an object with a feature or quality perceived by the sense organs" consists of three part-of-speech zones – substantive, verbal and adjectival. *Substantive zone* is formed by derivatives with word-formation meanings "materialized action", "a place (a building) for performing an action", "tool of an action", "performer of an action".

The indicator of the transpositional word-formation meaning "materialized action" is usually the suffix -**nn- / -enn-, -inn**-: *bilennia / bilinnia, brudnennia, vialennia, hostrinnia, zolochennia / zolotinnia, kucheriavlennia, pliuhavlennia, rivniannia, solodzhennia, sushennia / sushinnia, sriblennia, chyshchennia, chorninnia*, etc., for example: *Tut* [u dvoryshchi] *bulo vkopano zalizni stovpy dlia **sushinnia** bilyzny* (B. Kharchuk).

There is a limited number of causative nouns with the meaning of the materialized action with the suffix -**nn- / -enn-, -inn**- because many of them are not presented in lexicographic editions, although potentially they are possible, as evidenced by their occasional use in the speech, eg: *kosmachennia, koshlannia, koshlatannia, koshlachennia, kudlachennia, chepurinnia / chepurennia,* for example: *Dukh okhainosti, **chepurinnia** opanuvav yii* [Hafiiku] *tsilkom…* (M. Kotsiubynskyi).

The derivative meaning "materialized action" in word-buildings paradigms of some causative verbs is also expressed by the suffixes -**k**-

---

[20] Сорочан О. В. Лексико-семантичні групи відприкметникових дієслів (семантичний та функціональний аспекти) : автореф. дис. … канд. філол. наук : 10.02.01. Київ, 2005. С. 9.

and -**n**-. The nouns with the word-building formant -**k**- differ from those analyzed before by a higher degree of verbal feature loss. Neutralization of the verbal feature caused the development of a secondary meaning in the noun *sushka* – the result (consequence) of an action, for example: *Poky dybuliala* [baba Vustia] *siak-tak, i slukhaty ne khotila, shchob do dochky pereikhaty. – Yaka tam z mene pomich? – vidmakhuvalasia. – A tut ya vam i kartopelky nadbaiu, i **sushky** na uzvar* (L. Brazov), or the object by which the action is carried out, for example:...*yakos, koly Tamara stavyla shchoino vymytu tarilku zverkhu na **sushku**, vona vyslyznula v nei z ruk...* (L. Rybenko). In the substantive zone of the topmost causative verb *sushyty* there is the noun *sushnia* which is formed with the suffix -**n**-. The Great Dictionary of Contemporary Ukrainian Language (ed. by V. T. Busel) lists this word with four meanings: 1) the same as *sushinnia*; 2) dried fruits, berries; *sushniak*; 3) dry trees, branches; 4) the same as *susharka* (VTSSUM, 1419). However, its functioning in the speech shows the frequent use of the three object meanings – the product as a result of an action, the tool and the place (building) of an action, which in connection with the possibility of the formation of nouns with the meaning of the materialized action with the help of a more productive word-formation suffix -**nn**- / -**enn**-, -**inn**-, pushed the first of the given meanings to the periphery.

In the substantive zone of the analyzed adjectival causative verbs there are also nouns with the word-formation meaning "a tool of an action". It is explicated by various word-formation formants, the choice of which depends on the semantics and phonetic structure of the verb. The suffix -**l**- is in the role of one of these means. The verbal nouns *bilylo, synylo, chornylo,* created by means of it, call the means (paint of a certain color or liquid) of an action or a thing that appeared as a result of the performed action.

From the verb *rivniaty* the derivative for denoting a tool of an action was formed by means of the suffix -**lnyk**: *rivnialnyk*; from the verb *hostryty* – using the suffixes -**l**- and -**lnyk**: *hostrylo, hostrylnyk*.

Finally, from the topmost verb *sushyty* there are seven nouns with the suffixes **-l-, -n-, -lnyk, -ln-, -ar, -ark-, -arn-** with instrumental word-building semantics: *sushylo, sushnia, sushylnyk, sushylnia, sushar, susharka, susharnia.*

All of the above-mentioned formants within the same word-building paradigm, except for the suffix -**l**-, are polyfunctional since they serve to create nouns with different semantics. In particular, the deverbatives *sushylnia, susharka, susharnia*, in addition to the word-formation meaning "a device for drying something, removing moisture out of something",

mean "a place (a building) for drying something" and the nouns *sushar, sushylnyk* name the performer of an action.

It is the explication of one word-formation meaning in several ways that gives grounds to speak about different depth of the substantive zone in the word-building paradigm of the verb *sushyty*, for example: the indicators of the meaning "a tool of an action" were 7 suffixes (**-l-, -n-, -lnyk, -ln-, -ar, -ark-, -arn**-),"a place (a building) of an action" – 5 suffixes (**-n-, -ln-, -ark-, -arn-, -Ø-**); "a performer of an action" – 2 suffixes (**-lnyk, -ar**).

The *verbal zone* combines the derivatives of various word-building modifications – temporal, quantitative and resultative. Temporal modifications are represented by verbs to denote the final stage of an action, created with the help of the prefixes **vy-, vid-, do-, za-, z- / s-, na-, o- / ob-, pere-, pro-**: *vysushyty, vidsvizhyty, vidchystyty, dohostryty, dosushyty, dochystyty, zabrudnyty, zavolozhyty, zavialyty, zahostryty, zahustyty, zakryvyty, zakruhlyty, zachystyty, zblyzyty, zsushyty, zchystyty, nablyzyty, osushyty, okholodyty, perekryvyty, prodiriavyty* and others. Such a number of formants is an indicator, firstly, of variety of word-formation means for the expression of finitive semantics; secondly, of the corresponding depth of semantic positions within a single word-formation paradigm; and thirdly, of the ability to express additional semantic shades. For example, derivatives *zarivniaty, obrivniaty, pidrivniaty, zrivniaty, vyrivniaty* are formed from the verb *rivniaty*.

All of them, except for the finitive meaning, convey additional semantic shade – indicate the way of performing an action. In particular, the deverbative *zarivniaty* means "to make flat, to fill up the pits" (VTSSUM, 418). The same word-formation semantics are duplicated by deverbatives *rozrivniaty* and *zrivniaty*. However, each of the named verbs conveys one more lexico-semantic variant: *rozrivniaty* – "to make a smooth, straight; to smooth out, to straighten out" (VTSSUM, 1261); *zrivniaty* – "to put in a row (or rows) in a straight line" (VTSSUM, 479). The deverbative *obrivniaty* explicates the final stage of an action achieved by "smoothing out the edges, surfaces of something" (VTSSUM, 816). Among all the perfectives derived from the causative *rivniaty* the largest number of lexico-semantic variants is expressed by the verb *vyrivniaty*. Duplicating all of the above-mentioned lexico-semantic variants, it conveys two other shades – "to make straight, to straighten out something curved" and "to make equal vertically or horizontally".

Quantitative modifications of causative verbs are represented by three subgroups. The first is formed by perfectives to indicate the repeated performing of an action. They are created by the prefix **pere**-: *perebilyty, perebiluvaty, perevialyty, perehostryty, perezolotyty, peremochyty,*

peresynyty, peresushyty, perechystyty, for example: *A potim by toi chornovyk mozhna bulo **perebilyty**, perepysaty nachysto, unyknuvshy poperednikh pomylok i ohrikhiv* (M. Nechai).

The second subgroup includes deverbatives indicating the degree of endowing a predicative feature: insufficient, sufficient and excessive. The verbs with insufficient degree of endowing a feature and quality are formed by prefixes **pid-, pry**-, occasionally **nad**-: *pidbilyty, pidvolozhyty, pidvialyty, pidhostryty, pidhustyty, pidkyslyty, pidkucheriavyty, pidmochyty, pidrumianyty, pidsvizhyty, pidsynyty, pidsolodyty, pidsushyty, pidchervonyty, pidchystyty,* for example:...*naviduietsia iz susidnoho sela donka Vasylyna ne tak, aby nahotuvaty ta nachepuryty, yak aby vyklasty z torby smachnykh naidkiv hotovykh, batkovi khatu prybraty, **pidbilyty**, pozamazuvaty…* (I. Chendei).

The prefixes **vy-,** occasionally **pro**-, **vid-, na**- express achievement of sufficient intensity of a predicative feature: *vybilyty, vybrudnyty, vyvialyty, vyhostryty, vyzhovtyty, vyzelenyty, vyzolotyty, vykryvyty, vykruhlyty, vymochyty, vyrivniaty, vysynyty, vysvizhyty, vysriblyty,* for example: *Trudyvsia ya chymalo, skilky nanosyv hychky – nevidomo. Choboty promokly, svytynku vsiu **vybrudnyv** u mokru zemliu* (I. Senchenko). Perfectives with the prefix **na**- express an additional shade of cumulativeness on condition that there is a large amount of something, for example: *Asfalt stelyvsia, yak suvii polotna, shcho yoho **nabilyla** za vik – vystachylo b prostelyty do Krasnohrada* (M. Ishchenko).

Excessive degree of the performed action is expressed by prefixes **pere-, roz-** : *perebilyty, perehirchyty, perehostryty, perehustyty, perezhovtyty, perekyslyty, peremochyty, peresynyty, peresolodyty, peresushyty, rozrumianyty,* for example: *Hlynu krashche ne dosushyty, nizh **peresushyty*** (M. Dubovyk).

The prefixes **pere**- and **po**-, explicating the direction of an action to a large number of objects, create deverbatives with distributive meaning which forms the third subgroup of quantitative modifications: *perebilyty, perebiluvaty, perebrudnyty, perevialyty, perehostryty, perezhovtyty, perezolotyty, peresynyty, peresushyty, perekholodyty, perechystyty, posushyty, potupyty*, for example: *Na kozhnomu kryli roslo po velykii hrushi, starii, drimuchii, yaki shchovesny tsvily po-molodechomu husto y pakhucho, a pid osin obsypaly dodolu takyi hrushkopad tsukrystykh dychok, shcho y ne vyzbyraiesh yikh usi, y ne **peresushysh*** (Ie. Hutsalo).

The perfectives *rozmochyty* and *vidmochyty*, which are created by means of the prefixes **roz**- and **vid**-, somewhat change the semantics of the basic verb – the performing of the action determined by them led to the appearance of a new quality in an object, namely: *rozmochyty* – "to make it

soft, to cause swelling" (VTSSUM, 1253), for example: *Kozaky nahortaiut u kazany pukhkoho snihu, nesut do vohnyshcha.., aby zihrity okropom zadubile tilo ta **rozmochyty** sukhari* (M. Syrotiuk); *vidmochyty* conveys three meanings: "to soften something dry", for example: *Susheni hryby* **vidmochyty** *i vidvaryty, zmishaty z buriakom* (H. Kozholianko); "to separate two things attached", for example: *Chystenka babusia, bidkaiuchys i spleskuiuchy rukamy, **vidmochyla** bynty, i Hryhorii, ztsipyvshy zuby, poprosyv rvonuty yikh zrazu, a ne tiahty razom z dusheiu* (V. Miniailo); "to help with easy, quick and good cleaning from dirt, rust", for example: *Vona* [rushnytsia] *sylno porzhavila... Ya yii **vidmochyv** u hasi, ochystyv vid irzhi, zmazav i zamok pochav pratsiuvaty* (L. Nevidomskyi).

The *adjectival zone* of the typical word-formation paradigm of suffixal causative verbs is represented by derivatives with the suffix -**ln**- which express the word-formation meanings "intended for performing an action named by the basic verb" and "connected with an action named by the basic verb": *bilylnyi, hostrylnyi, mochylnyi, synylnyi, solodylnyi, sriblylnyi, sushylnyi*, etc., for example: *Susharky z nerukhomym sharom zerna – tse shakhta z pokhylym abo horyzontalnym dnyshchem abo kolonka iz sytovymy stinkamy, u yakykh **sushylnyi** ahent prokhodyt cherez shar zerna v riznykh napriamkakh* (O. Datsyshyn) i *Na druhomu etapi modernizatsii zminiuvalas **sushylna** chastyna mashyny, vstanovliuvavsia klynoreminnyi pryvid dlia 10 **sushylnykh** hrup* (V. Studinskyi).

3.2.2. Word-formation potential
of causative prefixal-suffixal verbs with derivative meaning
"to endow an object with a feature or quality perceived
by the sense organs"

A typical word-formation paradigm of prefixal-suffixal causative verbs with a derivative meaning "to endow an object with a feature or quality perceived by the sense organs" has three zones – substantive, verbal and adjectival. The *substantive zone* unites nouns with three semantic positions: "materialized action", "a tool of an action" and "a performer of an action". The first of these meanings – "materialized action" – is expressed by the suffix -**nn**- / -**enn**-, -**inn**-, which primarily transfers the verbal stem into a noun space, i. e. performs a transpositional function. Such verbal nouns do not only preserve the semantics of the basic verb but also often inherit its grammatical category of aspect[21]. This fact is evidenced by the tendency to create nouns from both components of the

---

[21] Пілецький В. Назви процесових понять у науково-технічній термінології. *Актуальні проблеми українського словотвору*. Івано-Франківськ : Плай, 2002. С. 462.

correlative aspect pair (perfect verb and imperfect verb), cf.: *vydovzhennia / vydovzhuvannia, vypovnennia / vypovniuvannia, vyporozhnennia / vyporozhniuvannia / vyporozhniannia, vidnovlennia / vidnovliuvannia, zbilshennia / zbilshuvannia, zdovzhennia / zdovzhuvannia, zridzhennia / zridzhuvannia, obnovlennia / obnovliuvannia / obnovliannia,* etc.

Some substantives with the suffix -**nn**- / -**enn**- correlated with perfect verbs in addition to the meaning "materialized action" acquired secondary word-formation meanings: 1) the result, the consequence of an action: *vydovzhennia, vidnovlennia, obnovlennia, onovlennia, polehshennia, polipshennia, ponovlennia, uskladnennia,* etc., for example: *Yakshcho zminiuvaty znachennia syly, to zminiuvatymetsia i dovzhyna pruzhyny, tobto yii vydovzhennia* (M. Holovko); 2) a person or people: *dopovnennia, popovnennia,* for example: *Perekydaiuchysia zhartamy, pasazhyrske* **popovnennia** *zruchno vmoshchuietsia na svoikh klunkakh* (Iu. Koval); 3) an object: *popovnennia,* for example: *– Ahov, Vasylyno, pryimai* **popovnennia***! Did Yakym tprukaie na vhodovanykh konei, krekchuchy zsadzhuie z voza vazhkyi bidon* (Iu. Koval); 4) a place (a location) of an action, for example: *znyzhennia, pidvyshchennia, ponyzhennia,* for example: *Khudorliavyi i pidtiahnutyi tysiatskyi Mykhailo Rodko rozghlianuvsia.., a todi vpevneno stupyv na* **pidvyshchennia***, poklonyvsia mytropolytu i kniazevi* (O. Lupii). These secondary meanings of the above-mentioned nouns give grounds to consider them transpositional-mutational derivatives.

The use of nouns with the suffix -**nn**- / -**enn**- formed from causative prefixal-suffixal verbs is functionally limited. They are used mainly in the scientific-technical and financial-economic spheres to denote a certain action. Along with the nomination of an action, accompanied by changes of the object, it is necessary to determine the quantitative indicators (measurements) of this action. Therefore, some derivatives with the formant -**enn**- also developed an ability to explicate the magnitude "the quantity of an action" [22] that quantitatively characterizes this action. This magnitude is expressed by adding the words with quantitative semantics such as *coefficient, magnitude, number, gradient, index, level, angle, square,* to the created substantives: *vydovzhennia* and *pokaznyk vydovzhennia, vidnovlennia* and *koefitsiient (pokaznyk) vidnovlennia, vyporozhnennia* and *koefitsiient vyporozhnennia, onovlennia* and *koefitsiient onovlennia,* etc., for example: **Koefitsiient onovlennia** *osnovnykh vyrobnychykh fondiv mav tendentsiiu do stiikoho znyzhennia* (B. Panasiuk).

---

[22] Пілецький В. Назви процесових понять у науково-технічній термінології. *Актуальні проблеми українського словотвору*. Івано-Франківськ : Плай, 2002. С. 461.

Another way of expressing the meaning of a materialized action in the substantive zone of word-building paradigms of some causative prefixal-suffixal verbs is the zero suffix, for example: *vidnova, obnova, onova, perepovnia, polehsha, ponova*, for example: *Nesvyzkyi bahato hovoryv nam pro **vidnovu** derzhavy sviatoho Volodymyra, – zakinchyv Sudyslav, – i my zrozumily, shcho taka derzhava ne postane bez voli-svobody narodu* (Iulian Opilskyi). It is significant that verbal nouns with zero suffix, in contrast to the derivatives with suffix -**nn**- formed from verbs of an imperfect aspect, have a weakened procedurality of the meaning expressed by them. This predetermines their ability to express resultative meaning to a greater extent[23], which pushes the primary word-formation meaning "materialized action". In particular, the derivate *obnova* means "new, newly bought, sewed, presented item (about clothes, shoes)" (SUM V, 546), for example: *...vony* [cherevychky] *buly taki harni, taki novenki, tak pryiemno pakhly **obnovoiu**, shcho, zdavalosia, onovyly vsiu yikhniu kvartyru* (B. Kharchuk).

Another group of derivatives systematically represented in the subjective zone of causative verbs are the derivatives with the suffix -**ach** / -**yach**. This word-building formant is polyfunctional. It expresses simultaneously the word-building meanings "a performer of an action" and "a tool of an action" in word-building paradigms of many verbs. Additionally, linguists consider the first word-building meaning to be the primary, whereas the secondary one is formed on the basis of the primary and causes the phenomenon of suffixal homonymy.

The use of the suffix -**ach** / -**yach** for the formation of nouns with the word-building meaning "a tool of an action" is quite productive. From the point of view of many linguists, this word-formation means is marked by the highest degree of semantic-syntactic instrumental function realization[24]. It is also productive in the formation of nouns from prefixal-suffixal causative verbs. These nouns name: 1) devices: *vyprostuvach, vypriamliach, zridzhuvach, oprisniuvach, rozpriamliuvavach,* for example: ***Vypriamliach** – tse elektrotekhnichnyi elektronnyi prystrii, pryznachenyi dlia peretvorennia odno- abo bahatofaznoi zminnoi napruhy u postiinu z potribnymy znachenniamy velychyny vykhidnoi napruhy, strumu ta koefitsiienta pulsatsii* (Ie. Chemes); 2) materials (substances) intended to perform actions in a particular production process, such as: *dopovniuvach, zapovniuvach, napovniuvach, onovliuvach, otepliuvach, rozridzhuvach, polipshuvach, ponovliuvach, pryskoriuvach, polehshuvach, uskladniuvach,*

[23] Городенська Г. К. Проблема виділення словотвірних категорій (на матеріалі іменника). Мовознавство. 1994. № 6. С. 26; Олексенко В. П. Словотвірні категорії іменника : монографія. Херсон : Айлант, 2005. С. 213.

[24] Олексенко В. П. Словотвірні категорії іменника : монографія. Херсон : Айлант, 2005. С. 82.

utepliuvach, ushchilniuvach, for example: *Inkoly, osoblyvo vzhe v 1900-kh rokakh, Vasylkivskyi podibnoho vrazhennia dosiahav, nakladaiuchy mazky duzhe shchilno y dodaiuchy v rozridzhuvach lak* (I. Ohiievska).

The *verbal zone* is comprised of the verbs created exclusively by postfix -**sia**. This word-building formant gives the topmost causative prefixal-suffixal verbs the word-formation meaning "to become as defined by the adjectival stem", which led to the shift of postfixal verbs to the structural-semantic type of inchoatives. Such changes in the word-building semantics are presented by almost all deverbatives with the postfix -**sia**, cf.: *vydovzhytysia / vydovzhuvatysia, vyvyshchytysia / vyvyshchuvatysia, vyokremytysia / vyokremliuvatysia, vyporozhnytysia / vyporozhniuvatysia / vyporozhniatysia, vidnovytysia / vidnovliuvatysia / vidnovliatysia, dopovnytysia / dopovniuvatysia / dopovniatysia, zapovnytysia / zapovniuvatysia / zapovniatysia, zbilshytysia / zbilshuvatysia*, etc.

The *adjectival zone* is filled with adjectives with the suffix -**ln**-, attached to the stem of verbs of an imperfect aspect. They express the two word-formation meanings: 1) "intended to perform an action named by the basic verb": *dopovniuvalnyi, zapovniuvalnyi, zbilshuvalnyi, zmenshuvalnyi, znyzhuvalnyi, zridzhuvalnyi, oprisniuvalnyi, pidvyshchuvalnyi, polehshuvalnyi, ponyzhuvalnyi, ushchilniuvalnyi*, etc., for example: *U posushlyvykh pryberezhnykh raionakh pratsiuiut oprisniuvalni ustanovky* (H. Dovhan); 2) "connected with the action named by the basic verb": *vidnovliuvalnyi, zdovzhuvalnyi, popovniuvalnyi, spovilniuvalnyi, ukrupniuvalny*, for example: *Sohodni 19% vyrobnytstva svitovoi enerhii zabezpechuiut dzherela vidnovliuvalnoi enerhii...* (O. Alymov). Adjectives *vyprostuvalnyi, napovniuvalnyi, onovliuvalnyi, otepliuvalnyi, ponovliuvalnyi, pryskoriuvalnyi, pryshvydshuvalnyi, rozridzhuvalnyi, utepliuvalnyi* explicate both of these meanings: *Provedennia kompleksnykh zakhodiv iz resurso- ta enerhozberezhennia dast mozhlyvist ... stvoryty umovy dlia vykorystannia etanolu ne tilky v kharchovii promyslovosti, a y u inshykh haluziakh yak ponovliuvalnoi orhanichnoi syrovyny ta biopalyva* (R. Kyrylenko) and *Na terytorii pidpryiemstva hotelnoho hospodarstva dotsilno zdiisniuvaty remontni ta ponovliuvalni roboty na oblashtovanykh dytiachykh ta sportyvnykh maidanchykakh, u parkakh i skverakh vidpochynku, na pliazhakh toshcho* (M. Boiko).

The derived adjectives strengthen the "verbal meaning of an action towards the constant feature of an object"[25]. It is this specificity of the adjective that determines its ability to replenish the composition of the terminological units. This process has become noticeably activated in the

---

[25] Вихованець І. Р. Частини мови в семантико-граматичному аспекті. Київ : Наукова думка, 1988. С. 17.

modern term-formation, which causes the functioning of some verbal adjectives as terms that are either partially represented by lexicographic sources or are not featured there at all.

CONCLUSIONS

Adjectival verbs of the Ukrainian language have a complex hierarchical structure because their word-formation meanings, formed by the definite lexico-semantic group of basic adjectives and word-formation means, are subordinated to the broader classificational unit – structural-semantic type. On the one hand, these verbs belong to the structural-semantic types of inchoatives, essives or causatives and it determines their unification in lexico-semantic groups and, on the other hand, specifies the conditionality of their word-formation potential by additional factors typical only of a particular structural-semantic type. In particular, the division of the adjectival verbs into inchoatives, essives or causatives is to a certain extent related to their correlation in the sentence with the predicates of the process, state and action, which valency-derivational capacity is different leading to the different filling of typical word-formation paradigms.

Adjectives with the semantics of a feature or quality perceived by the sense organs motivate mostly the verbs of two structural types – causative and inchoative. Causative verbs, which often indicate a concrete physical action, depending on the word-formation means, which transfers the adjectival stem to the verbal stem, form a group of suffixal and prefixal-suffixal units. A typical word-building paradigm of causative suffixal verbs is represented by the derivatives of the substantive, verbal and adjectival zones. The content of the substantive zone is the most extensive since each of its word-formation meanings, in particular, "materialized action", "a place (a location) for performing an action", "a tool of an action", "a performer of an action", "a result (consequence) of an action", is implemented through several word-building formants. The verbal zone is filled with prefixal verbs with temporal and quantitative word-formation meanings. Temporatives are represented by numerous verbs to indicate the final stage of an action, which testifies to the depth of this semantic position; quantitives – by verbs with the semantics of a repeated performance of an action, as well as various degrees (insufficient, sufficient and excessive) of endowing a predicative feature. The adjectival zone of causative suffixal verbs consists of adjectives formed by suffix -**ln**- with word-formation meanings "intended for performing of an action named by the basic verb" and "connected with an action named by the basic verb".

A typical word-building paradigm of the prefixal-suffixal causative verbs also consists of three zones. The prefixal-suffixal paradigm differs from the suffixal paradigm by a smaller number of semantic positions and word-building formants for their explication. The specificity of the structure of word-building paradigms with topmost inchoative verbs which mostly name a process is that, firstly, they do not have an adjectival zone; secondly, the substantive zone is filled with derivatives with the meaning of the materialized process, which gives grounds to consider it to be monotypic; thirdly, the verbal zone is represented predominantly by prefixal verbs with temporal word-formation meanings "the beginning of the acquiring a feature and quality", "the completion of the acquiring a feature and quality" and quantitative meanings "insufficient degree of acquiring a feature and quality", "sufficient degree of acquiring a feature and quality", "excessive degree of acquiring a feature and quality".

SUMMARY

The proposed article establishes the parameters of typical word-building paradigms of the Ukrainian verbs motivated by adjectives, which express features of objects perceived by the sense organs. These typical word-building paradigms serve as the indicators of the derivational potential of the basic adjectival verbs in the modern Ukrainian language. As known, they belong to the two structural-semantic types – causatives and inchoatives – thus determining their functional-categorical status in the definite syntagmatic environment. Correlation of verbs-causatives with predicates of action and of verbs-inchoatives with the predicates of process influences their word-formation ability depending on their differential features. Verbs-causatives are characterized by basic differential features of dynamism, phaseness, temporal localization and active role of the subject, whereas verbs-inchoatives with the predicates of the process are characterized by dynamism, phaseness, temporal localization and passive role of the subject. Word-building paradigms are structured by morphological zones which contain deverbatives of different part-of-speech status. The author determines a continuum of semantic positions realized by topmost verbs with the help of certain word-formation means within each zone and traces the ability of derivative units to develop additional semantic shades.

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. Василевич Г. Я. Типи словотвірних значень девербативів-іменників у віддієслівних гніздах зі значенням мислення. *Дослідження зі словотвору та лексикології*. Київ : Вища школа, 1985. С. 25–30.

3. Вихованець І. Р. Частини мови в семантико-граматичному аспекті. Київ : Наукова думка, 1988. 255 с.

4. Вихованець І. Р. Нариси з функціонального синтаксису. Київ : Наукова думка, 1992. 222 с.

5. Возний Т. М. Словотвір дієслів в українській мові у порівнянні з російською та білоруською. Львів : Вища школа, 1981. 187 с.

6. Голянич М. И. Словообразовательные поля корней со значением говорения в современном украинском языке : автореф. дисс. ... канд. филол. наук : 10.02.02. Киев, 1979. 24 с.

7. Городенська Г. К. Проблема виділення словотвірних категорій (на матеріалі іменника). *Мовознавство*. 1994. № 6. С. 25–28.

8. Городенська К. Г. Структура відіменних дієслів // Городенська К. Г., Кравченко М. В. Словотвірна структура слова (відіменні деривати). Київ, 1981. С. 20–108.

9. Ґрещук В. Український відприкметниковий словотвір. Івано-Франківськ : Плай, 1995. 208 с.

10. Ґрещук В. Теоретичні засади основоцентричної дериватології. Відприкметниковий словотвір // Ґрещук В. В., Бачкур Р. О. та ін. Нариси з основоцентричної дериватології. Івано-Франківськ, 2007. С. 6–38, 107–153.

11. Джочка І. Ф. Віддієслівний словотвір // В. В. Ґрещук, Р. О. Бачкур, І. Ф. Джочка, Н. М. Пославська. Нариси з осново центричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 154–259.

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

13. Ковалик І. І. Словотвір іменників у сербо-лужицьких мовах. Львів, 1964.

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

15. Лесюк Н. П. Словообразовательные гнёзда корней со значением движения в современном украинском языке : автореф. дисс. … канд. филол. наук : 10.02.02. Киев, 1982. 25 с.

16. Лесюк М. П. Дослідження словотвору на рівні словотвірних гнізд. *Вісник Прикарпатського нац. ун-ту ім. В. Стефаника. Філологія.* Івано-Франківськ, Вид-во Прикарпатського національного університету, 2007. Вип. 15–18. С. 212–216.

17. Леута О. І. Семантико-синтаксичні параметри українського дієслова : монографія. Київ : Вид-во Національного педагогічного університету імені М. П. Драгоманова, 2007. 404 с.

18. Олексенко В. П. Словотвірні категорії іменника : монографія. Херсон : Айлант, 2005. 336 с.

19. Пілецький В. Назви процесових понять у науково-технічній термінології. *Актуальні проблеми українського словотвору.* Івано-Франківськ : Плай, 2002. С. 459–469.

20. Пославська Н. М. Віддієслівний словотвір // В. В. Ґрещук, Р. О. Бачкур, І. Ф. Джочка, Н. М. Пославська. Нариси з основоцент-ричної дериватології. Івано-Франківськ : Місто НВ, 2007. С. 154–179, 259–324.

21. Пузік А. А. Відприкметникові дієслова у німецькій, англійській та українській мовах : автореф. дис. … канд. філол. наук : 10.02.17. Донецьк, 2000. 21 с.

22. Сегін Л. В. Структурно-семантична типологія словотвірних парадигм дієслів динамічної просторової локалізованості в українській та польській мовах: автореф. дис. … канд. філол. наук : 10.02.17. Донецьк, 2003. 20 с.

23. Соколов О. М. До проблеми зв'язку словотвірної мотивації з валентністю мовних одиниць. *Проблеми сучасного життя мови.* Київ : Наукова думка, 1977. С. 3–10.

24. Соколова С. О. Префіксальний словотвір дієслів у сучасній українській мові : монографія. К. : Наукова думка, 2003. 283 с.

25. Сорочан О. В. Лексико-семантичні групи відприкметникових дієслів (семантичний та функціональний аспекти) : автореф. дис. … канд. філол. наук : 10.02.01. Київ, 2005. 18 с.

26. Тишківська Н. Я. Семантико-словотвірні зв'язки між компонентами словотвірного гнізда з вершиною кохати в сучасній українській мові. *Українське мовознавство.* 1985. Вип. 13. С. 38–45.

27. Уфимцева А. А. Лексическое значение. Москва : Наука, 1986. 240 с.

28. Grzegorczykova R., Puzynina J. Problemy ogólne słowo-twórstwa // Gramatyka współczesnego języka polskiego. Warszawa : PWN, 1998. Vol. 2 : Morfologia. S. 361–388.

DICTIONARIES
VTSSUM – Velykyi tlumachnyi slovnyk suchasnoi ukrainskoi movy / [uklad. i holov. red. V. T. Busel]. Kyiv; Irpin : Perun, 2009.1736 s.
SUM – Slovnyk ukrainskoi movy : V 11-ty t. Kyiv : Naukova dumka, 1970–1980.

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., Drogobich, 82104, Ukraine

THE READER'S DISCOURSE IN THE COGNITIVE AND NARRATIVE STRUCTURE OF A LITERARY WRITING: RECEPTION AND INTERPRETATION IN THE AESTHETIC DIALOGUE

Matsevko-Bekerska L. V.

INTRODUCTION

The problem of the reader occupies the leading position in the modern literary criticism discourse and becomes a focus of increasingly active interest, undergoing dynamic transformation in terms of research methodology and projections on the framework of a literary text. In terms of cognitive aspects of artistic and aesthetic phenomenon, the sequence of presentation of all conceptual elements occurs as a self-sufficient communicative process. At the same time, its integrity and authenticity is ensured, above all, by the reader, who is ready for an appropriate aesthetic dialogue. Hence, the problem of the reader / reading is particularly relevant in the context of developing a methodology, in particular, for the cognitive and narratological study of both individual literary works and the author's style or certain parameters of poetics.

The unfolding of a plot or significant problematics has a temporal and spatial paradigm characteristic of the literary world. The kaleidoscopic change of depicted images and the transition from one temporal projection to the next one occur primarily due to the personalization of the world of the literary work in the mind of the reader. The cognitive aspect implies that, in accordance with the general precept, "sentences of utterances that appear in a literary work" that "are not proper judgments, but only quasi-judgments, whose function is to give the depicted objects only a certain aspect of reality, should be perceived, without stamping them with reality"[1]. The temporal plane of a literary work is phenomenally implemented in the imagination of the reader, where events or different perceptions of one event are gradually overlaid. The cognitive process is aimed at performance of an integral image of the development of some phenomenon and it acquires a semantic completeness in the artistic work when synchronizing all events transformations, existing in the text or ascribed by the reader. Thus, the literary continuum from the fictional

---

[1] Інгарден Р. Про пізнавання літературного твору. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 179.

plane in the author's conception – through imagination, thought, remembering and reproduction – moves into the mind of the reader. Subsequently, the work acquires a symbolic meaning, germinating additional meanings or their shades: "a work of verbal art, in contrast to its specification, is a schematic work. This means that some of its plans, especially the plans of presented objects, and the plan of images include "the places of non-delineation"[2]. In fact, the greatest receptive value of a literary and artistic work is the possibility of multiplication of meanings, the realization of an individual reader's understanding, which is entirely based on the continuum of meaning as defined by the author. The distance between the author and the reader increases in proportion to the schematization of the content of the work, and with the expression of the scheme, the reliability of each interpretation increases.

The presence of a literary work in the process of formation, development and implementation of artistic communication is directly correlated with the basic ways of expression of the reader. Unfolding of the text from one format of the reader's presence to another allows to express the aesthetic and ontological value of the work itself, as well as to understand the relation of the author's primacy in relation to the work, the work in relation to the reader or in return.

1. Reception of a literary work: articulation of the dialogue

According M. Zubrytska, "paradoxical perception of literary texts consists primarily in the fact that artistic communication by its nature and essence is both a complex social phenomenon and deep individualized, personally focused and intimately oriented process"[3]. The process of reception of the work, initiated by the first reading, is a kind of psychological projection of the personality of the reader. It is directly determined by the extra-literary context, as well as by the level of cultural and aesthetic integration of the individual into the coordinate system, which formats the consistency of both contemporary literature and the attitude and perception of the distant and axiologically different literature of the previous epoch (or epochs). Therefore, there is reason to analyze the reception environment as a concentration of expected reactions and probable estimates of a certain megapersonal community, as a way to implement the vision of literary discourse in its integrity and relevance to the temporal section in the historical sense. The cognitive plane of individual penetration into the meaning of a work is outlined primarily by the social factors, and only then one should observe the way of auto-reader's competence as such. Receptive

---

[2] Там само.

[3] Зубрицька М. Homo legens : читання як соціокультурний феномен. Львів. Літопис. 2004. С. 177.

communication as the next link in the cognitive chain is less egocentric as compared to the first reading: if approaching the meaning rests solely on the empirical experience of the reader, as well as on his or her ability to respond to the author's suggestion, then reception is based on a relatively stable axiological paradigm. Analytical thinking mostly focuses on existing criteria and evaluations, differently verbalized, but invariably synchronous with the existence of artistic and aesthetic communication. We agree that "the artistic dimension is the text, the aesthetic dimension is the process of its perception, which is unthinkable without the subject of reception"[4]. Indeed, after the exhaustion of purely emotional contact, when the textual array is fully implemented, there comes a moment of cognitive and receptive comprehension / conceptualization – the text is filled with meaning(s), which are so heterogeneous, insofar as the intrinsic personal requests of each recipient are unique.

The semiotically encoded correlation of the real and fictional worlds in the process of penetrating into the semantic depth acquires different modifications; the allowed freedom of understanding has a considerable space for conjecturing meanings, the imaginary ascribing of attributive features and, of course, for the individualized by its own stereotype recognition of the work's images. A remark about the freedom allowed seems important enough in the discourse of reception of the work, since the first reading a priori is free from any restrictions and requirements. The involuntary emergence of figurative and conceptual contact between the text and the reader is beyond various obligations of the tolerant addressee of literary communication: suggesting of emotionally, intellectually or aesthetically meaningful sense relieves the reader of responsibility in front of the historicity of the author and in front of his or her own historicity for the level of established contact or the completeness of the transformed space. Instead, reception must design the evaluation criteria, taking into account the collective aesthetic experience and temporal extent of the work itself: "in the analysis of reception, the subject is an effect, rendered on the individual or collective reader, as well as on the text considered as an incentive"[5]. Receptive activity should be much more careful than the first reading, though its result is also much more productive in terms of the meaning of the work. The reason is primarily the accumulation of knowledge about the text, about the work, about the author, as well as about the whole set of factors that have formed certain contours of literary communication. The peculiarity of literary and artistic discourse is that "one text is potentially capable of several different realizations, and no

---

[4] Там само. С. 37.
[5] Компаньйон А. Демон теории. М. Изд-во Сабашниковых, 2001. С. 174.

single reading can ever exhaust all the potential possibilities, since each individual reader will fill in the gaps in the text on his/her own, eliminating many other possibilities; in the reading process he/she makes his own choice of how to fill the lacuna. In addition, it is in the act of this choice that the dynamics of reading is revealed. When making a choice, the reader openly acknowledges the inexhaustibility of the text, but at the same time it is the inexhaustibility that compels him/her to make his/her own choice"[6].

At the same time, one should think about the completeness of "gaps" or "lacunae" in the cognitive space. By exaggerating their multiplicity, we run the risk of losing touch with the original meaning of the work, creating a fictitious reception of the fictional world. A receptive scheme should predict the likelihood or presence of multiple readings of the text in terms of understanding its content and, in turn, offer the most optimal semantic paradigm. Characteristics and contextual knowledge of the author's historicity have the opportunity to bring the receptive efforts out of numerous hypothetical ideas about the literary work.

It is important that the next step after the first reading is synthetic by its nature and more complicated (from the standpoint of cognitive narratology) in implementation, since it must take into account rather unexpected turns in the perception and understanding of the literary work. As M. Zubrytska points out, "the forms of the reception process are not only articulation and verbalization, but also silence... Silence is not only an indispensable attribute of the reading process, it also has a significant functional purpose in the structure of the text – it increases the tension of the reception load, expresses the receptive background, identifies anomalies of the receptive landscape, or outlines the topology of the unspeakable. Silence favors the position of *homo legens*. It is the reader who otherwise "voices" the silence of the writing and brings to light from the depths of the text something that the author's imagination did not even foresee"[7]. The paradox of literary dialogue is observed in the plane of being able to make individual contact – by and large, it is always the voice of one person. In the real sound of the author's speech, the verbalized portrait of the reader has no definition, the author's appeal is quite rhetorical. Encoded sense expects its understanding, but this hope is of approximate and desirable, but not mandatory nature, because cognitive synchronization cannot be provided by fictitious parameters. The receptive component of the process of reading the literary work is the voice of the

---

[6] Ізер В. Процес читання, феноменологічне наближення. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 354.
[7] Зубрицька М. Homo legens : читання як соціокультурний феномен. Львів. Літопис. 2004. С. 327.

reader only. Therefore, the full concentration of oneself in the matrix of the work, the depth of insight and approach to the author's challenge or invitation to dialogue is the responsibility of the reader. The silence of one of the interlocutors, in addition to waiting for some desired feedback, is important for formatting the openness of the conceptual space: "having the ability to concentrate a huge amount information on the "plane" of very short text, the artistic text has another feature: it gives different readers different information – as far as each of them understands, it also gives the reader a language that can be used to absorb the next batch of information when read again. It behaves like a living organism that feedbacks with the reader and trains this reader"[8]. Thus, the silence of the author turns to a kind of cognitive polyphony of readers: being in a given ontological context, the reception is able to cover the circle of the most authentic variants of the meanings of the work. The first reading may be a competition for approaching the intention, but the reception must accumulate the author's intention as much as the author himself encourages and as much as much the reader's historicity requires an appeal to an omniscience of the meaning.

The problem of the cognitive specificity of the reception of the literary work is directly related to the concept of *"a work in motion",* characterized by U. Eco: "if you slowly rotate the lens of a polaroid, the projected figure begins to consistently change its colors, passing through the whole spectrum of rainbow colors and reacting through different chromatic layers of flexible materials in a series of transformations, which is manifested in the most flexible structure of the form. By rotating the lens at will, the recipient actually cooperates in the creation of an aesthetic object, at least within the field of possibilities, which determines the range of colors and the tendency of slides to flexibility"[9]. That is, if the author's voice focuses at some time on creating a dynamic and plastic artistic array, then the voice of the reader will be able to adequately interpret the creator's silence. Thus, the cognitive and receptive plane synchronizes the intentions for rooting the meaning in the text with the knowledge of that meaning, while leaving the author the right to hope for the understanding of the concept, and for the reader – the duty to listen to all explicitly or implicitly present "voices": of the author, of the context, of the historicity in the perception of the work by different readers, including different generations of readers. Being one-dimensional and personal at the time of artistic creation, the author's voice, as the beginning of literary communication, is gradually

---

[8] Лотман Ю. Структура художественного текста. М. Искусство, 1970. С. 33.
[9] Еко У. Поетика відкритого твору. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 534.

split into numerous shades of sound: "it is risky to claim that a metaphor or poetic symbol, acoustic reality, or plastic form is a more perfect instrument of knowing reality than those offered by logic. Perceiving the world in science has its own permissible path, and every impulse of the artist towards insight, even when it is poetically fruitful, always has something ambiguous. In addition to the fact that art *perceives* the world, it also *produces* the addition of the world, revealing its own laws and living its own life. Every art form is best regarded, if not as a substitute for scientific knowledge, but an epistemological metaphor: that is, in every century the way of creating art form reflects through assimilation, metaphorization and concept image as such the way of seeing the reality by the science and culture of this particular era"[10]. The dialogue through the literary work always goes beyond the actual textual meaning – far beyond the horizons available at some point and thus increases the reader's receptive capacity. The process of reading after first acquaintance with a literary work undergoes much more noticeable and significant pressure of context, requires not only perception and accustoming to the artistic world, but the involvement of accessible intellectual and analytical tools to penetrate the content hidden in the text. At this stage, it is extremely important to assimilate the initial impression into a comprehensive understanding so harmoniously as not to lose the aesthetic appeal and uniqueness of the work, but also to articulate its meaning as accurately as possible. Thus, "how to reintegrate semantics into ontology without being affected by objections... Reflection is an intermediate stage in the direction of existence, in other words, the connection between understanding of the sign and self-understanding... With such an interpretation, I propose to overcome alienation, the distance between the past cultural age to which the text belongs, and self-understanding. Overcoming this distance, returning to understanding the text, exegesis can make sense; alienated, it can return to the true, in other words, to being; only by expanding the true self-understanding the Other can be understood. All hermeneutics is also, explicitly or implicitly, a self-understanding through the return to understanding the Other"[11]. Thus, if the first reading is a way to look for oneself-in-the-text (which provides outlining of cognitive horizon), the reception may be the search for a work-in-the-text (which enables the cognitive component dominate wool in the creation of meanings). The ability to balance the challenges of the author and the needs of the reader, the ability to truly project the author's silence on the voice of the reader,

---

[10] Еко У. Поетика відкритого твору. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки ХХ ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 536.

[11] Рікер П. Конфлікт інтерпретацій. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки ХХ ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 298.

and vice versa, the integrity of contextual knowledge – these and some other factors are considered most important for establishing the optimal receptive system, for finding the scheme of decoding the primary meaning of the literary work in the process of concretizing the cognitive chain.

2. Interpretation of a literary work: intellectual or aesthetic competition of the reader with the author

The key question throughout the history of literary thought – from the mimetic conception of the Pythagoreans to structuralist attempts to draw a mosaic picture of meanings from disparate fragments – was to find, articulate, and maximize the way to exhaustively grasp the meaning of a work of art. The actual projection of the text, made during the first reading, gradually simulates the communicative situation, aimed both at updating the collective aesthetic experience and the search for individual personal reader's response to the invitation of the author for a dialogue. According to P. Ricœur, "interpretation... is the work of thought, which is to transform the sense of secret meanings into the revealed ones, showing the level of sense contained in the meaning of the literal one"[12]. The cognitive complexity of the interpretive effort is provided by the very essence of literary creativity: it is intended to transform the creative achievements of the author into the cognitive and aesthetic heritage of the addressee; it has in its internal structure the necessary prerequisites for establishing a productive meaningful dialogue. The quantitative space of the search for the true meaning of a work in real artistic communication is much greater than deliberately embedded and encoded by the author in the textual fabric. Each subsequent interpretation is caused by phenomenological factors, a considerable part of which cannot be either thoroughly investigated or detected by third-party observation by the very process of interpretation's unfolding. R. Jauss reasonably concludes that "the reconstruction of another's semantic horizon is, for the most part, not entitled in practice... to have a form of assimilation of the interpreter's own horizon (as the first anticipation) with the interpreted horizon"[13]. After all, in the practical contact of the reader with the work, the aesthetic, and subsequently – intellectual and axiological competition for the primacy in imposing an understanding of the primary meaning of the work occurs. If, at first reading, this dominance is acquired by the reader, if in the process of reception the author's silence is actualized and through the text it acquires

---

[12] Рікер П. Конфлікт інтерпретацій. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки ХХ ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 295.

[13] Яусс Г. Р. Естетичний досвід і літературна герменевтика. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки ХХ ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 377.

expressiveness and comprehension, then interpretation must harmonize the holistic communication. Intellectual activity, aimed at decoding the meaning of a literary work, inevitably takes into account the personal need of the reader to add to the primary meaning the data, situationally important for him/her. According to M. Zubrytska, "the process of reading and understanding an artistic text is often influenced by two factors: the asceticism of human feelings and their excess"[14].

Accordingly, the psychological instruction of the reader largely guides the interpretation: the lack of individual cultural experience or its insufficiency gives the right to understand the meaning of the work as intended by the author; on the other hand, a perfect reading competence suppresses the author's intention and offers its own semantic basis for the system of meanings in the work. In fact, this approach to the differentiation of the interpretation space allows for the ambiguity of assimilation of meanings or horizons (according to Jauss). As the text becomes an object of the cognitive and aesthetic dialogue with different levels of recipient's readiness, the quality of the assimilation process is also different. It is known that "the listener can understand much better than the speaker what is hidden behind the word, and the reader can understand the idea of the work better than the author. The essence, the power of such a work is not in the way the author understood it, but in the way it acts on the reader or the viewer"[15]. That is, attribution of meaning to the text is a psychological attempt of the reader to perform interpretation according to his/her vision, according to those stereotypes that have formed in his/her mind long before the acquaintance with a certain verbal continuum. Obviously, "the text is a potential plan on the basis of which the reader, in the course of interaction, builds a coherent and holistic object"[16]. Interpretation thus goes beyond a given method of literary studies, as it promotes the self-identity of the addressee, as well as his/her involvement in a global communicative network that unfolds in the cognitive space. Undoubtedly, "a work of art is a form completed and closed in its perfection of a balanced organism, and at the same time it is open to the possibility of being interpreted in various ways without the danger of losing its uniqueness. Therefore, every "consumption" of a literary work is its interpretation and realization, because in each subsequent vision the work comes to life again and again in a distinctive perspective"[17]. However, despite every new revival of the meaning of the work, all the nuances of understanding are not entirely

---

[14] Зубрицька М. Homo legens : читання як соціокультурний феномен. Львів. Літопис. 2004. С. 99.

[15] Потебня А. Из записок по русской грамматике. М. : Учпедгиз, 1958. Т.1. С. 140.

[16] Зубрицька М. Homo legens : читання як соціокультурний феномен. Львів. Літопис. 2004. С. 175.

[17] Еко У. Поетика відкритого твору. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки ХХ ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 527.

autonomous, and therefore the complex of interpretations grows, and it is not only modified as a one-time perception or understanding. In the real dialogue with the reader of the literary work, the original meaning absorbs the sum of the previous ones as relative to the moment of feedback. The transformation of meaning occurs synchronously with changes in the reader's possibilities. Of course, "the semantic possibilities of the text will always remain richer than any configurable meaning that is produced in the reading process"[18], but a responsible interpretation gradually narrows "the places of non-delineation". On the one hand, the individual response to the textual structures differs from others, on the other – there is a risk of being too far from the specific semantic continuum of the work. The radius of action for the reader to conjecture the meanings is always delineated, it should not be ignored, and one should not assume the right to comprehend at the expense of losing the inherent worth. The presence of interpretation in comparison with the work itself is appropriate, at the same time the intentionality of the author is indisputable. Therefore, the search for a way of interpretation or its initial position should be based on the reader's guess about the conception of the work, and only then it should be projected on his/her assumption as to the new meanings. According to U. Eco, "different interpretations – existentialist, theological, clinical, psychoanalytical… are limited only in the sphere of possibilities of the work. In fact, the work remains inexhaustible and open because it is "ambiguous" after the orderly world, established in accordance with universal laws, is displaced by a world based on ambiguity. The absence of orientation centers denies such a work, and new attempts at exploring the meanings confirm it. Sometimes it is difficult to ascertain whether the author had a certain symbolic concept, a tendency for uncertainty or ambiguity"[19]. For interpretation as a component of cognitive discourse, it is not the author's principle of reading behavior that is fundamental. The rooting of polyphony in the text obviously aspires for, but does not require to be literally heard or, moreover, to be understood. It only completes the fact that there are numerous permissions for the reader in the matrix. An important achievement of the dialogical history of a particular text is the comprehension in the process of interpretation of the proposed, if not consciously by the author, the specific historicity of the possibilities of understanding. It is worth agreeing that "the way of gaining experience through the text reflects the reader's personal inclinations, and then the literary text functions as a kind of mirror, but at the same time the reality

---

[18] Ізер В. Процес читання, феноменологічне наближення. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 358.

[19] Еко У. Поетика відкритого твору. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 531.

that this process helps to create *differs* from its vital reality. Thus, we have a somewhat paradoxical situation in which the reader is forced to discover aspects of his/her self in accordance with the experience of reality, which is different from the reality in which he/she abides. The impact of this reality will largely depend on how well he/she provides himself/herself with an unwritten piece of text, and until the reader fills in the missing links, he/she must think in a language of experience other than his/her own. It is clear that only by anticipating the world of his/her experience the reader can really participate in the events of the literary text by offering himself/herself to its disposal"[20]. The process of interpretation serves to establish the cognitive and communicative discourse, first and foremost, in the circle of personal associations, that is, in the course of dialogue, when the work is silent. The next step towards understanding the meaning is the reader's projection of the author's voice onto the textual array and the assumption of probable meanings of the written. If there are pauses of any level in the literal sound of the artistic world – whether thematic, imaginative or emotional – the reader inadvertently fills the supposed void. Over time, in the process of reading, the number of such obscure places reduces, the semantic consistency of the work is condensed not only due to the readers' guesses and assumptions, but also by the knowledge of the original design. Indeed, "we can only imagine what is not present here, the written part of the text gives us information, and the unwritten one gives us the opportunity to imagine things; but, of course, without the elements of uncertainty and the presence of lacunae in the text, we are unable to use our imagination"[21]. If the interpretative strategy is as closely as possible correlated with the original meaning of the work, then the text will offer less "elements of uncertainty" every time, but this does not deprive the reader of the right to "his/her work". The difference will only be in the format of the imaginary world – whether it will be derived from the fictional world in its conception, or it will become an analogy to the fictional one, which is actually represented in a particular work.

In addition to silence as a powerful element of literary communication, a significant place belongs to the inherent attribute of the reader's activity – the psychological illusion of perception of the artistic world, which naturally grows from the intrinsic illusory nature of the author's intention: "without creating illusions, the unknown world of text remains unknowable, and through illusions, the experience offered by the text becomes accessible to us, and only because illusions exist at different

---

[20] Ізер В. Процес читання, феноменологічне наближення. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 355.
[21] Там само. С. 356.

levels of its consistency does the experience of the text become "readable"... The text provokes certain expectations, which we project on it, reducing the polysemantic possibilities to the only possible interpretation consistent with expectations caused and thus choose individual configurative meaning. The polysemantic nature of the text and the construction of the illusion by the reader are oppositional factors... Both extremes are permissible, but in the individual literary texts, we will always find separate forms of balance between two conflicting tendencies. The creation of illusions cannot be holistic and, in fact, incomplete and their productive value consists in this incompleteness"[22]. The right of the reader to cognitively summarize aesthetic information is identical to the processual restriction of illusions in textual perception. High expectations for the content or figurative structure in a real dialogue are obtained first and foremost for the reader's revision. The influence of the artistic system is manifested either in the confirmation of expectation, or in its modifications, or in the destruction of the imaginary expectation. If the beginning of reading is a complete appropriation of the textual array in meaningless relationships and intertwining of senses, then the interpretation sets the rules for a "great creative game" with the text. In the polyphonic voice of a literary work, the reader has the opportunity to hear all the voices, many voices or some single voices. Expanding the space of the experienced, felt, listened and perceived makes the interpretation much closer to the author's intention, while giving the reader the choice –either to limit the satisfaction of expectations, or to try to transform the literary work into an object of pleasure. According to Yu. Lotman, "one must abandon the traditional notion that the world of denotation of the secondary system is identical with that of the world of the primary one. The secondary modeling system of the artistic type constructs *its own* denotation system, which is not a copy, but a model of the world of denotates in the general linguistic sense"[23]. Thus, interpretation must implement the cognitive component: to differentiate between the fictionality of the depicted world and the originality of the world that is known by the reader. The activity of the analytical mechanism focuses on establishing the obvious connections of what is perceived directly and formed as an emotional impression, with what is objectively embedded in the content of the work. Even if not identified, the synchronization of both modeling systems is a key to successful interpretation, since the autonomous existence of two distinct structures with individual meaning in

[22] Ізер В. Процес читання, феноменологічне наближення. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки ХХ ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 357.
[23] Лотман Ю. Структура художественного текста. М. Искусство, 1970. С. 61.

a common textual space can bring perception of a particular work to the level of polar-oriented communication. That is, insisting on the right to attribute the meaning of a work to each participant in the dialogue without taking into account the probable projections to the plane of perception by the interlocutor may quite logically end in a conflict of understanding the meanings, and subsequently – the inability of communication around the same work. In fact, the process of interpretation, as well as the process of reading, is caused by two key aspects that are present in the text: "the first is the repertoire of well-known literary samples and periodical literary topics together with allusions to a familiar social and historical context, and the second involves technique and strategy, which is used to establish the relation between the known and the unknown. Elements of the repertoire are constantly relegated to the background or put forward in the foreground with equally effective enhancement, triviality or even elimination of allusions"[24]. The interpreter's efforts center around the ways of cognitively harmonizing the "repertoire" with "technique" and "strategy". For this stage of the study of meaning, the level of ownership of the context is important, since the search for the hidden meaning must first and foremost be different from the available meanings, and those, in turn, are determined by the horizon of the author's experience. Therefore, interpretative discourse is a form of sounding the complex layers of cultural and historical significance. It synthesizes not only the meaning of a particular literary work, but also defines, models and tends to direct the whole process of aesthetic communication with the same level of presence of the real and the fictional. According to U. Eco, "text is a mechanism that has the task of producing its exemplary reader… Text can provide an exemplary reader who has the right to test an infinite amount of speculations. An empirical reader is just a performer who makes a guess about the exemplary reader, provided by the text. Since a textual intention is, in essence, a production of the Exemplary Reader, capable of formulating assumptions about it, the initiative of the Exemplary Reader is the invention of the Exemplary Author, who does not identify with the empirical author, but only with the intention of the text"[25]. The main mission of interpretation in the discourse of the cognitive process seems to bring the psychological configurations of the reader somewhat closer to the author's real and imagined personalities. Only by entering into a "common language" of the literary work and the reader will it be possible to know the true meaning of the artistic phenomenon. In fact, "reading a literary

---

[24] Ізер В. Процес читання, феноменологічне наближення. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 365.

[25] Еко У. Надінтерпретація текстів. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 561.

work occurs in the midst of a constant fluctuation that leads from the work to inspired authentic codes, and from there to the attempt to read the work correctly, and again to our own codes and dictionaries in order to test them on this communicant. After that, we are constantly mapping and combining different keys while enjoying the work due to its vagueness, which is caused by the surprisingly decent use of features compared to the source code and the surprisingly decent use of the meaning as compared to our target codes. Any interpretation of the work, filling with new meanings the empty and open form of primary communicant (a physical form that has been kept unchanged for centuries), gives rise to new communicants – meanings that enrich our codes and our ideological systems, rebuild them and make it possible to adopt a new interpretation position in terms of the work – all of which is in constant motion, which is constantly renewed, a movement whose specific future forms it [semiology] cannot predict"[26]. Movement around the conceptual center of the literary work is always limited in the space of the author's design. Each new or subsequent guess about meaning is a reflection of the reader's initiative to find or imagine their own environment of conjecturing the meanings.

CONCLUSIONS

Despite the multiplicity and complexity of integrated interpretation of aesthetic and artistic phenomenon, the cognitive aspects of scientific discourse make it possible to observe the sequence, integrity of perception and close pursuit of the primary matrix of the meaning in the literary work. Unraveling the semiotic nature of an image or symbol occurs according to the rules set by the interpreters themselves, that is, the imaginary meanings are first formulated and then they acquire value in the format of understanding. The integrity of the cognitive chain makes it possible to avoid the loss or incredible distance from the setpoint, so a perfect interpretation as the completion of the receptive process should take into account all probable and valid challenges of the text. An important fact is that each interpreter is primarily the reader, therefore the prospect of understanding has a clear individualized direction – it relies on the cognitive and emotional perception, which is later defined as coordinates of evaluative attitude, and further – becomes the basis for formatting the analytical research process. As W. Iser shrewdly points out, "the production of the meaning in literary texts that we discuss in connection with the formation of "gestalt" of the text does not always lead to the discovery of the unknown, which can be used by the active imagination of

---

[26] Еко У. Реторика та ідеологія. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 543.

the reader, but sometimes causes the possibility of self-expression and thus the discovery of what has recently diverged from our understanding. These are the ways in which reading literature gives us a chance to speak of not yet spoken"[27].

Even if we refuse to attempt the complete cognitive assimilation of the horizons of the author and the reader, we must leave at least a partial opportunity to agree the author's invitation for concordance and the real response of the reader to that invitation. Any interpretative strategy must tolerate the Other with all objectively available and individually desirable rights to the meaning of the work. For interpretation, it becomes inevitable to split projections of the meaning of the work, because it is necessary to provide for the formatting of all-possible circles of intention presentation, which combines textual fragments into a semantic unity: "a shift in focus to the figure of the author on the text and through the text on the reader inevitably led to the assumption: if the author's intention takes on more blurred outlines and is not essential in the interpretative process, then the meaning belongs to the text and is in context, and therefore it has four important dimensions: temporality, subjectivity of the researcher (recipient), referentiality, interactive form of communication"[28]. In each method of interpretation, these dimensions of meaning are interwoven into unique configurations of a literary polylogue. Beyond the conscious effort of the reader to abstract from the biographical experience of the author and, having removed the demiurge's directives, to get an imaginary rise above the world of the work of art, there is a compelling format of understanding where the reader is able to see what the author showed, what the author wanted to show and showed involuntarily, or what the author tried to conceal, but what was able to find a niche in the textual space. With increasing temporal distance of the work from its historicity, interpretative efforts have a much larger analytical perspective: numerous accumulations of values maximize the mosaic structure of the text into the self-sufficient sense-making concepts, allowing to vary the interpretive model, and then to build up another paradigm of meanings of the literary writing.

SUMMARY

The issue of the place and role of the reader in the process of aesthetic communication attracts the attention of literary critics of different directions. In particular, for narratological discourse, it seems important to find out the features of the reader's presence in the presentation of the

---

[27] Ізер В. Процес читання, феноменологічне наближення. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст. / за ред. М. Зубрицької.* Львів. Літопис. 2001. С. 365.

[28] Зубрицька М. Homo legens : читання як соціокультурний феномен. Львів. Літопис. 2004. С. 68–69.

story, in particular at the stage of its perception and comprehension. First of all, from the standpoint of disclosing the specifics of presentation in a literary work, the psychological prerequisites of communication with the reader are considered.

From the point of view of cognitive aspects of the artistic and aesthetic phenomenon existence, the sequence of presentation of all conceptual elements of the literary work occurs as a self-sufficient communicative process. At the same time, its integrity and authenticity is ensured, above all, by the reader, who is ready for an appropriate aesthetic dialogue. Therefore, the problem of the reader / reading is particularly relevant in the context of developing a methodology, in particular, for cognitive and narratological study of both individual literary works and the author's style or certain parameters of poetics.

REFERENCES

1. Еко У. Надінтерпретація текстів. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст.* / за ред. М. Зубрицької. Львів. Літопис. 2001. С. 549–563.

2. Еко У. Поетика відкритого твору. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст.* / за ред. М. Зубрицької. Львів. Літопис. 2001. С. 525–538.

3. Еко У. Реторика та ідеологія. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст.* / за ред. М. Зубрицької. Львів. Літопис. 2001. С. 539–548.

4. Зубрицька М. Homolegens: читання як соціокультурний феномен. – Львів: Літопис, 2004. 352 с.

5. Ізер В. Процес читання, феноменологічне наближення. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст.* / за ред. М. Зубрицької. Львів. Літопис. 2001. С. 349–368.

6. Інгарден Р. Про пізнавання літературного твору. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст.* / за ред. М. Зубрицької. Львів. Літопис. 2001. С. 176–208.

7. Компаньйон А. Демон теории. М. Изд-во Сабашниковых. 2001. 307 с.

8. Лотман Ю. Структура художественного текста. М. Искусство. 1970. 384 с.

9. Потебня А. Из записок по русской грамматике. М. Учпедгиз. 1958. Т.1. С. 140.

10. Рікер П. Конфлікт інтерпретацій. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки XX ст.* / за ред. М. Зубрицької. Львів. Літопис. 2001. С. 288–304.

11. Яусс Г. Р. Естетичний досвід і літературна герменевтика. *Слово. Знак. Дискурс : антологія світової літературно-критичної думки ХХ ст.* / за ред. М. Зубрицької. Львів. Літопис. 2001. С. 368–405.

Information about the author:
Matsevko-Bekerska L. V.,
Doctor of Philological Sciences, Associate Professor,
Head of the World Literature Department,
Faculty of Foreign Languages,
Ivan Franko National University of Lviv
1, Universytetska str., Lviv, 79000, Ukraine

UNDERSTANDING GOD IN FOLKLORE DISCOURSE: SEMANTIC OPPOSITIONS

Matskiv P. V.

INTRODUCTION

In the folklore discourse, the understanding of God is objectified in the cultural, mythological, ontological, cosmological, and religious strata which, in a synthesized form, compose the paradigm of the people's understanding of the Absolute. The Ukrainian ethnos, its ancestors are characterized by the evolution of religious views, and they reflect segments of these strata. Significant semantic differences in legends, carols, phraseological constructions regarding the explication of the conceptual characteristics of the sacrum sphere are traced. Different semantic-cultural oppositions are objectified in phraseological structures with the God component. Differences are also observed on the diachronous axis of coordinates. Binary oppositions usually refer to the early period of ethnogenesis of the Ukrainian people, dualism in the transcendental sphere at later stages of development undergoes modifications towards monotheism, although elements of monogenism, animism, totemism, pantheism are preserved in the Ukrainian language.

The folklore discourse, a sacred one in particular, is in the field of view of scholars of different eras (historians, ethnographers, literary critics, linguists). Among the researchers, a significant trace has been left by O. Potebnia, I. Franko, M. Drahomanov, M. Kostomarov, I. Nechui-Levytskyi, P. Chubynskyi, H. Bulashev, L. Niderle, B. Rybakov, B. Hrinchenko, M. Hrushevskyi, I. Ohiyenko, V. Hnatiuk, S. Kylymnyk, O. Voropai, D. Antonovych, Khv. Vovk, P. Zhytetskyi, P. Kulish, M. Maksymovych, I. Sreznevskyi, M. Sumtsov and others. At the present stage, the achievements of folklorists and philologists are significant in the outlined realm (M. Dmytrenko, P. Kononenko, M. Lanovyk, Z. Lanovyk, H. Lozko, O. Myshanych, L. Dunayevska, S. Myshanych and others).

Ukrainian phraseology and paremiology reflect popular beliefs about God, which testify to the evolution of religious views of Ukrainians: polytheism, the court, monotheism (Christianity). These religious manifestations coexist in some way in the popular consciousness, creating a religious picture of the world of Ukrainians. In the monograph, we consider religious ethno-consciousness in the context of cultural and historical oppositions – God's qualities / human qualities, God / gods.

1. Semantic opposition to God / man in small folklore genres

The qualities of God are transmitted both in the transcendental and immanent dimensions. The sacrum and profanum spheres interact with each other in terms of additional distribution or transitivity. The sacral sphere is represented at the level of the object-centric code by such predicates: *svyatyy, myloserdnyy, vsemohutniy, vsevydyushchyy, dyvnyy.* The power of God is manifested through His heavenly or earthly actions: *у Бога все мога (12, 40), Господь усьому корма (6,435), Господь усім токма (6,435).* The phrase *дивен єси Господи! (6,435)* correlates in a certain way with the biblical account of Moses' request to the Lord to show his face, the radiance of which was so striking that Moses exclaimed, "You are wonderful, Lord!" In it, God emerges as the creator of the miracles, revealing one of the greatest and most intimate signs of God peculiar to Him alone. The mercy of the Lord, compassion, isotopes with the principles of ecumenism *(нехай Бог милує усякої віри! (12, 375) Біг не напасть (6,26),* and the criterion of value is freedom of choice, not coercion that constrains the human will. The influence of the biblical picture of the world on folklore is observed in the functioning of phrases that correlate with Scripture.

The human will, on the one hand, is dependent on God, reflected in the paremias: *то Божа воля, чи щаслива чи нещасна доля (12, 587), най сї діє Божа волі! (6,256), здай сї на Господа милосердного (6,435), на Господа вся надія (6, 436).* Man, relying on this approach, relies only on God – *всьо на божу волю здай (6,282), а що ж робить! На те воля Божа (12, 141).* On the other hand, by his actions, useful work, and mental activity, man solidifies with God's instructions, thus approaching God. This thought dominates the folklore discourse *(Боже поможи, а ти небоже не лежи (6,131), Бога взивай, а руки прикладай (6, 32), Богу молись, а до берегу гребись (12, 43), Богу молись, а сам сбережись (12, 41), роби небоже, то й Бог поможе (12, 42), на Бога складайся, розуму ж тримайся (12, 41).* The supremacy of God, His difference from earthly traditions is expressed by superstitious imperatives that regulate both spiritual and material spheres of activity, with God's characteristics appearing as absolute (peculiar only to Him) – *Бог ніколи не дрімає (6,90), Бог не спить (6,87), Бог не бреше (6,82).* The distance between God and man is verbalized by a system of "recommendations" based on binary oppositions inherent in man but not God: *Бог жартів не любит (6,64), з Богом до бійки не станеш (6,195)), з Богом нічого жартовати (12, 42), силою Бога не взяти (12, 40), на Бога не дуже гримай (12, 40), Бога не тра вчити (6,37).* These reservations become understandable and motivated by another group of phraseological

constructions explicating the transcendental qualities of God *(Бог все бачить (12, 41), перед Богом нічого не втаїти (6,300), од Бога нігде не сховаєшся (12, 41), Бога всюди найдеш (6,33).*

Monotheism as the basis of the Christian worldview is fixed in the stable compounds that characterize God and His creation through the prism of absolute categories of *oneness, eternity, ignorance of God and His truths*: *над Богом нема нікого (12, 39); усе тінь минуща: одна річ живуща – світ з Богом (12, 56), ніхто не знає о Божім світі (12, 56), усі ми під Богом (12, 39).* Believing in God is the duty of the Christian, although not only is faith enough, good things are needed too. Sometimes paremias reflect a certain skepticism about belief in God, faith in a person, which, however, is not generally characteristic of the people's outlook *(вір Богу тай своїм очам, тай то не дуже (6,224).*

Divine qualities in phraseological units are transmitted through the human ones, though, of course, they are not identical with them, because *"Бог суде не так як люде" (12, 40).* God's knowledge about the created world, its spatial and temporal characteristics (we mean here primarily the primary process of phrase-making) is the most explicit: *Бог знає, один Бог знає, Бог зна що, Бог знає поки, Бог зна куди, Бог зна як.* The above mentioned phrasal units have acquired signs of contradictoriness (the first three) with potential convertibility as a result of the secondary nomination, since these phrasal units can function as free syntactic constructions. Phraseologisms *Бог знає поки, Бог знає куди, Бог зна як* have acquired the integral seme "unknown" in the process of secondary semantization deactualizing their procedural semes and accordingly activating local, temporal, and spatial ones. In our opinion, the processual semes in the above mentioned phrasal units, as well as the archiseme God, are not lost, although at the secondary level they have the categorical seme with the corresponding specifiers of place, time, and method. As the primary formations, these constant compounds are no different in functional terms from the previous ones.

The syntactic constructions that fully convey the analyzed quality of God testify in support of our assumption *(Бог то святий знає, що з того буде (12, 354), Він знає, що починає (12, 40), Бог те знає, а не ми грішні (12, 40), Господь знає, але ніколи не скаже (6,434).* The paremia that objectifies God's concern for each person is indicative in this respect *знає Біг з неба, що кому треба.* Even in misery, one should not despair, but live with the thought that God has sent evil upon them for their own good.

God acts as absolute *volodar vlady, syly, voli, blahodati*: *Божа воля, Божа власть, Божа сила (12, 141).* He is the only just judge in heaven and earth *(сильного рук Бог один судить (12, 83),* who forgives *(Бог не*

без милости, козак не без щастя (12, 233), Бог милував (13 I, 37), sees everything *(од Бога ніде не сховаєшся (12, 41)*, is the creator and provider of earthly and heavenly goods *(Бог дав; Бог дає (13 I, 36)*. The best human traits are embodied in God: *Бог батько, господар, дядько (12, 41), Бог – батько: як буде нас тримати, то й буде годувати (12, 42)*. The Lord is Almighty *(у Бога все мога, у Бога все готово (12, 40), з одним Богом на сто ворог (12, 39)*. The path to God lies in the high spiritual qualities commanded by God that give life to God: *від серця доБога навпростець дорога (12, 42), хто з Богом, з тим Бог (12, 42), через Святих до Бога (12, 44)*. High spiritual (Christian) virtues are the key to life's benefits: *якщо будеш угоден Богу, то не будеш і голоден (12, 632); будь лагодним, будеш і Богу угодним (12, 227), щирому і Бог помагає (12, 220)*. The grace of God defines the paradigm of human existence without dividing people into the poor and the rich *(кому Бог поможе, то все переможе (12, 39)*. The dominance of God in all things is evident: *чоловік мислить, а Бог радить (12, 42)*.

God as the Giver (the Giver) personifies the earthly structure in the past, present and eschatological dimensions *(Що було, то бачили, що буде, побачимо, – а буде те, що Бог дасть (12, 41)*. Man and the universe are subordinate to God *(як не ради, а не буде так, як ти хочеш, а так буде, як Бог дасть (12, 89)* and coordinated with Him. The Lord, as the submitter, is especially generous in giving thanks for diligent work and for patience *(Бог за працю маєть щось дати (12, 42), за потерпінням дасть Бог спасіння (12, 141)*. God cannot be subjective, His distribution is just: *єдному Бог дасть ситце, а другому решітце (12, 124), за перебір дасть Бог витрешки (12, 228), як ми до Бога, так Бог до нас (6,378)*. All of God's actions are directed toward goodness, even when the Lord deprives: *(що Бог дає, то все к луччому (12, 41), що Бог дасть, то не напасть (12, 41); Бог дав, Бог і взяв (12, 118)*. There is nothing impossible for God – *Бог дасть долю і в чистім полю (12, 123), Бог дасть и в печі не замажесся (12, 132)*. Distress and misfortune is given by God for the test *(котрий Біг засмутив, той потішит (6,233), на лихо Бог дасть толк (12, 125)*.

God's *love*, on the one hand, extends above all to an honest and kind man, though very often God sends misery to this person, trying and tempering his character. *(кого Бог любить, того не загубить (6, 221); кого Бог любить, того карає (12, 40), де любов, там сам Бог перебуває (12, 422)*. The aforementioned paremia is a peculiar formula of love in both transcendental and immanent ways, and it reflects, in essence, the divine nature of love. The trinity of God's hypostasis is correlated with the other canonized saints of Christianity – Our Lady, Savior. In doing so,

a distinction is made between a saintly/ holy person and the time, which indicates a peculiar categorization of the religious continuum. Hope in God, his mercy, compassion is isotoped with the activity of man: *надія в Бозі, як є що в возі (12, 693); не все од Бога: треба й до розуму свого (12, 581)*. Binary opposition theocentrism – anthropocentrism is divided into separate spheres *(що Богу, то Богу, а що людям, то людям (12, 531)*, which correlate with the biblical ones – *кесареві кесареве, Богові Боже*.

In semantic opposition, *God / man* an important place is occupied by the relationship between God and man, more precisely, the projection of God into man through the prism of dualistic characteristics of the latter (opposition *sacral / profane, good / evil, positive / negative*). The ideal essence of the man of God is objectified by his spiritual virtues, the defining of which are: righteousness, truthfulness, justice *(праведного чоловіка і Бог оправдав (12, 311), справедливого чоловіка то й Бог любить (12, 311), хто по правді жиє, то й Бог дає (12, 311)*. Relations between God and man are based primarily on God's commandments, then they become harmonious and justify the earthly life of man: *за ким Біг, за тим і люде (6,193), хто против Бога, то Бог против него (6, 339)*. The recorded paremias testify to an anthropomorphic understanding of God: a sinful, ungodly man cannot count on God's intercession or condescension, but this does not contradict the idea of equality of people before God, their free choice to serve God. In paremias reflected biblical understanding of the purpose of hypostatic entities: *Біг Богом, а люди людьми (6,14), що Богу, то Богу, а що людям, то людям (12, 531)*. Violation of such separation, even within the coordinate axis of the "person" is strongly condemned, for example: *не дай, Боже, з хама пана (12, 97), не дай, Боже, з Ивана пана (12, 97)*, it emphasizes both social status and personal traits of a person. This implies a certain categorization of the activity aspects of God and man, for *"не все ж Бог дарує, про що люд міркує" (12, 42)*, moreover, the person does not act as a passive observer *(Бог нерівно ділить: жде, щоб самі ділилися (12, 42)*, and the "roles" are clearly divided, the coordination of God over man is evident *(чоловік крутить, а Бог розкручує (12, 42), чоловік стріляє, а Біг кулі носить (12, 42), чоловік думає, а Бог умає (12, 621)*. The help of God to man guarantees him the achievement of the goal, at God's perception of man nothing is scary *(кому Біг поможе, той все переможе (6, 229), з одним Богом на сто ворог (12, 39)*, diverting God's attention can lead to a fatal outcome that, except God, no one can change *(ніхто того не наверне, від кого ся Бог відверне (6, 281)*. Enfringement on someone

else's possession cannot be forgotten: here God's retribution is sure to become a fact.

The idea of sinfulness is a kind of dividing line between God and man. As you know, sin is introduced by man, not by God *(всі-смо в Бога грішні (6, 463), один Бог без гріха (12, 339)* and you cannot hide it before God. The suffering of God before human sins is not infinite, but not always instantaneous *(терпит Бог нашим гріхам, доки терпит (6, 460), Бог довго жде, та й кріпко карає (12, 621).* Thus, for the sins of youth, the payment comes in old age: *карає Бог старі кости за гріхи в молодости (6, 216)*; children, grandchildren, great-grandchildren are responsible for the sins of their parents *(Пан Біг сі і трицїть років упоминає (6, 294).* The paremias also present visions of the punishment of God other than human *(Бог не трубить, коли чоловіка губить (12, 41)*; God does not punish like the man does *(Бог не карає месков, але ласков (6,89); кого Бог укарати хоче, тому й розум відбере (6, 225); Бог не карає прутом (6,84).* His punishment is very often a test for a person who is set on good deeds. For the harm done to the community, a double punishment of God awaits man: *за громадське Бог дубельт карає (6, 467), громадської кривди Бог не подарує (6,467).* On the one hand, in paremic units, there is a superficial attitude towards sin, as to obvious things that do not require any spiritual effort. *(Гріх не гріх, аби Бог простив (12, 43), як не прийме Біг гріхи за жарт, то буде шелесту багато (12, 43)*; on the other hand, sin is considered objectively, and a person will necessarily be responsible for his or her actions (sins): *Біг гріхом карає (12, 43).* The source of sin is the devil *(Не гріши на Бога – чорт гріхи забрав (12, 82).*

In the semantic opposition of *God / man*, the attitude of God to man as the bearer of certain traits or activities through the system of binary oppositions of *good / evil, positive / negative*, is quite widely represented. God's attitude to father is special *(отець – як Бог (12, 12)*, as well as to the host *(хазяїна і Бог любить (12, 449)*, traveller *(подорожнему и Бог вибачає (12, 501)*, orphan, although, there is some contradiction here, on the one hand, *за сиротою Бог з калитою (12, 474)*, and on the other one – *Бог сиріт любить та щастя не дає (12, 474).* The relationship of God with the guest is marked by care, patronage *(гість в дім, Бог з ним (6,333).* The hospitality display is an old-fashioned custom in which the guest was offered all the best that was in the house. Customary law requires the guest to have a good meal (everything the house is rich in). The sincerity of the guest should be shown not only by expressions of external attention, but also by dishes. Therefore, it is not surprising that it was the joy of all the family members, because then they had "something" *(нанеси Бог гостя, то й хазяїну добре (12, 518), коли б дав Бог гостя,*

то й ми б поживились коло гостей (12, 518), принеси, Боже, здалека родину, то ми и в будденє зробимо недільо (12, 517). When a guest stayed for a long time for no apparent reason, his attitude changed to the opposite, and after the guest left the house *(най вас Бог щасливе провадить и в найбільше болото посадить (12, 521), ой, Боже, Боже, ци мав ти коли гості? (6, 286).* The guest of God becomes a man who finds refuge from danger in the temple and takes the throne. From now on, he cannot be brought to justice. This habit has been known since the Old Testament (3 Цар.1; 50–51) and has passed into the Christian temple. God's protection, intercession extends above all to the people who do good, are marked by sincerity, gentleness, caution *(будь людям добрим угоден, будеш и Богу надобен (12, 220), щирому и Бог помагає (12, 220), будь лагодним, будеш и Богу угодним (12, 220), береженого и Бог береже (12, 215).* These people are in God's care, but sometimes they die at a young age, which, according to popular beliefs, is explained as follows: *Пан Біг що ліпше собі забирає (6, 297).* This view is a manifestation of deep folk wisdom (calming in misery, a kind of healing of wounds), but has no connection with Christianity. Pride as a trait of a person's character is one of the most negative and incompatible with God: *гордому Бог сі противит (6, 12), гордим Бог позбива (12, 142), гордим Бог роги пощибає (6, 12).* In the last paremia, *the horn* symbolizes pride and is taken from the ancient Christian apocalyptic literature of the first centuries of Christianity, although the horn in the Bible symbolizes power, authority, and word. The peculiar manifestation of God's negation of man relates primarily to the idle, drunkards. Yes, a nerd *"в Бога день краде (6,140),* his fate seemed to be of no interest to God *(ледачого Бог не візьме (12, 519),* though the fate of the nerd is not so unhappy, because *"лежухові Бог долю дає" (12, 350).* Behind another paremia (*гній лежит, а Бог долю держит (6, 350),* the fate of the nerd is sometimes happy. There is a stylization of a parable under the biblical story of Jesus Christ, seeing a lazy slumber lying under a pear-tree and waiting for it to fall into the mouth, nevertheless He awarded him with a hardworking and obedient girl for his wife.

A fool has custody from God *("дурневі Бог щастя дає (12, 292), дурному и Бог простить (12, 292),* sometimes this guardianship looks quite partial *(дурному дасть Бог щастя, а не дасть розуму (12, 292), дурневі и Бог не противиться (12, 292).* In the paremias, the negative attitude of God towards fools prevails, which is euphemistically expressed *(создав Бог, та й раскаявся (12, 380), создав Бог та й ніс висякав! (12, 294);* ironic-sarcastic *(дурень воду носе, дурна Бога просе, гори хата ясно, щоб ти не погасла (12, 299).* The thought of a fool for God is

not simply something that is of no value *(чи Бог дитина дурнів слухати (12, 208), Бог не дитина, аби слухав дурного Клима (6, 292)*, but also offensive to some extend. Negative traits of man are equally condemned by God and by people objecting to proverbs: *ані до Бога, ані до людий (6 ,8)* or are personified by human names *(з Богом, Парасю; з Богом, Марусю, по морозцю! (12, 242), пустив Бог Микиту на волокиту (12, 129)*.

In the semantic opposition to *God / family relationships*, a special role is given to the woman. The union of man and woman is established in heaven *(смерть а жена від Бога призначена (12, 400)*, and only a monogamous marriage is acceptable to God,оскільки *"перша жінка од Бога, друга од людей, а третя од чорта (12, 400)*. Faithfulness in marriage is a defining commandment of God; although this allegiance is sometimes violated by the male gender: *Бог за жінку, а чоловік за дівку (12, 7), Бог за одну, а чоловік за другу (12, 7)*. Yet the sympathy of God is on the man's side: *и так багато всякого лиха, а Бог ще жінок наплодив (12, 401), не квапся женитися, бо ще тобі жінка стане костію в горлі – її Бог сотворив з кості (12, 392)*. A similar argument is made in one of the following points:*"Чому Бог не сотворив Єви з ноги Адама? щоб жінка по корчмах не ходила; чому не з руки? щоб мужа за лоб не дерла; чому не з голови? щоб не була розумніша од мужа, – але з ребра, щоб его пильнувала и ему вірно служила" (12, 401)*. This version of family relationships is fundamentally different from the Christian understanding of family, by which husband and wife form spiritual unity, equal before God, but have different tasks.

In our opinion, the *young / old* dichotomy about God is categorized in a peculiar way: the promotion of the young and the lack of assistance to the old, which is expressed in emotional rather than essential expressions *(дітям Бог подушки стеле, а старому хоч би соломки підослав (12, 12); як дитина падає, то Бог подушку підстилає, а як наш брат (старий) упаде, то або на драбину, або на граблі (12, 12)*.

The semantic opposition of God / witchcraft explicates the power of God, a grace that is not compatible with any healing power of man: *як Бог поможе, то й баба поможе (12, 377), Бог з поміччю, а баба з руками (12, 377), баба з річчю, Бог з поміччю (12, 377)*.

The relationship of man with God is not always correct, bordering on familiarity, spirituality, apathy *(дай, Боже, наперед більше! (12, 529), Боже, поможи, отут і положи! (12, 44); прости, Боже, сей раз та ще десять разів: а там побачимо (12, 44); Боже, дай добре, та не довго ждати (6, 124)* etc., but in general they are not characteristic of the phraseological picture of the world.

In the semantic opposition, *God / man's death* does not observe a clear differentiation of physical (natural) and spiritual death as eternal communion with God, though man's death and actions are interdependent *(не Бог на смерть веде, сам чоловік іде (12, 323)*. In the request of God, death is objectified as a physical entity: *дай, Боже, вмерти, та не під плотом; не дай, Боже, звалиться під тином (12, 372); Боже, як прийде час умерти, не допускай довго лежати – кажи прийти смерти! (12, 372)* as well as a spiritual one: *дай, Боже, на тім світі побачиться (12, 521), всі смо гості на божім сьвіті (6, 186)*. The fear of physical death is conveyed by euphemistic expressions: *на Божій дорозі (8 I, 81), Господь прийняв душу (12 I, 37), Божа постіль (8 I, 81), нехай з Богом спочиває (12, 521)*. Death is appointed by God and does not depend on man *(смерть а жена від Бога призначена (12,400); як напише Бог смерть на роду, то не обійдеш и на леду (12, 604)*, on the other hand, the attitude to death is viewed through the prism of the profane (primitive, joking): *не поможе міцний Боже: тілько треба сажень землі, штири дошки, з неба спасення трошки.*

In phraseological units, God is endowed with human attributes; he has *вуха, ноги, руки, борода*: *піймати Бога за бороду (13 I,165), у руці Божій (13 II, 775), Богу у вуха (13 II, 162), Бога піймав за ноги (12, 705)*, that differently categorize the world in an axiological dimension, in one case appealing to human conscience *(піймати Бога за бороду (13 I,165),* and hoping in God in another one *(у руці Божій (13 II, 775).*

2. Binary oppositions of the concept of GOD in folklore discourse

The dualistic opposition of *God / gods* would not be complete without consideration of the pre-Christian beliefs of Ukrainians, which objectifies the system of religious (world-view) directions aimed at knowing the world, its categorization, which is characterized by such features of archaic culture as cosmocentrism, polytheism. Already in the depths of paganism there was a tendency of domonotheization through the intermediate stage of the dual faith, the remains of which are still observed today. Paganism as a term used to refer to the pre-Christian religion of Ukrainians, it should be considered as the sum of the religious ideas of our ancestors, which Christianity caught in the VI – X centuries in the Slavic (Ukrainian) territories. It is at this time that the initial period of formation of the Ukrainian language probably accounts for the reason for the influence of paganism on the formation of the Ukrainian linguistic picture of the world. The ideological foundations of the Slavs date back to the ages and cannot be restricted to the I millennium AD. The prehistory of Kievan Rus was preceded by the isolation of the Middle Dnieper in the Skoloty-Scythian

times of the VI – IV centuries BC; the Sarmatian time represented by the Zarubynets culture in the Kyievan Ros area; the Roman times (II – IV centuries AD) represented by the Ant-Chernyakhiv culture within the Kyivan-Rus region; the founding of the city of Kyiv in the V – VI centuries; the formation of the Dnieper Polyany-Rus-Siversk Union – the nucleus of Kyievan Rus in the VI-VII centuries in the Middle Dnieper and on the Left Bank. The influence of native speakers of different cultures has affected the religious pre-Christian beliefs of Ukrainians. Paganism as a religion brought to the Ukrainian language a deep layer of nouns to denote religious concepts, among which are nouns – theonyms.

It is known that our ancestors professed polytheism, although some scholars believe that in the last phase of paganism (the so-called first religious reform of Volodymyr), it evolved to monotheism[1]. Yes, God-Father of the Christian religion was answered in paganism by the god-father Strybog or Svarog, God-Son by god-son Dazhbog, Mother of God – Makosha, the female deity, "mother of destiny", "mother of harvest". Having created such a pantheon, Volodymyr was able to have discussions with Christian missionaries, continuing the life of paganism as a religion. This pantheon looks rather sketchy and unproven because it has no place for other major pantheon gods. Although this idea does not seem so unfounded, the transformation of pagan deities is sporadically present in Christianity.

Theonym *Perun* is of Slavic origin; * Perun, associated with рьrati means"to beat, to strike", the original meaning of which is "the name of thunder," hereafter "god of thunder" (7 IV, 357). The word of this word is interesting in the Ukrainian language space. After the adoption of Christianity, it continues to mean "god of thunder", but gradually this meaning is out of use in the XV century. fixed only with the original meaning of "thunder" (9 II, 114). In the dictionary edited by B. Hrinchenko there are two meanings: "thunder", "the deity of the ancient Slavs" (8 III, 147). A dictionary of the Ukrainian language records the same meanings. M. Hrushevskiy believed that Perun, the god of thunder and lightning, took the first place in the pantheon of gods, though he suggested that the highest god of the Slavs might exist under another name (M. Hrushevskyi). I. Ohienko claimed Svarog as the highest god among our ancestors, and in relation to Perun, he first became the god of lightning and thunder, the ruler of the sky[2]. The conclusion of V.V. Ivanov and V.N. Toporov about the time of the cult of Perun-Thunderer is rather

---

[1] Рыбаков Б.А. Язычество древней Руси. М. : Наука, 1987. С. 433–454.

[2] Огієнко І.(Митрополит Іларіон). Дохристиянські вірування українського народу. К. : Обереги, 1992. С. 89.

interesting: "The (Thunderer) era can obviously be dated on the basis of such specific traits as the attributes of a myth hero (horse, chariot, bronze weapon, remnants of Thunderer's stone arrows… The appearance of these objects and their Indo-European names can be dated, probably, from the end of the third millennium BC[3]. "Later, he is the god of a military princely wife and army. Ye. Anichkov states that Perun was the chief god only of the princes of Kyiv, Rurik – Igorevich and his wife, and the merchants and peasants had their own gods. Ye. Anichkov argued that "the cult of Perun is a cult of the armed force and the princes of the Kiev Igorevichs, directly related to the birth of statehood and therefore a young, recent one" (quoted by:)[4]. The replacement of Perun by Illia occurred even before the baptism of Rus, when only part of the boyars of Kiev adopted Christianity. In Christian times, Perun is displaced by the prophet Illia, who rides through heaven in a chariot of fire. Judging by the fact that the feast of Illia (July 20) was celebrated very solemnly, and with all the signs of an ancient pagan cult, there is a reason to believe that it was this thunderous day which was a primordial day of Perun. Theonim Svarog is associated with the ancient Indian svargas "sky", the ancient German giswerc "rain clouds", with the Slavic свар (a) "arguing, punishing" (14 III, 568). In science it is not definitively established whether the Slavs understood the One God, because all the testimony speaks of them as polytheists. Perhaps in the beginning the only chief god was among our ancestors Svarog – the god of the sky, the sky himself and the light. He was the basis of everything, it is a god, the lord of the world. Svarog is the father of the sun and fire, from which all other gods have departed. Svarog was also regarded as the god of fire, so he is a guardian of blacksmithing and blacksmiths, as well as a guardian of craft, marriage and family happiness. As for blacksmithing, Saint Kuzma and Demyan became his patrons in Christianity instead of Svarog (memory of November 1–14). Our ancestors saw the chief, the "only god" of the creative power of all nature in Svarog. The cult of Svarog as the ruler of the ancient Slavic Olympus eventually declines and Perun is the one who takes over his functions.

Theonym *Dazhbog* is a composite formed from the Slavic *Dadjьbogъ, consisting of the imperative form of the verb *dadjь "and the basis of the noun bog" prosperity, wealth "with the meaning" pagan sun god "(7 II, 9). Since the XIV century this theonym has only meant a personal name. In the Ukrainian language of a later time there is a

---

[3] Иванов В.В., Топоров В.Н. Славянские языковые моделирующие семиотические системы. Древний период. М., 1974. С. 30.

[4] Рыбаков Б.А. Язычество древней Руси. М. : Наука, 1987. С. 434.

rethinking of the components of this word in the phraseologisms in connection with the change of the religious paradigm, first of all, regarding the understanding of the theonym of god. In Dazhbog, our ancestors saw the ancient deity of nature, the sun, the god of "heaven", not "heaven." It is worth remembering that in ancient times the idea of a "celestial firmament" was very firmly rooted, dividing the whole above-ground space into two tiers: the upper tier contained "sky drains" (rainwater reserves), and in the lower one, under a giant dome, the sun went down, and the edge of the dome rested on the edge of the earth. The upper tier of the heavens over the firmament is the kingdom of the Strybog (Svarog, Rod). The lower tier with the sun and the earth is the kingdom of Dazhbog[5].

Theonym *Xors* is of Iranian origin: Avestan hvare, Middle Persian xsaetem, New Persian xurset – "the sun that shines" (14 IV: 267). The word Xors meant god of the sun (sky), that is, the deity of the sun's light (but not light). Obviously, there was no independent value, but it was some addition to the image of Dazhbog-sun. Solar signs could also designate Xors as a specific daylight ("eye of light"), and be symbols of Dazhbog. It is likely that this is a very ancient deity, the idea of which was preceded by the ideas of the luminous heavenly sun. The cult of the sun-luminosity was clearly manifested among the Neolithic farmers, and as early as the Bronze Age, the idea of the night sun appeared, making its way underground in the "sea of darkness"[6].

Theonym *Volos* (also known as Veles) is of Slavic origin, and apparently derived from Slavic * vels – / * vols-, associated with * volst – "power", * voldeti "to own", the original meaning of which is "ancient pagan god of cattle" (7 I: 421). The Ukrainian language has preserved this root in the word володіти in the meanings: "to hold in power", "to own" (10 I: 191). Soon, this word acquired new meanings: "to be able to subjugate someone to their influence, their will"; "be able to act, use something"; "to be able to move parts of one's body" (10 I: 729). This root morpheme actively functions in words volodar (owner), volodarka (owner), volodarnyi, volodariuvannia, volodilets, volodilnyk, volodilnytsia, volodinnia (owning)The Ukrainian language picture of the world has not preserved this nomenclature for the designation of religious concepts. Volos was the god of wealth, animal cattle breeding. The expression of the idea of wealth with the help of the polysemantic word "cattle" (equivalent to Latin "pecunia" – "cattle", "wealth") suggests a certain historical bronze age, when the main wealth of the tribe were cattle,

---

[5] Рыбаков Б.А. Язычество древней Руси. М. : Наука, 1987. С. 444.
[6] Рыбаков Б.А. Язычество древней Руси. М. : Наука, 1987. С. 435.

flocks of cattle. In Christian times, Volos was replaced by St. Vlasius, his day being celebrated on February 12th. He acted not only through phonetic harmony, but also through his way of life, because from his biography we know that St. Vlasius was a good shepherd, so he replaced the previous shepherd Veles (Volos), and became the patron saint of herds (stocks)[7].

Theonym *Strybog* is borrowed, apparently, from the ancient Iranian language * Sribaya, meaning "the spiritualized god." This word is also considered as the Slavic * strojiti "builder (creator) of good", and as the German sterben "strive" and so on. (14 III, 777). The etymology of this theonym has not been established. Strybog was a god of the wind in the pre-Christian era. Although some scholars do not consider this theonym among the names of the gods, considering it the name of the tribe (Ye. Anichkov). In the teachings against paganism, the name of this deity is usually used alongside the name of Makosha, the "mother of the harvest".

Simargl (Semargl) theonym has not been etymologically clarified. There are several versions of its origin, but none are definitive. There is also a hypothesis about the presence of two deities, which are derived from this name Sim and Rogl. Scientists associate this theonym with the Latin, Greek, Pre Slavic, Pre Indo-European roots, without, however, establishing the original phonetic form (14 III, 622). Simargl is obviously a lower-order deity; it is also a sacred winged dog guarding seeds and crops. Already in the Trypillia painting there are dogs jumping and tossing (as if flying) around young plants. In those days, with the abundance of small cattle (roe deer, chamois, wild goats) the protection of crops from eating and trampling was an important thing. Simargl acted as the epitome of "armed good": in peaceful agrarian functions, he was endowed with claws, teeth, and wings; he is a crop protector. Later, the archaic Simargl became known as Pereplut[8]. He was associated with the roots of the plants. The cult of Simargl-Pereplut is closely associated with Russalias, holidays in honor of mermaids. Theonym Makosha is of Indo-European origin, related to the ancient Indian makhah – "rich, noble; demon", as well as with the orthodox mokrъ – "join the swamp". Theonym Makosha was used in the sense of "the ancient goddess of peace among the Slavs", "goddess of earth and fertility" (7 III, 367). The original seme of this word is difficult to determine, but the Slavic root mokr- is present in modern Ukrainian: *mokryi, mokrota, mokrin, mokrity, mokrecha, mokruvatyi*. Lexeme wet is an integral part of phrases: мокра курка – an indecisive person, miserable in appearance or a willless; мокра робота – crime; мокрого місця не

---

[7] Огієнко І.(Митрополит Іларіон). Дохристиянські вірування українського народу. К. : Обереги, 1992. С. 91.

[8] Рыбаков Б.А. Язычество древней Руси. М. : Наука, 1987. С. 444.

залишити – nothing will be left; як мокре горить – something is done badly and very slowly; очі на мокрому місці – about a person who often cries. Obviously, the original meaning of this theonym is related to the ancient Indian root, but as early as in the early Christian period, this seme ceased to be associated with the name of the deity and got the meaning with which it functions today. In Christianity, Makosha was replaced by Paraskevia-Pyatnytsia. Other deities are also present in the pagan pantheon of gods: *Rid, Rozhanytsia, Lada, Lel, Polel, Tur, Troian, Dolia (Destiny), Marena, Kara, Zhelia, Sviatovit* and others, which are occasionally found in the chronicles, texts of the XI-XIV centuries, ethnographic materials of later times. Unfortunately, their origin, semantics, features of functioning are partially, and possibly completely lost for systematic research.

Paganism is also characterized by the worship of idols (kumyr, bovvan) as nameless deities. Sememe idol is borrowed from the Greek language. The original meaning of the word is "god, idol". The idols of our ancestors existed already in the III-IV centuries AD, in Skolotsk, Chernyakhivsk period in the Middle Podniprovvia. They built stone idols on trading roads, sacred sites and hills (73 I, 122–125). They were also made of wood and metal. The idol himself was a god for the heathen, not a reminder of God. As a rule, he had the appearance of a tall pillar with his head on it, sometimes dressed in clothes or decorated with spears and swords. Some of them were with a horn or bowl in their hand (the horn is a symbol of strength, the bowl means fate). Around them there were military items and flags, shields, spears, and more. Near the idol there were small figures, and behind them – large pillars that symbolized, apparently, the family of the pagan idol. Sememe idol is not recorded in lexicographic sources that represent the fourteenth and twentieth centuries, which is probably explained by the powerful Christian influence that superseded this notion, a characteristic ideologue in times of paganism[9]. The Dictionary of the Ukrainian Language provides a large word-forming series with the root idol-: *idolka, idolovirets, idolovirka, idolovirstvo, idolianyn, idolianka, idolskyi* (10 IV, 12–13). The appearance of these words is due, probably, to extralinguistic factors.

Lexeme *bovvan* is synonymous with lexeme idol. The word *bovvan* is borrowed from the Turkic languages: the ancient Turkic balbal means "tombstone, monument" (7 I, 218). It is used in the Ukrainian language with the meaning "statue depicting a god" and also with the figurative meaning "shallow-minded man" (10 I, 206). The primordial seme of this word is not part of the verbal sememe бовваніти, which stands for "be seen, shown from afar"; "to sit, to stand motionless," which testifies to the

---

[9] Рыбаков Б.А. Язычество древней Руси. М. : Наука, 1987. С. 391, 512–526.

desemantization of the initial meaning of lexeme бовван. In the synonymic row of ідол, бовван a special place is occupied by the seme кумир with the similar semantics "the statue which the pagans worship as a deity" (10 I, 206). In this constituent, in one of the lexico-semantic variants, the meaning of "one who serves the object of admiration, worship" has developed. Positive connotation is not a typical language phenomenon for pagan people. A special place was given to demonic beings, among whom the word русалка underwent the greatest religious transformations. The nomen mermaid is borrowed from the Middle Greek, which means "trinity" or from the Latin language rosalia "holiday of roses". Among our ancestors, it functioned in two respects: "the pagan holiday of spring", "the game of this holiday – Rusalia". With the onset of spring, русалки (mermaids) come to life, but still live in the dark depths of the earth's waters, still cold in the spring. Mermaids are fun, mischievous and addictive creatures that sing songs in beautiful and engaging voices. In the image of mermaids, folk fantasy combines the idea of water and forest maidens: mermaids love to swing on wooden branches, they are filled with evil laughter and tickle to death the careless traveler. Mermaids (rusalkas or vilas) were depicted as sirens – beautiful winged birds and were considered of irrigation in the fields, rain or wet morning fogs. The holidays of Rusalia were celebrated at the beginning and end of winter holidays ("in the evenings of Christmas and Epiphany"), framing annual spells of nature and fate by praying for water – a prerequisite for the future harvest. Subsequently, the word mermaid gained the meaning of "holiday of the Trinity" and functioned with this nomen of mermaid Easter. Responses of polytheism are also found in phraseological constructions that function actively in the modern linguistic consciousness: боги би тя побили (6, 68), *кланятися чужим богам, мавши свої! (12, 235).* In some phraseological units, the binary opposition to *God / gods* is realized only by the second member of the opposition in the Ukrainian linguistic consciousness: *чужих богів шукає, а своїх дома має (12, 235); за малим богом (13 I, 42); як боги (13 I,42); бог Мамона обплутав (13 I, 38).*

CONCLUSIONS

In the semantic opposition of God/man the categorization of the concepts of good/evil, positive/negative relates mainly to the human being and is beyond the sacred. The outlined semantic opposition is objectified by the attitude of God towards father, master, guest, orphan; idlers, drunkards, fools and others. The first are patronized by God, the rest are condemned. Although the first and second categories of people have a kind of protection from God (*сиріт Бог любить, але щастя недає; дурневі ж*

дає Бог щастя, а не дає розуму). As for the human virtues which God appreciates, it is primarily spiritual – righteousness, justice, kindness, sincerity, gentleness. Sharp negation manifests itself in such traits as pride, anger, envy, etc.

Family life is governed by God's precepts, which are based on monogamy, faithfulness in marriage, which is fixed in heaven and is more often broken by men (*Бог за жінку, а чоловік за дівку)*, although "compassion" in marriage is more often received by a man (*и так багато всякого лиха, а Бог ще жінок сотворив*). The version of family relationships, reflected in the Ukrainian paremias, differs significantly from the Christian understanding of family, by which husband and wife form spiritual unity equal to God.

The phraseological units under study regarding the semantic opposition to *God/ death of man* do not provide grounds for categorization into physical and spiritual death, although the fear of death has been verbalized by a large number of established utterances. In part, the word "fear" is counteracted by a verbal joke. In general, humor is the hallmark of many GODs. Binary opposition to *God/gods* is rather fragmentary in folklore genres, with the exception of the chronicle sources of the X – XIII centuries, on the basis of which the pagan pantheon of gods and its influence on the formation of the Ukrainian linguistic picture of the world (linguistic, religious) were investigated. In the following centuries, this influence was minimized due to the Christianization of society, the global change in the religious outlook of Ukrainians. Of the gods of paganism, only Perun was preserved in folklore discourse, likened to the God of Christianity. A considerable number of pre-Christian gods were transformed into Christian saints (Svarog – into saints Kuzma and Demian, Volos – into Saint Vlasii, Makosha – into Saint Paraskevia, etc.). They were given new names, but they continued to be worshipped. Many folk customs have acquired a Christian coloring. The Christian culture continued this coexistence, partially assimilating them, but not completely displacing them. This explains the wide variety of folk beliefs represented in the folklore discourse, which attests to a peculiar religious phenomenon – the dual faith.

SUMMARY

The monograph explores the religious ethno-consciousness of Ukrainians in the context of cultural and historical oppositions – God's qualities / human qualities, God / gods. The Ukrainian phraseological and paremological fund, which reflects people's ideas about God, is analyzed. We ascertain the evolution of religious views of Ukrainians: polytheism,

diocese, monotheism (Christianity). These religious manifestations coexist in some way in the popular consciousness, creating a religious picture of the world of Ukrainians.

The semantic opposition of *God/ man* is considered based on the categorization of the concepts of *good/evil, positive/negative* This semantic opposition is objectified by the attitude of God to father, master, guest, orphan; idlers, drunkards, fools.

The pagan pantheon of gods and its influence on the formation of the Ukrainian linguistic picture of the world (linguistic, religious), which is minimized by the Christianization of society, the global change in the religious outlook of Ukrainians, are outlined. Of the gods of paganism, only Perun was preserved in folklore discourse, likened to the God of Christianity. A considerable number of pre-Christian gods were transformed into Christian saints (Svarog – into saints Kuzma and Demian, Volos – into Saint Vlasii, Makosha – into Saint Paraskevia, etc.). They were given new names, but they continued to be worshippd. Many folk customs have acquired a Christian coloring.

REFERENCES

1. Грушевський М.С. Репринтне видання: Історія України-Руси: В 12 т., 12 кн. // Редкол.: П.С. Сохань (голова) та ін. К., 1991. Т. 1. 648 с.

2. Иванов В.В., Топоров В.Н. Славянские языковые модели-рующие семиотические системы.Древний период. М., 1974. 248 с.

3. Огієнко І. (Митрополит Іларіон). Дохристиянські вірування українського народу. К.: Обереги, 1992. 342 с.

4. Рыбаков Б.А. Язычество древней Руси. М.: Наука, 1987. 783 с.

SOURCES OF ILLUSTRATIVE MATERIAL

1. Біблія або Книги Святого Письма Старого й Нового Заповіту із мови давньоєврейської та грецької на українську наново перекладена. Переклад І. Огієнка, 1962 р.

2. Галицько-руські народні приповідки / Зібрав, упорядкував і пояснив Іван Франко. Львів, 1901-1909. Т. 1–3.

3. Етимологічний словник української мови: В 7-ми т. К., 1982. 2003. Т. 1–6.

4. Словарь української мови / Упорядник з дод. влас. матеріалу Б.Д. Грінченко. К., 1907–1909. Т. 1–4.

5. Словник староукраїнської мови XIV – XV ст.: В 2-х т. К., 1977. 978 с.

6. Словник української мови: В 12-ти т. К., 1970–1980.

7. Тимченко Є. Матеріали до словника писемної та книжної української мови XV – XVIII століть: Книга 1, 2. Київ, Нью-Йорк, 2002.

8. Українські приказки, прислів'я, і таке інше. Уклав М. Номис. Київ:Либідь, 1993. 768 с.

9. Фразеологічний словник української мови. У 2-х томах. 2-е вид. Кн. 1-2. К.: Наук. думка, 1999. 980 с.

10. Фасмер М. Этимологический словарь русского языка: В 4-х т. М., 1964–1973.

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

SPECIFIC FEATURES
OF THE ARGUMENTATION IN MEDIA

Prihodko G. I.

INTRODUCTION

Participating in acts of communication, we perceive what is said or create utterances by themselves. The perception of the acts of communication is a multifaceted process involving the use of a wide range of information. Communication is a two-way process in which participants not only exchange ideas, feelings and information but also create and share meaning for reaching mutual understanding. It is the exchange of ideas, thoughts, messages, or the like, by speech, signals or writing. It is to express oneself in such a way that one is readily and clearly understood[1,2]. It is a process of conveying information from the sender to the receiver with the use of the media in which the communicated information is understood.

One of the means of communication is the mass media. In the life of modern society, the media play a significant role. Today's life is unimaginable without the mass media. Many different printed as well as online newspapers try to attract the readers. The media open up access to new knowledge, introduce the latest news, and allow you to see the situation from various angles.

The main feature of modern civilization is mass media or means of communication. The media include press (newspapers, magazines), and broadcasting (television, radio, advertisement and Internet). Mass media unite people all over the world into one global community.

The implementation of these functions is possible only if the information provided by the press can be trusted. As the historical experience shows the media, which provide incorrect, false, non-argued information, eventually lose their readers, viewers, listeners and die out.

Only accurate, truthful and reasoned information inspires confidence. So, professional journalists and professional press must possess the methods and means of argumentation, and submit their materials in a qualitative and reasoned manner.

---

[1] Гудков Д.Б. Теория и практика межкультурной коммуникации. М. : ИТДГК "Гнозис", 2003. 288 с.

[2] Moore R. Ontogenetic Constraints on Grice's Theory of Communication. *Pragmatic Development in First Language Acquisition*. Philadelphia : John Benjamins, 2014. pp. 87–105.

Problems of argumentation are in the focus of logic, philosophy, and psychology. The works of Alekseev[3], Belova[4], Ivin[5], Ruzavin[6] made a great contribution to the development of the theory of argumentation. Nevertheless, the features of using arguments in linguistics and journalism are practically not investigated. In this regard only a few researches by Baranov[7], Klyuev[8] can be mentioned. In connection with this, a study on the analysis of the features of argumentation in the media is very important.

The **subject** of the discussion is the representation of the argumentation as a linguistic phenomenon.

The **purpose** of this article is to study the specific features of the argumentation in the modern press.

To achieve this target we have applied descriptive qualitative approach consisting of the data describing, comparing, integrating, and theoretical justification. The **methodology** applied in the study is based on the essential points of the theory of argumentation, which present basic ideas for the linguistic investigation[9,10,11]. The use of qualitative research is justified by the analyzed data, paper's subject, purpose and phenomena under analysis, which presume multi-criteria categorization and therefore can be specified as "multiple realities" mostly appropriate for qualitative research.

1. Main Points of Argumentation Theory

Communication is very important for human beings. In fact, through communication the human beings begin to express their thoughts and thus played a good role in our evolution. While communicating the speaker will share the information and the listener will listen to it. Here the listener must be able to differentiate the trustworthy reliable information with the lies and treachery. He must be able to filter the messages and he must have the mechanism of epistemic vigilance. It's nothing but the vigilant attitude

---

[3] Алексеев А.П. Аргументация. Познание. Общение. М. : Изд-во МГУ, 1991. 150 сє

[4] Белова А.Д. Лингвистические аспекты аргументации. К. : КГУ, 1997. 300 с.

[5] Ивин А.А. Теория аргументации. М. : Гардарики, 2000. 416 с.

[6] Рузавин Г.И. Методологические проблемы аргументации. М. : Изд-во Ин-та философии Рос. акад. наук, 1997. 202 с.

[7] Баранов А.Н. Лингвистическая экспертиза текста : теория и практика : Учебное пособие. М. : Флинта : Наука, 2007. 592 с.

[8] Клюев Е.В. Речевая коммуникация. М. : Рипол классик, 2002. 315 с.

[9] Eemeren van F.N. Argumentation Theory and Argumentative Practices : A Vital but Complex Relationship *Informal Logic*. 2017. Vol. 37, No. 4. pp. 322–350.

[10] Walton D.N., Reed C., Macagno F. Argumentation schemes. Cambridge : Cambridge University Press, 2008. 443 p.

[11] Doury M. Argument schemes typologies in practice. The case of comparative arguments. *Pondering on problems of argumentation. Twenty essays on theoretical issues*. 2009. pp. 141–155.

towards the information that we get. For example, we believe the news coming in the internet because we trust the source.

Here instead of just trusting, we work out different ways to be vigilant in filtering the trustworthy news with treachery. Argument is a method to increase the reliability in communication. At this point speaker give a validation to receive the conclusion. But the listener can check this validation to accept the given conclusion. Argumentation is also an activity of reason.

When people argue, they place their thinking in the domain of reason. They have used reasoning to assess and accept the conclusion. Communication is perfected with proper reasoning and also a true conclusion is supported by fair arguments. Therefore, the speaker could convince the listeners and the listeners could gain a reliable piece of information. Thus, the communication is successful.

Argumentation is a crucial issue for communication and it endured in our society for centuries. This theory had its origin in foundationalism, a theory of justification or reasoning in the field of philosophy[12]. However, during those days the argumentation was based on oration and logic. Soon afterwards, these theories which were put forward by Aristotle were rejected and were questioned by the scholars.

They found a broader premise for argument than the formal philosophical systems. They tried to develop the techniques used by the people to get support of others for their views and opinions. Likewise many scientists and authors have developed argumentation in different ways[13,14].

Argumentation theory studies the practices and standards of using arguments. Argumentation is understood as a communicative activity of producing and exchanging reasons in the context of doubt or disagreement. It thus constitutes or contributes to a wide range of fundamental social processes, from political debates to legal disputes, scientific investigation, and interpersonal conflicts.

In contrast to much research within communication, argumentation theory combines descriptive revision of how we argue with normative inquiry into the standards of good argumentation. In this sense, it has a long interdisciplinary tradition that starts with ancient rhetoric, dialectic, and logic and continues today to include recent research in areas such as online communication and artificial intelligence.

---

[12] Perelman Ch. Justice, Law and Argument. Essays on Moral and Legal Reasoning. Dordrecht : Reidel, 1980. 181 p.

[13] Toulmin S. The uses of argument. Cambridge : Cambridge University Press, 2003. 247 p.

[14] Walton D., Macagno F. Enthymemes, Argumentation Schemes and Topics. *Logique & Analyse 205*. 2009. pp. 39–56.

It is well known that any argument is a means aimed at changing certain fragments of the addressee's worldview influencing his logical thinking. Entering into communication, a person often sets himself the goal of not only informing the interlocutor about something, to induce him to take one action or another, but at the same time to argue his point of view by disproving others. Argumentation can be considered a peculiar form of human communication, the purpose of which is to persuade and then encourage the listener to act or perform something[15].

The concept "argumentation" has received a theoretical justification and is analyzed in detail in a number of works[16,17,18,19] and is defined as a multifaceted, complex phenomenon associated with a wide range of disciplines. The process of argumentation involves the speaker's knowledge and ideas, his epistemic and emotional state, value system, as well as social factors of the communicative situation. All this testifies to the integral nature of this phenomenon.

In connection with the general theme of this study, we are interested in the cognitive and communicative aspects of argumentation, which include a system of statements aimed at refuting or justifying any thought or message. From this point of view, it is advisable to distinguish two types of argumentation: alletic and deontic.

The referent of the allelic argument is truth, which is either affirmed or denied. The deeds, actions, behavioural side of communicative situations in general become the referent of deontic argumentation.

Both types of argumentation are realized in argumentative discourse, the defining features of which become an opposition, expressed in cognitive or axiological conflict, in confrontation of opinions, and contrast as cognitive modelling of the message, as a method of persuasion.

Mass communication is a special kind of social interaction system. The significance of this communicative sphere is due to the fact that its focus is on human society, which acts as a limited social space with specific internal processes and cultural characteristics. The main means of mass communication are print, radio, cinema and television, which are also defined as mass media.

---

[15]Демьянков В.З. Конвенции, правила и стратегии общения (интерпретирующий подход к аргументации). *Изв. АН СССР. Сер. лит-ры и яз.,* 1982. Т. 41, № 4. С. 327–337.

[16] Лазарев В.В. Язык, текст, аргументация. Материалы межвуз. научн. конф. "Дискурс и аргументация". Пятигорск : Пятигорск. гос. пед. ин-т иностр. яз.,1992. С. 62–64.

[17] Anscombe J.C., Ducrot O. L'argumentation dans la langue. *Language.* 1976. Vol. 42. pp. 48–65.

[18] Giora R. On the Informativeness requirement. *Journal of Pragmatics.* 1988. Vol. 12, № 5/6. pp. 547–565.

[19] Reed Ch, Rowe G. Araucaria : Software for Argument Analysis, Diagramming and Representation. *International Journal of AI Tools.* 2004. 13 (4). pp. 961–980.

2. The Role of Media as a Means of Communication

Mass communication is one of the types of communication. Communication is not so much a process of external interaction of isolated individuals, as a method of internal organization and internal evolution of society as a whole, a process by which the development of society alone can be carried out as this development involves a constant dynamic interaction of society and the individual.

The text of the mass information is created on the basis of the transference of communicative intention into communicative activity. The subject of textual activity in this case is not notional information in general, but notional information, cemented by a specific concept, communicative-informative or communicative-incentive purpose.

A major role is played by the background knowledge of the recipient of information, who is a member of a particular state-communicative community, a transporter of a particular culture. Background knowledge is the basis on which one can influence the perception of the text by the recipient and / or his behavior.

Different types of communication according to various parameters of communication processes can be selected. If we divide different types of communication according to the parameter of orientation (subject or content of communication), we can distinguish the following types. In subject-oriented communication subject (content) is the interaction of people in the process of joint activities. In person-centered communication, the subject or content is the personal, psychological relationship between people – what is commonly called "clarification of relationships"[20].

Finally, in socially oriented communication, an example of which is mass communication, the subject or content is social interaction within a certain social group or a change in the system of social (public) relations in a given collective (society), its social or socio-psychological structure, the content of social consciousness or direct social activity of members of this society. In this case, one part of society affects its other part in order to optimize the activities of society as a whole, to increase its social and psychological cohesion, its internal stabilization, and increase the level of consciousness or awareness, in particular.

The subject of such social interaction is the society as a whole (or a social group), and the subject serving this interaction of socially oriented communication is a person or group to whom society trusts in this particular situation to speak on its own behalf: the commentator, the author

---

[20] Prakken H. Formal Systems for Persuasion Dialogue. *The Knowledge Engineering Review*. 2006. 21. pp. 163–188.

of a newspaper column or a separate newspaper articles, a television journalist interviewing a politician, etc[21].

It must be noted that communication with the help of the media on the first parameter (orientation) is a typical socially oriented form of communication.

It is well known that the media perform the following main functions:

1. Optimization of the activities of the society, ensuring its full functioning and development. Here the social essence of communication is most obviously realized. Ultimately, TV, radio, press are the ways in which society communicates with individual members of this society or small groups within it and influences them. Another thing is that in order to be more effective, such communication can often be personified, put into the mouth of a particular person who enjoys trust, high prestige and sympathy from the audience.

2. The contact function that takes place in the situation of communication in a social group even when this group is not united by common goals, motives and means of activity. For us, this function is of great interest primarily because of the fact, that along with other functions of communication, it plays a significant role in the formation of group consciousness. Radio and TV unite, bring closer people, who are not familiar with each other and who have nothing subjectively in common. They give them a sense of psychological unity.

3. The function of social control. Radio, TV and the press, to a certain extent, are powerful channels through which society brings to each of its members a system of social norms, ethical and aesthetic requirements. By means of radio and television in front of an audience, situations and ways of behavior that receive a positive assessment from society (and the process of "positive sanctioning" such behavior by society) are "played out", on the one hand, and situations that are evaluated negatively by society (and the process of "negative validation") are displayed on the other hand.

This aspect of the social importance of radio and television is particularly clearly manifested in entertainment programs. The recipient receives not only the satisfaction of his own personal needs but also gets from them a powerful social and psychological charge, seeing "how to" and "how not to" behave in this or that situation particularly if the transfer is artistic.

It is quite obvious that any "entertaining" program, especially on TV, should ideally meet the criterion of creativity. Nevertheless, if its social

---

[21] McBurney P., Hitchcock D., Parsons S. The Eightfold Way of Deliberation Dialogue. *International Journal of Intelligent Systems*. 2007. 22. pp. 95–132.

orientation is inadequate to the interests of society, this artistic quality is considered insufficient.

4. The function of socialization of personality, i.e. educational function. This means inculcating the developing personality those traits which are desirable from the point of view of society.

It must be emphasized that the following types of utterances are characteristic of the media:

1. Existential utterance. Such utterance asserts that something exists (generally or somewhere or with someone).

2. Classifying judgment.

3. Characteristic, or attributive, statement: it means that a certain quality is attributed to someone or something.

4. Propositional (eventual) statement, which describes the interaction of two or more "heroes" of the episode.

According to Brutyan[22], there are several types of verification of utterances:

1. The most direct verification method is to compare the statement with real events in a straight line. However, it is often impossible (the event has already ended and not fixed). This happens especially often in the media because only the author of the statement (the reporter) was present at the event or participated in it.

2. The second way is to compare the statement with statements belonging to other participants, observers or interpreters of the event, which we consider to be objective.

3. The third method is the verification, which consists in providing additional data indicating the truth of the utterance. Such, for example, is checking its exactness through archives.

4. The fourth method consists in comparing information from several independent and unrelated sources. This, for example, is the principle of intelligence work: information is considered a fact if it is identical in messages from different sources.

It should be highlighted that, it is customary to adhere to several forms of expression of information in the media. They are the following:

1. Open verbal form, when information is given as a separate utterance or a chain of interrelated utterances. It is necessary to note that new information is given in the predicative part of the utterance (it is a logical predicate).

2. Hidden verbal form, when the information is expressed verbally, but as if hidden. This information given as something already known. It is presented in the subject group in the form of so-called latent predication.

---

[22] Брутян Г.А. Очерк теории аргументации. Ереван : Изд-во АН Армении, 1992. 299 с.

3. Presuppositive or textual form, when information about some aspects of the event is not directly expressed in the text. It is considered that that both the communicator and the recipient know it.

4. Subtext form, when information is not contained in the text itself, but is easily extracted from it by the recipient. Various techniques can be used in this case.

To conclude this chapter it could be stated that people can learn about what is happening in the world very fast using mass media. The earliest kind of mass media was newspaper. Newspaper is a publication that presents and comments on the news.

3. Types of English Newspapers

The newspaper is one type of media that unfortunately is losing popularity nowadays.

English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means, which is perceived by the community as a separate linguistic unity that serves the purpose of informing and instructing the reader.

The newspaper is the most readable source of information throughout the world. The facts in the newspaper are presented objectively and fairly. The language is clear and acceptable. One of the main functions which publicistic style has to contain is that the information in the newspaper should be relevant. Information in the English newspaper is conveyed, in the first place, through the medium of: 1) brief news items, 2) press reports (parliamentary, of court proceedings, etc.), 3) articles purely informational in character, 4) advertisements and announcements.

Despite this, it is used to educate, enlighten or entertain people. The newspaper also seeks to influence public opinion on political, economic and other subjects. Newspapers can provide a medium of information to those who do not have television, radio or the internet.

A newspaper text is an interpretation of fragments of public life: facts, events, phenomena, and personalities. It is a motivated and targeted axiological version of fragments of social life. A newspaper article discusses current or recent news of either general interest (i.e. daily newspapers) or of a specific topic (i.e. political or trade news magazines, club newsletters, or technology news websites).

A newspaper article can include accounts of eyewitnesses to the happening event. It can contain photographs, accounts, statistics, graphs, recollections, interviews, polls, debates on the topic, etc. Headlines can be used to focus the reader's attention on a particular (or main) part of the

article. The writer can also give facts and detailed information following answers to general questions like who, what, when, where, why and how.

Quoted references can also be helpful. References to people can also be made through the written accounts of interviews and debates confirming the factuality of the writer's information and the reliability of his source. The writer can use redirection to ensure that the reader keeps reading the article and to draw her attention to other articles. For example, phrases like "Continued on page 4" redirect the reader to a page where the article is continued.

The news media select events for reporting according to a complex set of criteria of news worthiness; so news is not simply that which happens, but that which can be regarded and presented as newsworthy. In other words, news does not have to be just simple description of events, but also has to be meaningful. Another feature that plays a huge role on the news is the use of colloquialisms, incomplete sentences, questions and a varied typography suggesting variations of emphasis, the written text mimics a speaking voice, as of a person talking informally but with passionate indignation.

Modern newspaper text fully reflects not only the changes taking place in the socio-political and socio-economic life, but also changes in language, which is especially important for linguistic studies. Newspaper-publicistic style is such a field of language application that most quickly reacts to new linguistic phenomena and gives a truly impressive picture of using the language, which arouses great and keen interest of philologists and requires constant and attentive research.

There are three types of newspapers:

1. The broadsheet newspapers (e.g., the *Telegraph*, the *Independent*, the *Times* and the *Guardian*);

2. The middle-range tabloids (e.g., the *Express* and the *Daily Mail*);

3. Tabloids (e.g., the *Sun*, the *Mirror*, the *Star*).

The tabloids and broadsheet newspapers have different functions to perform. Tabloids are less serious (popular) daily or Sunday papers so called because of their smaller size. It is added that the broadsheets now publish in a tabloid format, but are still known as broadsheets, or quality papers. It should be mentioned that tabloids tend to focus on personalities and gossip, stories found in these newspapers are smaller comparing to broadsheets, the writing style is less formal and slangy, more pictures are found. While the broadsheets are described as serious (quality) national daily or Sunday papers so called because of their size. It is generally believed that broadsheets contain more serious news than tabloids and are

read by more educated people. Information in the middle-range tabloids focuses on the sensational stories as well as on the important news events.

There are two types of news that can be found in broadsheets or tabloids: *hard news* and *soft news*[23]. Rich points out that hard news includes stories of a timely nature about events or conflicts that have just happened or are about to happen such as fires, crimes, meetings, protest rallies, speeches and testimony in court cases. *Hard news* has little value after 24–48 hours. The news of such themes found in broadsheet newspapers tend to focus on the main and the most important details related to the story. Another type of news is called *soft news*. Its aim is to entertain or inform, with an emphasis on human interests and novelty and less immediacy than hard news. Unlike the *hard news*, *soft news* pays attention to the things related to the minor things of the story e.g. personal life, work, etc.

It should be mentioned that the distinction between the two types of newspapers disappears as broadsheets tend to entertain more and tabloids include more serious articles. However, the use of gimmicks, allusions, pictures and images for entertainment purpose in broadsheet newspapers are rather of educational nature.

4. Linguostylistic Peculiarities of Newspaper Text

Publicistic style is used in newspaper or magazine articles, public speeches, essays, radio or TV comments. The function of publicistic style is to influence the public opinion. The main feature of the usage of this style is the combination of logical argumentation and emotional appeal to the audience, i.e. readers and listeners. Moreover, the special elements from scientific as well as from emotive prose are found in publicistic style.

The publicistic style takes some features from emotive prose: the use of stylistic devices and imagery as well as brevity and expression. The scientific elements found in publicistic style include the logical structure of the news presentation, clear paragraphing and consecutiveness.

It could be stated that specific linguistic means used in the writings of the publicistic style (in this case newspapers) have strong meaning in creating the language attractive, interesting and informative to the reader as much as possible. The following part will be based on the features of the newspaper style

The newspaper text is characterized by implicit, hidden assessments that do not have an explicit expression in the text. Due to this fact, one or

---

[23] Rich C. Writing and reporting news : A coaching method. 7th edition. New York : Cengage Learning, 2013. 496 p.

another fragment of reality is endowed with a corresponding axiological sign in the mind of the addressee.

The main style-forming features of newspaper and journalistic speech, which are inseparably connected with the basic extralinguistic factors, are bright evaluation, soft standardization and the general comprehension of the materials used in the newspaper.

The newspaper is the most readable source of information throughout the world. The facts in the newspaper are presented objectively and fairly. The language is clear and acceptable. One of the main functions which publicistic style has to contain is that the information in the newspaper should be relevant.

The journalist not only informs the reader about socially significant facts, events and phenomena of reality, but also gives an assessment of what is being reported. Of course, not all newspaper genres are the same in terms of the use of informative and evaluative means in them, but the simultaneous orientation towards informativeness and evaluation is characteristic of all types of newspapers, all materials of mass communication.

Editorial articles and texts of informational messages are the most stylistically opposed in the system of newspaper genres.

It is noted that the newspaper combines articles that differ in both genre and stylistic features. However, the general system of extralinguistic factors determining the details of the language of the media, as well as linguistic studies, suggests the existence of a single functional style of the newspaper.

Considering the stylistic side of the newspaper language as an integral set of stylistic-functional phenomena, Kostomarov[24] identifies a single stylistic constructive principle of the newspaper, its dialectical association of its leading signs of expression and standard, understood in the broad sense of the word as evaluative and intellectualized principles in opposition to each other.

These signs correlate with the interaction of the two leading functions of the newspaper: informational and influential, which are randomly distributed across newspaper genres and are in accordance with the dual nature of the newspaper, designed both to inform and to persuade and influence.

The study of the language means of the newspaper indicates a clear delimitation of informational and editorial articles on the implementation of these two functions. The first in terms of the nature of the use of

---

[24] Костомаров В.Г. Наш язык в действии : Очерки современной русской стилистики. М. : Гардарики, 2005. 289 с.

language means are approaching the scientific and business style. They possess features of factuality and documentary in the transfer of information. The latter have an openly evaluative, brightly publicistic character and are aimed at agitation influence, converging with fiction on certain parameters.

Information material consists of articles in which the presence of the author's "I" is minimized, i.e. often not even the name of their creator is mentioned. It includes materials related to the impartial transmission of various events of internal and external political life, short informational messages, and a communiqué.

In editorials, on the contrary, the factors of subjective evaluation have a decisive influence on the use of linguistic means that realize the communicative tasks of persuasion, directivity, critical thinking about current events, i.e. the language refracts the subjective desire of a group of authors to influence the political, ideological positions of the "wide" reader. Language means here acquire a pronouncedly expressive character, which is especially reflected in the syntax, which is aimed at forming speech that is logged and dissected, with sharp and clearly marked accents.

A large number of articles in the newspaper, in which the evaluative and intellectualized principles interconnect, coexist with each other occupies the intermediate position in functional orientation. Information here is submitted with varying degrees of presence of the author's position, as in the report or comments. The alternation of elements of an expressive and standardized plan, their transition into each other is intended to attract and support the interest of the reader. There are a variety of stylistic and genre techniques for the design of material in newspapers: information, commentary, interviews, reportage, and correspondence.

Information genres (a note, a report, a report, and an interview) are distinguished by their efficiency, the presence of an event in the materials, the consideration of a separate fact, a phenomenon. These genres are given the largest part of the newspaper space. It is these genres that bring the latest news to the audience. In some newspapers, they are designated by one common term "news", often putting in this concept not just a message about something new, but about a sensational fact.

Analytical genres that include correspondence, commentaries, articles, reviews, press review, letters have broader temporal boundaries. They contain the study and analysis of the system of facts, situations, generalizations and conclusions.

The lexical composition of newspaper texts is quite diverse.

The newspaper is a reflection of the modern level of language development. The intense convergence of book and colloquial styles of speech is observed in it.

The constant orientation of journalists to the evaluation of facts, events and phenomena of reality makes inevitable the use not only language, but also contextual and evaluative means in the newspaper.

Secondary nominations, i.e. sets of words and phrases united by common concepts of correlation (paraphrases, synonyms, condensate words, etc.), individual author's metaphors and occasional words, as well as words and phrases, marked in the text with quotes are frequently met in newspaper articles.

Recurrent repetition of the same themes and situations in a newspaper inevitably leads to the appearance of an enormous set of nominative and evaluative speech stereotypes (speech formulas, clichés, standards) that are ready for use. It must be noted that fast text creation and its simultaneous perception be readers are impossible without such stereotypes

It is very important to emphasize that newspaper speech acquires the character of soft standardization owing to the constant updating and variation of the components of reproducible speech expressions. It is considered to be the distinctive style-forming feature of newspaper and journalistic speech.

The idea of a thesis as a tool for conveying the main idea of a message is the crucial one to understanding the features of argumentation in the media.

Logically harmonious journalistic work presupposes the presence of a clear and comprehensible to the reader main idea, which the author decided to convey to the consciousness of the audience. The essential idea of the speech in the context of the structure of argumentation can be called the main thesis of the text.

All other elements of its logical structure serve to reinforce the main thesis. First, this function is performed by minor theses, which are arguments in relation to the main point, but they also have their own arguments. Schematically, all these relationships can be represented in the form of a pyramid, the peak of which is the thesis based on secondary theses, which, in their turn, are based on their own arguments.

Theses are divided into simple and complex according to their content. A simple thesis is a judgment stating the existence of one quality in a particular phenomenon. A complex thesis fixes the presence of several qualities in the phenomenon under study.

Another characteristic feature of theses concerns the essence of subject matter information and its volume. Different types of theses can be distinguished. They are of factual, evaluative and regulatory character. The factual thesis describes a phenomenon in terms of its existence. Evaluative thesis expresses the assessment of the phenomenon, which is further argued. Regulatory thesis is prescriptive, be it nature. It expresses an obligation, a requirement. In its pure form, such theses are relatively rare observed. On the contrary, factualism and evaluation, assessment and standardization are often combined.

It is necessary to take into account informative character of the thesis in the argumentation. It includes the quantitative qualification of the subject of speech and the modality of judgment.

Logic has certain requirements for theses. First, it is necessary that the thesis must be precise, unambiguously expressed to the maximum extent. Secondly, the thesis must remain the same throughout the entire demonstrative reasoning. While presenting a complex issue, the reasoning not only often provides arguments in favor of the thesis, but also studies the arguments themselves, discusses the claims of opponents. Third, the thesis should flow out of arguments, be confirmed by them.

CONCLUSIONS

So, the word newspaper suggests that its main function is to give news. It is necessary to specify that factual and evaluative arguments are mainly used in the media. Factual arguments are references to scientific and documentary facts. Scientific facts are scientific empirical evidences, scientific laws and principles. Documentary facts are information obtained in the course of everyday observation of reality by a journalist or other people.

The evaluative arguments contain references to assessments and norms (ideological, political, legal, cultural, religious, etc.), given as a justification for a thesis.

The presence of evaluative foundations in the journalistic argumentation is quite legitimate and is explained by the fact that the journalist in his work cannot but rely on certain moral principles, and be guided by nationwide or socially limited interests.

The value of the arguments depends largely on how well they satisfy the requirements of logic. First, they must be true.

Secondly, the arguments must be sufficient grounds for the thesis, that is, the author is obliged to give such grounds from which the protected thesis follows, and not some other judgment. This requirement is appropriate to both quality and quantity of arguments. In order to justify

the situation, arguments that ensure the comprehensiveness and exhaustiveness of the argumentation are required.

Thirdly, the arguments must be judgments, the truth of which is proved independently, regardless of the thesis. They cannot be extracted from the thesis, but must be derived from other judgments, the truth of which is obvious to the audience. Fourth, the arguments should not contradict each other.

It can be concluded that the usage of arguments is of great importance for presenting truthful, authentic and valid information. Further researches in this area considering methods of interpretation and text analysis will specify and confirm the significance of argumentation in mass media.

SUMMARY

The article deals with the peculiarities of the argumentation in the media. Argumentation is a significant part of human communicative activity. Two types of argumentation alletic and deontic are distinguished in the process of investigation, which are realized in argumentative discourse. The paper proposes the communicative approach to the research of arguments that reveal phenomena that exist in the reality and are reflected in language. The piece of writing discusses the linguostylistic peculiar properties of newspaper text. Particular attention is paid to the thesis, as a tool for transmission of the main ideas of the message. Different kinds of theses can be distinguished. They are of factual, evaluative and regulatory character. The media are mainly used factual and evaluative arguments. The results obtained confirm the idea that the argumentation should be studied comprehensively and deeply as a category of high level abstraction as one of the categories given by the social, physical and mental nature of a human being, which establishes his relation to other persons and objects of the outer reality.

REFERENCES

1. Гудков Д.Б. Теория и практика межкультурной коммуникации. М.: ИТДГК "Гнозис", 2003. 288 с.

2. Moore R. Ontogenetic Constraints on Grice's Theory of Communication. *Pragmatic Development in First Language Acquisition.* Philadelphia: John Benjamins, 2014. pp. 87–105.

3. Алексеев А.П. Аргументация. Познание. Общение. М.: Изд-во МГУ, 1991. 150 с

4. Белова А.Д. Лингвистические аспекты аргументации. К.: КГУ, 1997. 300 с.

5. Ивин А.А. Теория аргументации. М.: Гардарики, 2000. 416 с.

6. Рузавин Г.И. Методологические проблемы аргументации. М.: Изд-во Ин-та философии Рос. акад. наук, 1997. 202 с.

7. Баранов А.Н. Лингвистическая экспертиза текста: теория и практика: Учебное пособие. М.: Флинта: Наука, 2007. 592 с.

8. Клюев Е.В. Речевая коммуникация. М.: Рипол классик, 2002. 315 с.

9. Eemeren van F.N. Argumentation Theory and Argumentative Practices: A Vital but Complex Relationship *Informal Logic*. 2017. Vol. 37, No. 4. pp. 322–350.

10. Walton D.N., Reed C., Macagno F. Argumentation schemes. Cambridge: Cambridge University Press, 2008. 443 p.

11. Doury M. Argument schemes typologies in practice. The case of comparative arguments. *Pondering on problems of argumentation. Twenty essays on theoretical issues*. 2009. pp. 141–155.

12. Perelman Ch. Justice, Law and Argument. Essays on Moral and Legal Reasoning. Dordrecht: Reidel, 1980. 181 p.

13. Toulmin S. The uses of argument. Cambridge: Cambridge University Press, 2003. 247 p.

14. Walton D., Macagno F. Enthymemes, Argumentation Schemes and Topics. *Logique & Analyse 205*. 2009. pp. 39–56.

15. Демьянков В.З. Конвенции, правила и стратегии общения (интерпретирующий подход к аргументации). *Изв. АН СССР. Сер. лит-ры и яз.,* 1982. Т. 41, № 4. С. 327–337.

16. Лазарев В.В. Язык, текст, аргументация. Материалы межвуз. научн. конф. "Дискурс и аргументация". Пятигорск: Пятигорск. гос. пед. ин-т иностр. яз.,1992. С. 62–64.

17. Anscombe J.C., Ducrot O. L'argumentation dans la langue. *Language*. 1976. Vol. 42. pp. 48–65.

18. Giora R. On the Informativeness requirement. *Journal of Pragmatics*. 1988. Vol. 12, № 5/6. pp. 547–565.

19. Reed Ch, Rowe G. Araucaria: Software for Argument Analysis, Diagramming and Representation. *International Journal of AI Tools*. 2004. 13 (4). pp. 961–980.

20. Prakken H. Formal Systems for Persuasion Dialogue. *The Knowledge Engineering Review*. 2006. 21. pp. 163–188.

21. McBurney P., Hitchcock D., Parsons S. The Eightfold Way of Deliberation Dialogue. *International Journal of Intelligent Systems*. 2007. 22. pp. 95–132.

22. Брутян Г.А. Очерк теории аргументации. Ереван: Изд-во АН Армении, 1992. 299 с.

23. Rich C. Writing and reporting news: A coaching method. 7th edition. New York: Cengage Learning, 2013. 496 p.

24. Костомаров В.Г. Наш язык в действии: Очерки современной русской стилистики. М.: Гардарики, 2005. 289 с.

Information about the author:
Prihodko G. I.,
Doctor of Philological Sciences,
Professor at the Department of English Philology,
Zaporizhzhia National University
66, Zhukovsky str., Zaporizhzhia, 69600, Ukraine

THE ROLE AND PLACE OF EMOTIONS
IN THE CREATION OF WORLDVIEW

Prykhodchenko O. O.

INTRODUCTION

The connection of language and culture in the modern linguistics doesn't raise any doubts. The language acquires more and more value as the directional beginning in the scientific study of the culture.

Language as a system is called upon to show not only thoughts, but also feelings, as far as the interrelation of irrational and emotional spheres in the consciousness and mentality makes it possible for person to experience those things, which are shown by the language. This experience is represented in the emotional attitude of the language personality to the object of speech. So, emotions, especially their expression in the language, take one of the leading places in the sphere of modern linguistics' interests.

The language is the social phenomenon; in all its manifestations it cannot function or develop without the connection with life. The results of the cognitive activity of each person are objectivized in language, and at the same time, this cognitive activity together with all the processes which are accumulated in the perception, categorization and conceptualization of objects, are closely dependent on the experience gathered by the individual and are determined by them in great number of aspects[1,2].

In other words, the language of any social group depicts the experience, which was saved up by its speakers, i.e. is, to some extent, the depository of the definite information. One and the same object, one and the same phenomenon can be evaluated by people differently because of various attitudes towards the same phenomena and objects, due to various circumstances.

It is supposed that the language is the key to the study of human's emotions, as it nominates them, represents, describes, imitates, simulates, categorizes, classifies, structures, comments. The language, in particular, creates the emotional world view of one or another linguoculture[3].

But the paradoxical is the fact, that linguistics was one of the last to realize that emotions are its object and, still didn't formulate the conception because of the absence of enough knowledge about it.

---

[1] Кравченко А.В. Знак, значение, знание : Очерк когнитивной философии языка. Иркутск : Изд-во ОГУП, 2001. 261 с.

[2] Голованова Е.И. Лингвистическая интерпретация термина : когнитивно-коммуникативный подход. *Известия Уральского государственного университета*. 2004. № 33. С. 18–25.

[3] Шаховский В.И. Лингвистика эмоций. *Филологические науки*. 2007. № 5. С. 8–20.

The **subject** of the article is the illustration of the role of the emotional component in cognition of the surrounding reality

The **aim** the article is to show the meaning of emotions in the human's life, their role in the forming and reflection of the world view.

To achieve this goal we have applied descriptive qualitative approach consisting of the data describing, comparing, integrating, and theoretical validation. The **methodology** applied in the article is based on the essential points of the theory of emotions which present basic ideas for the linguistic research[4,5,6]. In this study, we use conceptual, cognitive, analysis and elements of pragmatic analysis as methods of research.

1. The notion of language and conceptual worldviews in linguistics

The notion "world view" belongs to the fundamental scientific notions. It shows the most essential characteristics of human, his existence. The world view, as the global image, is constantly formed in the process of engagement of the person with the outer world and other members of the society[7]. The world view is objectivized in the language, art, music, rituals, and different sociocultural stereotypes of people's behavior.

The cognitive approach to the study of the language becomes very popular and perspective nowadays. Scientists-linguists became aware of the fact, that the people's language is bugger and deeper, then its orthoepical, lexico-semantical and syntactical systems.

Alisova claims, that the language has the body and the spirit[8]. The body is material, that we can see and hear, and spiritual is hidden deep in the historically-etymological and lexico-semantical labyrinths and national and cultural peculiarities of the ethnos. Material can be studied; spiritual is given from one generation to the other at mental and cognitive levels and is very difficult for understanding for the representatives of ethnos that speak different languages.

The surrounding world appears to be some kind of symbol, a hieroglyph, mysterious text, which speaks about its creator. The whole world is the information, which was laid by the God and is potentially accessible for the person to read. But for this you must obtain skills of the symbolic reading, with the help of which instead of verbal and factual the symbolic, concealed will appear, the sign of eternal, spiritual, divine[9].

---

[4] Мягкова Е.Ю. Эмоциональная нагрузка слова : опыт психолингвистического исследования. 2010. 212 с

[5] Филимонова, О. Е. Эмоциология текста. Анализ репрезентации эмоций в английском тексте : Учебное пособие. СПб. : Книжный Дом, 2007. 448 с.

[6] O'Driscoll C., Laing J., Mason O. Cognitive emotion regulation strategies, alexithymia, and dissociation in schizophrenia : a review and meta-analysis. Clin. Psychol. Rev. 2014. № 34. pp. 482–495.

[7] Селіванова О. О. Сучасна лінгвістика : термiологічна енциклопедія. Полтава : Довкілля-К, 2006. 716 с.

[8] Алисова Т.Б. Ономасиологический подход при сопоставительном изучении лексико-семантических структур двух языков. *Серия "Филологическая"*. 2005. № 3. С. 46–50.

[9] Sharifian,F. Cultural Linguistics. Amsterdam, Philadelphia : John Benjamins Publishing Company, 2017. 171 p.

The language is the main form, where our idea of the world is represented. It is also the most important tool, with the help of which the person receives and generalizes the knowledge, fixes and gives it to the society. The person as the object of cognition is the bearer of some peculiar system of knowledge, ideas, and considerations about the reality. This system has different names: the world picture, the model of the world, the image of the world and is studied in different aspects.

The language is perceived as a connecting element between each separate person and the mentality of the nation, to which this person belongs. Because of the language it is possible not only to recreate this connection at the modern stage, but also to track it during the development of the history of the whole nation and society.

All the elements of the national culture have the imprint in the language of the nation, which is different from others due to the specificity of the world's and person's representation in it[10].

As a result of the surrounding world's comprehension by a person, all the knowledge is divided into some specific groups, creating the cognitive base. In the process of the conceptualization of the reality, i. e. clearing up and interpretation of the knowledge about the world, which are based on some models, categories and stereotypes of the specific language, the conceptual world picture is formed.

It is necessary to mention, that the synonymic terms are used in the modern linguistic works, such as "the conceptual system", "the conceptual model of the world", "the conceptosphere", "the mental world picture". All of them are characterized with the correspondence and mean "the system of concepts, which represents, in the plan of content, the information (true or false), which is preserved by the individual, the bearer of such system, about the real or possible state of things in the world (what he thinks, knows, supposes, imagines and so on)"[11].

The conceptual world picture is determined "by the background knowledge, ethno-cultural, social sphere and also by the whole experience which is accumulated by this ethno-cultural gathering and is given from generation to generation"[12]. The conceptual world picture is not only a system of ideas about the sum of the realia of the outer world, but also the system of meanings, which is represented in these realia due concepts. The conceptual world picture is much wider than language, because different types of thinking take place in its creation.

---

[10] Голубовська І.О., Корольов І.Р. Актуальні проблеми сучасної лінгвістики : курс лекцій. К. : Видавничо-поліграфічний центр "Київський університет", 2011. 223 с.

[11] Павиленис Р.И. Проблема смысла. М. : Мысль, 1983. 286 с.

[12] Колесов В.В. Язык и ментальность. СПб. : Петербургское востоковедение, 2004. 240 с.

By means of language the conceptual world picture is transformed in to the language world picture. They are different in means of creation: the first uses the notions of understanding and imagination, and the second is connected with language units.

So, the presence of non-verbal means of representation in the conceptual world picture and the language means at creation of the general features and national peculiarities of the language world picture is the main and the most difference between them.

As a lot of scientists think, the world picture is the global image of the world, which represents essential peculiarities of the world in the understanding of its bearers and is in the basis of the person's understanding of the world and the result of all the spiritual activity. The world picture is the subjective image of the objective reality, created by the person. It "is not the mirror representation of the world, but is always its while interpretation"[13].

We consider that the world picture is constantly changing objective reality, and the conceptual world picture is some interpretation of reality, which is structured in the form of system of concepts and which requires verbal actualization.

The language world picture is narrower than conceptual as "the thought is fixated in the language not fully, only its most substantial aspects have the verbal representation"[14,15]. At the same time, the analysis of language world picture, in particular, allows to study the nation' mentality.

While characterizing the language world picture, the scientists[16] mention its special meaning and functions: the language guarantees the needs of the society in communication and cognition. This task is accomplished by functions, which it performs. The main functions are communicative, cognitive, representative, emotional, expressive, imperative and the forming of thoughts.

Each language unit is orientated at the conceptual space of the environment, becoming the language representation of one or the other fragment. As far as the conceptual world picture (and, so, all its fragments) is the dynamic phenomenon, the language units, which represent it, undergo different changes and acquire conceptual meanings, which broaden the semantic field of one or the other sign. As a result the sign

---

[13] Щербинина А.Е. Понятие "картина мира" в современных лингвистических исследованиях. *Проблемы концептуализации действительности и моделирования языковой картины мира.* Архангельск, 2009. Вып. 4. С. 222–226.

[14] Замалетдинов Р.Р. К проблеме соотношения концептуальной и языковой картин мира. // *Сохранение и развитие языков в условиях многонационального государства : проблемы и перспективы :* Казань, 2009. С. 252–257.

[15] Попова З.Д., Стернин И.А.Язык и национальная картина мира. Воронеж : Изд-во "Истоки", 2002. 59 с.

[16] Голубовська І.О. Етнічні особливості мовних картин світу. К. : Логос, 2004. 284 с.

usually functions not only as a word-nomination, with one or more linguistic meanings, nut as a word, as a cultural concept.

Each language mirrors some peculiar type of perceiving and conceptualization of the world. The meanings, which are represented in it, create the whole valuable system of meanings, so to say the collective philosophy, which becomes the must for all the language speakers. The way of reality's conceptualizing, which is peculiar to some particular language is partly universal, partly is characterized by specificity of the nationality. That is why the bearers of different languages can see the world differently, due to their languages.

So, in the process of settling by a person of a surrounding, the knowledge is divided according to particular categories, forming the cognitive base. Due to the person's interpretation of the received information, the conceptual world picture is formed, which combines both individual and collective experiences. The conceptual world picture has, though not fully, its representation in the language world picture, which is connected with the process of nomination of the main elements of the conceptosphere and their verbalization by means of language.

2. Linguistics of emotions

Emotions play the important part in the understanding and comprehension of the world. Emotions are not the form of cognitions, but they cause peculiar feelings in the consciousness. i. e. the understanding of person his relations of himself, of reality, of cognition and activity.

The cognitive theory of emotions (emotiology), which combines the cognitive phycology and linguistics, showed the new problems in the studying of emotional phenomena. Emotiology uses the knowledge, which was got from other fields about emotions, for example the information from cognitology. On the basis of this information the linguistic conception about emotions is created. That is why, it is logical that, emotiology is determined as the science about the verbalization, expression and communication of emotions[17].

Emotiology was actively developed since 80s of the last century. In the world linguistics there are hundreds of monographs and dissertation about the emotiveness of language, the role of emotions in the language behavior of the person, emotional language identity, emotional concepts[18,19,20].

[17] Шаховский В.И. *Филология Philologica*. Краснодар,1995. № 7. C. 49–52.

[18] Вежбицкая А. Толкование эмоциональных концептов. Язык. Культура. Познание. М., 1996. C. 6–25.

[19] Красавский Н.А. Эмоциональные концепты в немецкой и русской лингвокультурах. Волгоград : Перемена, 2001. 495 с.

[20] Goleman D. The Emotional Intelligence. Bentam Books, 1997. 200 p.

It is obvious that emotionality "pierces" all the speech activity of people and is fixed in the semantics of the word as a qualifier of different emotional states of a person. That is why, according to Shakovskij, it is important to remember not only about logical-objective semantics, but also about emotive one, while studying the language[21]. In general the emotive semantics of the world can be determined as mediated by the language relation of emotional and social ideas of the person about the surrounding world.

The object of the emotiology is the language categorization of emotions and the presentation of cognitive-discourse category of emotiveness. According to of this theory, emotions are studied in the close connection with cognitive processes and their relation is based on the next factors: cognition stimulates emotions, as far as it is characterized by creation of emotions, and the last influence the cognition, as they interfere all levels of cognitive processes.

The essence of the linguistic theory is the follows: the person (the subject) depicts the real world, but not everything, and only important and valuable parts for the present moment.

The process of emotions' representation is regulated by emotions, as far as they are the mediators of world's reflection in language, due to the fact, that they show the meaningfulness of objects for both speaker and listener.

Emotions are the specific, original form of cognition, reflection of the outer world. Peoples' feelings are reproduced, as in the mirror, in language and culture of society, in every language individuality.

Via emotions person embraces the specific experience, which is fixed in the consciousness, mind and language. It verbally represents the objects of the world, phenomena, situations and their emotional evaluation. Words become their substitutes in the person's perception, and also are important for the person or can be the bearers of feelings, as those objects and situations, which are substituted by words.

The specific place in linguistics is given to the studying of such language category as emotivity, which is understood as functional-semantic category, which serves for outer translation be the language speakers (the language individuals) of their emotional state and relation to the world and which is characterized by paradigm at lexico-semantic level.

The representation of emotions in emotiology is understood as direct verbal representation, which is made with the help of specific units-emotives, the semanrics of which "induces the emotional attitude"[22]. Emotives are understood as lexemes, which are used to represent the

---

[21] Шаховский В.И. Типы значений эмотивной лексики. *Вопросы языкознания*. 1994. № 1. С. 20–25.

[22] Мокрова О.Р. Полистатусная презентации категории эмотивности в эмотиологии. *Вестник Башкирского ун-та*, 2008. Т. 13. № 3. С. 559–562.

emotions of the speaker (addressers) and / or for emotional influence at listeners (addressees). Any lexemes[23], which can be used for representation of one or another typical emotion can be an emotive.

It should be noted that emotives – language and speech units– are the bearers of the emotive meaning: they name, mostly, not the object, but the emotional attitude towards it.

Emotivity is a semantic quality of emotiveness's representation as a fact of psyche, which is immanently peculiar to the language It is represented by the system of means and is shown in the semantics of language units as social and individual emotions. It is characteristic of all spheres of person's life and, in particular, is in the center of the problem of language individual's understanding.

The basis of any person's activity, for sure, is emotional feelings, which introduces into the lexicon and phraseology of the language "hardly noticeable chemical substance"[24], which changes their inner senses in different communicative situations and their interpretation by speech partners.

This fact makes it possible to suggest, that the category of emotiveness is the generally-methodical for studying of various cultural contexts, as far as the basic emotions are universal for all the humanity.

The existence of typical emotionally meaningful situations of human intercourse, both inner in one culture, and cross-cultural, creates the possibility of finding out of general emotional topics, such as: death, danger, power, love, respect and so on[25].

Among paradigms of emotivity there are rows of words and their derivatives with affixes of emotional-subjective evaluation; synonymic lines, the periphery of which is emotionally colored variants of lexemes; antonymic lines. All these types of paradigms are of semantically connected lexemes according to the presence or absence of the common semantical feature "emotiveness".

Emotions are the motive base of the cognitive activity of humans and they create the substantial part of person's cognitive system. And the processes of verbalization of emotions show the main mechanisms of human's brain functioning. So, the problem of emotions' representation in speech and language took the worthy place in the linguocultural paradigm, denoting the already existing directions of studying in this field of scientific notions.

---

[23] Шаховский В.И. Эмоциональный дейксис речевого жанра. *Языковая личность : жанровая речевая деятельность*. Волгоград, 1998. С. 72–74.

[24] Барт Р. Основы семиотики. Французская семиотика. От структурализма к постструктурализму. М. : Прогресс, 2000. 208 с.

[25] Волкова Н. Н. Распространение компонентного состава фразеологизмов, обозначающих эмоции. *Начало пути : Сборник научных работ молодых учёных и аспирантов филологического факультета ВГУ.* Вып.2. Языкознание. Воронеж, 2004. С. 3–9.

3. Emotions in the formation of worldview

Continuing the topic of emotion's functions in the life of society, it is impossible not to pay attention at their role and meaning at the process of the world picture's creation.

The emotivity, as the universal category, finds its representation in different languages. It, obviously, is the most anthropocentrical category, taking into consideration its essence of being represented only by human. That is why the study of emotions is closely connected with the ability of person to make rational (intellectual) and emotional activity.

Everything, which is open to people, comes under emotions. But, most frequently, the emotional attitude is seen in the determination of physical and psychological peculiarities of people. This sphere is the most investigated in psychological, pragmatic, communicative, stylistical and other aspects.

One of the main studies today is the investigation of the emotional abilities of language in its coordination with national culture. The national specificity of different emotional states becomes more vivid while studying of this phenomenon in different languages and cultures.

In the emotional sphere between people the brightest individual differences occur. All sides of identity, its character, intelligence, interests and behavior with other people are shown in the wide range of emotions and feelings.

The main differences in the emotional sphere of identity are connected with the difference in the content of peoples' feelings, at which objects are they directed and what attitude of human towards them show. In the form of emotional experience all person's purposes, including the understanding of the world and ideology, his attitude towards the world and other people, are represented[26]. Different emotions can be dominant in the structure of person's identity, which is why peoples' decisions according the outer world and their reactions are absolutely individual.

Emotions play the important role in the perception of the world and its understanding. Emotions are not the form of cognition, but they evoke certain feeling in the consciousness, i.e. the person's attitude towards himself, towards the reality, towards the understanding of the reality. That means, the fact, that they take the direct place in the process of world picture's creation.

The world picture, which is peculiar to some specific epoch and society, includes value orientations of person, his evaluation of himself, of outer world and of the activity in the widest understanding. The value orientations contain the emotional attitude in the necessary amount.

---

[26] Колесов В.В. Язык и ментальность. СПб. : Петербургское востоковедение, 2004. 240 с.

he value orientation are represented via oppositions: good – evil, labor – idleness, hardworking – laziness, wealth – poverty, honor – disgrace, beauty – ugliness, life – death and so on. In these oppositions one member is negative in the world picture, and the other is positive, and emotionally colored.

There is a great amount of information about the nation's system of values, about the specificity of its understanding by the individual in the language world picture The emotional and value parts of the world picture represent not only the system of values, but also the means of the secondary conceptualization, which belong to the sphere of human's inner world. Each culture has two ways of getting knowledge: "using the general for all humanity and national categories of cognition"[27].

Let's show said above with some examples:

"He got out of the cab in a state of wary anger – with himself for not having seen Irene"[28].

The characteristics of Soames during the action and as a human in whole creates the communicative sense of the utterance Such situation is represented by the word-combination with the oxymoron '*wary anger*', and shows the wide scale of emotions. The adjective *wary* and the noun *anger* belong to the same semantic field of emotions. This relates them. But, the adjective *wary* has the seme of piece and the noun anger contains the seme of excitement.

So, they contradict to each other and help to reveal Saome's nature. Carefulness is his constant characteristics, and the anger is variable. Both of them create the contradiction. Such state is not peculiar of Soames, and thanks to it such tragicomic effect is created.

Let's look at one more utterance, which contains the characteristics of the hero's emotional state:

"They always attack the more unpleasant people of the party, usually the drunks or the ones of very low mentality or morals"[29].

There is no doubts, that it is an utterance, where special illocutive means are used, to represent hero's emotions. Perlocutive effect is in the emotional state of the listener, which is being changed as a result of the speech activity, and the reaction is not immediate, but it is only the consequence of emotional and rational influence.

Let's look at the next part of the discourse:

"But he was still a junior and many younger men than he had already taken silk. It was necessary that he should too, not only because otherwise

[27] Пименов Е.А. Концепт и картина мира. *Новое в когнитивной лингвистике*. Серия "Концептуальные исследования". Кемерово : КемГУ. 2006. Вып. 8. С. 81–86.

[28] Galsworthy J. In Chancery. M. : Progress Publishers,1975. 304 p.

[29] Durrell G. The Whispering Land. Л. : Просвещение, 1969. 203 p.

he could scarcely hope to be made a judge, but on her account also; it mortified her to go in to dinner after women ten years younger than herself"[30].

The author wants to clear out, that the speaker)(in our case – Mrs Garstin) is waiting for changes with impatience and is irritated by the fact, that the real state of things doesn't change to the better.

In the quoted utterance the phrase *"he was still a junior"* can be changed into the expression *"He had not yet applied for silk"*, which show the action, which is waited with impatience by Mrs Garstin from her husband.

The content of the correlates *still* and *already* is laminated by the pragmatic meaning of the evaluation, and these temporal adverbs partly explicate the emotional state of the speakers which corresponds to the change of the situation or the preserving of the earlier state of affairs. That means that they are taking part in the process of handing over of some particular emotional and pragmatic information.

Let's analyze some more utterances:

"Julia, taken by his enthusiasm and his fantastic exuberance, accepted his offer"[31].

"Damned silly if you didn't come with us to the races? I accepted this offer and inwardly sighed"[32].

In the first utterance the author explains to the reader, why the offer, which was made in the emotional form, was accepted. Lexical means, which represent the attitude of the hero toward the person, who expressed this offer (*taken by*), predicates, which qualify the characteristics of this person (*enthusiasm, fantastic exuberance*) also serve to this aim. They, also, semantically enrich the word *offer,* creating its positive potential.

In the second example, the lexeme *offer* also gets the emotional coloring as a result of semantical connections with the word-combination *inwardly sighed*. The verb *sigh* means *"take a deep breath that can be heard (indicating sadness, tiredness, relief, etc.)"*, which explains the fact, which this offer is essential to the main hero, who was waiting for him.

That is why the feeling of relief (*relief*) occurs in his behavior towards the plan that was successful. The contextual positive emotional meaning of word *offer – "long-waited for", "desired proposition"* explains, why the offer was accepted.

There is one more abstract, which is interesting to look at:

"The door shut, the firm heavy steps recrossed the bright carpet; the fat body plumped down in the spring chair, and leaning forward, the boss

---

[30] Maugham W.S. The Painted Veil. N. Y. : Arno Press,1977. 289 p.
[31] Maugham W.S. Theatre. N. Y. : Arno Press, 1977. 292 p.
[32] Francis D. In the France. L.; Sydney : Pan Books, 1982. 236 p.

covered his face with his hands. He wanted, he intended, he had arranged to weep. It had been terrible shock to him when old Woodifield sprang that remark upon him about the boy's grave. "My son!" groaned the boss. But no tears came yet. In the past in the first month… he had only to say those words to be overcome by such grief that nothing short of a violent fit of weeping could relieve him… The boss took his hands from his face; he was puzzled. Something seemed to be wrong with him! He wasn't feeling as he wanted to feel"[33].

The sentences of this segment of the discourse are connected with each other by the similarity of the structure: by parallel constructions and by the presence of the same referent *(the firm heavy steps, the body, the boss).* The circular lexical repetition (*the boss covered his face with his hands u the boss took his hands from his face)* in the first and last but one sentences of the given utterance tie it together in the single unit.

The lexemes *firm* and *heavy* realize the contextually conditioned semes of the negative evaluation "firm, solid" and "depressed", showing the beginning of the emotional load's growing, which is gradually becoming stronger and is accumulated in the second sentence.

The grammatical tense of the verbs restores the real sequence of events. First two verbs are used in the past imperfect, while the last one is used in the past perfect tense.

The author puts the verb *want* at the same syntagmatic line with verbs *intend, arrange* and as a result the associative connections, which occurred between them, summon the shift in the meaning of the verb *want* to the verb's *intend* meaning and give it the shade of modality. The verbs *arrange* is situated in the direc collocation with the verb *weep,* as a result its second meaning is actualized "*to shed tears*" (to cry hard) – with ironical connotative coloring.

CONCLUSIONS

So, emotions are the original representation of the objective reality in the human's consciousness. Their peculiarity depends on the fact, what and how is represented with their help. The attitude of some objects to the human's existence as of the natural and social creature, to his needs and desires, and the human's attitude to them, is represented via emotions. Such diversity of reflection of the surrounding nature is shown in the form of different emotional experiences. Emotions represent the definite process, which takes place in time. And at the same time they are the psychological state of the individual.

---

[33] Mansfield K. Selected Stories. M. : Foreign Languages Publishing House, 1959. 183 p.

The interaction between emotions and thinking in the process of cognitive activity consists in processing of the information, which comes through processes of sensation and perception. The realization of the information starts from emotional programmes, which give the most general evaluation of each situation and, in such way, make the space of its processing by logical programmes more narrow.

The intermediate conclusions of the emotional processing of the information also have some influence on the process of cognition. Emotions stimulate it, if it is correct, or stop it, if it is not correct.

The emotional art of the world picture, which is objectively separated from the language world picture, contains the system of moral values, ethical norms and rules of behavior and is reconstructed as some interrelated evaluative judgments, which can be compared with law, religious and moral codes, and generally excepted judgments of the common sense, typical folklore and famous literature topics.

From all said above the nest conclusion can be made: the emotional part of the world picture is the fragment of more general system of speakers' understanding about the world, which is represented in language; it is the well-ordered multitude of emotional judgments, which reflect the evaluative guiding lines of the society; the specific features of the nations' mentality are shown here most vividly; values are divided into outer and inner (socially and personally conditioned), there is no firm border.

The world picture is the integral system of understanding about the world, that is why the emotional component, as said above, is obligatorily present in its formation.

We think that the general world picture includes not only the naturally-scientific sub-system, socially-historical, but also fictional, ethnical and religious, or mytho-poetical. It is obvious that the part of the presence of emotional component in these sub-systems is different. The representation of emotivity in different world pictures should become the object of further linguistic study.

SUMMARY

The paper examines the role of the emotional component in the cognition of the outer world and forming of the world picture. Emotions are specific, original form of cognition, reflecting and evaluation of the person's surrounding. Human feelings are reflected in the language and in the culture of the society, and in the language individual, like in the mirror. In the linguistics of emotions the most attention is given to the category of emotivity, which is understood as the functional and semantic category, which serves for outer translation by the language speakers (the language

individuals) of their emotional state and attitude towards the world, and is characterized by the paradigm at the lexico-semantic level. Emotivity is usually represented with the help of emotional suffixes, exclamations, particles and intonation. It can be rendered by the lexical meaning of words. Such meanings are called emotional as they fulfill the realization of emotions, feelings, which are called by the factors of outer world. The nature of emotions consists of two indissolubly united parts: their cognitive and informative peculiarities are combined with evaluative ones. Emotional mechanisms of consciousness work according the principle of mutual evaluative-cognitive correlation. The evaluation "takes into" relevant emotion, and parameters of emotions coincide: "pleasant – good" "unpleasant – bad".

REFERENCES

1. Кравченко А.В. Знак, значение, знание: Очерк когнитивной философии языка. Иркутск: Изд-во ОГУП, 2001. 261 с.

2. Голованова Е.И. Лингвистическая интерпретация термина: когнитивно-коммуникативный подход. *Известия Уральского государственного университета.* 2004. № 33. С. 18–25.

3. Шаховский В.И. Лингвистика эмоций. *Филологические науки.* 2007. № 5. С. 8–20.

4. Мягкова Е.Ю. Эмоциональная нагрузка слова: опыт психолингвистического исследования. 2010. 212 с

5. Филимонова О.Е. Эмоциология текста. Анализ репрезентации эмоций в английском тексте: Учебное пособие. СПб.: Книжный Дом, 2007. 448 с.

6. O'Driscoll C., Laing J., Mason O. Cognitive emotion regulation strategies, alexithymia, and dissociation in schizophrenia: a review and meta-analysis. Clin. Psychol. Rev. 2014. № 34. pp. 482–495.

7. Селіванова О.О. Сучасна лінгвістика : терміологічна енциклопедія. Полтава : Довкілля-К, 2006. 716 с.

8. Алисова Т.Б. Ономасиологический подход при сопостави-тельном изучении лексико-семантических структур двух языков. *Серия "Филологическая".* 2005. № 3. С. 46–50.

9. Sharifian, F. Cultural Linguistics. Amsterdam, Philadelphia: John Benjamins Publishing Company, 2017. 171 p.

10. Голубовська І.О., Корольов І.Р. Актуальні проблеми сучасної лінгвістики: курс лекцій. К.: Видавничо-поліграфічний центр "Київський університет", 2011. 223 с.

11. Павиленис Р.И. Проблема смысла. М.: Мысль, 1983. 286 с.

12. Колесов В.В. Язык и ментальность. СПб.: Петербургское востоковедение, 2004. 240 с.

13. Щербинина А.Е. Понятие "картина мира" в современных лингвистических исследованиях. *Проблемы концептуализации действительности и моделирования языковой картины мира*. Архангельск, 2009. Вып. 4. С. 222–226.

14. Замалетдинов Р.Р. К проблеме соотношения концептуальной и языковой картин мира. // *Сохранение и развитие языков в условиях многонационального государства: проблемы и перспективы*: Казань, 2009. С. 252–257.

15. Попова З.Д., Стернин И.А. Язык и национальная картина мира. Воронеж: Изд-во "Истоки", 2002. 59 с.

16. Голубовська І.О. Етнічні особливості мовних картин світу. К.: Логос, 2004. 284 с.

17. Шаховский В.И. *Филология Philologica*. Краснодар, 1995. № 7. С. 49–52.

18. Вежбицкая А. Толкование эмоциональных концептов. Язык. Культура. Познание. М., 1996. С. 6–25.

19. Красавский Н.А. Эмоциональные концепты в немецкой и русской лингвокультурах. Волгоград: Перемена, 2001. 495 с.

20. Goleman D. The Emotional Intelligence. Bentam Books, 1997. 200 р.

21. Шаховский В.И. Типы значений эмотивной лексики. *Вопросы языкознания*. 1994. № 1. С. 20–25.

22. Мокрова О.Р. Полистатусная презентации категории эмотивности в эмотиологии. *Вестник Башкирского ун-та*, 2008. Т. 13. № 3. С. 559–562.

23. Шаховский В.И. Эмоциональный дейксис речевого жанра. *Языковая личность: жанровая речевая деятельность*. Волгоград, 1998. С. 72–74.

24. Барт Р. Основы семиотики. Французская семиотика. От структурализма к постструктурализму. М.: Прогресс, 2000. 208 с.

25. Волкова Н. Н. Распространение компонентного состава фразеологизмов, обозначающих эмоции. *Начало пути: Сборник научных работ молодых учёных и аспирантов филологического факультета* ВГУ. Вып.2. Языкознание. Воронеж, 2004. С. 3–9.

26. Колесов В.В. Язык и ментальность. СПб.: Петербургское востоковедение, 2004. 240 с.

27. Пименов Е.А. Концепт и картина мира. *Новое в когнитивной лингвистике*. Серия "Концептуальные исследования". Кемерово: КемГУ. 2006. Вып. 8. С. 81–86.

28. Galsworthy J. In Chancery. M.:Progress Publishers,1975. 304 p.

29. Durrell G. The Whispering Land. Л.:Просвещение, 1969. 203 p.

30. Maugham W.S. The Painted Veil. N. Y.:Arno Press,1977. 289 p.

31. Maugham W.S. Theatre. N. Y.: Arno Press, 1977. 292 p.

32. Francis D. In the France. L.; Sydney: Pan Books, 1982. 236 p.

33. Mansfield K. Selected Stories. M.: Foreign Languages Publishing House, 1959. 183 p.

Information about the author:
Prikhodchenko O. O.,
Associate Professor at the Department of Foreign Languages
for Specific Purposes,
Zaporizhzhia National University
66, Zhukovsky str., Zaporizhzhia, 69600, Ukraine

THEORETICAL ASSUMPTIONS
OF INVESTIGATION SEMIOTIC CODES
IN LITERARY TEXT AND FILM ADAPTATIONS

Smagliy V. M.

INTRODUCTION

To present a chosen topic, it is necessary to focus on existing publications related to Semiotics, signs and codes – everything that has any connection with the general theory of signs. The concept of Semiotics was presented by the eminent English philosopher, John Locke, who was active in the second half of the 17th century, in his work entitled *Reflections on Human Reason* (1960). Still, one of the most important activists in the field of Semiotics is Charles Sanders Peirce, an American philosopher, known for his involvement in the formation of a new philosophical direction known as pragmatism. He also became one of the creators of a special linguistic branch called semiology. Thanks to him, there was published an article entitled *Peirce's Theory of Signs,* fragments from which will be exhausted in this paper.

Alicja Helman, born in 1935 a Polish theorist, film historian and essayist, played an important role connected with semiotics of film. She is a member of the *Polskie Towarzystwo Semiotyczne, Deutsche Gesellschaft fur Semiotic Studies* and *International Association for Semiotic Studies*. In this article, there will be references to some of her best-known works, including *Rola muzyki w filmie* (1996), *Historia semiotyki filmu* (1993) and *Twórcza zdrada. Filmowe adaptacji literatury* (1998).

Literary and film theorists also include Małgorzata Czochaj into a list of prominent semioticians. Her publication *'O adaptacji, ekranizacji, przekładzie intersemiotycznym i innych zmartwieniach teorii literatury, filmu i mediów'* will also be used during the analysis of intersemiotic translation. Similarly, publications of another Polish film theorist, Marek Hendrykowski also will be cited in this paper. References to *Słowo w filmie. Historia-teoria-interpretacja* (1982) and to *Język ruchomych obrazów* (1999) will be very helpful in semiotic analysis of both film adaptations presented in this work.

One of the most important figures in the history of Semiotics is Charles W. Morris, an American semiotician and philosopher. He has written many articles and publications about Semiotics. Among them *Foundations of the Theory of Signs*, in which he defined the notion of

Semiotics which proved to be most useful in this article. It also helps to understand the concept of semiotic signs. Nevertheless, all his works are mine of knowledge about the general theory of signs.

Wojciech Duda-Dudkiewicz, a journalist born in 1963, was known as the editor-in-chief of the *Nowiny,* daily newspaper in Rzeszów and *Głos Szczeciński.* He also became famous for writing several editorial books on semiotic problems. In the article *Przewodnik metodyczny dla studentów pedagogiki* (Kielce, 1996, p. 31) he defines goals as '*striving to enrich knowledge about people, things and phenomena being investigated'.*

Reading any novel, the reader pays attention primarily to the plot. More attentive audience will focus on finding seemingly insignificant details for the whole story. Nevertheless, all attention is paid to descriptions of space, characteristic of characters or the significance of selected scenes for the whole plot. Unfortunately, at present times, the art of reading is slowly disappearing as consumers prefer film adaptations of literary works beyond adapted material. Reflecting the original meaning depends on filmmaker's personal interpretation of the characters and semiotic codes.

Watching film adaptation, attention of the audience is paid to details and each of them, in spite of appearances, is of great importance. Speech, facial expressions and gestures, as well as music and space arrangement are based on the interpretation of semiotic codes. Hence, the main purpose of this article is to explain the meaning of semiotic signs and codes in film adaptations and to explain how interpretations of filmmakers influence film creation which purpose is to reflect the original idea from the semiotic perspective.

Returning to the earlier mention of W. Dudkiewicz, it is worth noting that one of the key goals of this work is to deepen knowledge about Semiotics in related issues. A thorough analysis of this topic will help not only with noticing semiotic signs and codes, but also with understanding them. By pointing out the interpretative possibilities of a chosen literary work it is achieved that the recipient unconsciously observes and analyzes the author's perspective of other adaptation – often quite different from the one in which he learned to notice discrepancies in interpretations.

Acquired the ability to find the variety of interpretation possibilities and analysis of semiotic codes will make the material more understandable and fascinating for the recipient. This ability will also make the recipient of specified material discover a literary depth that can't be discerned by people who don't have the knowledge about interpretation of codes and semiotic symbols.

1.1. Basic assumptions of Semiotics

Semiotics is a word derived from the Greek *„semetiotikos"*. It is exactly translated as *'referring to the sign'*. Thanks to this brief information, the first definition of Semiotics which comes to people's mind is a statement that it is simply a science about the theory of different signs.

What is worth noting is that mentions about Semiotics appeared in antiquity. There was already the division on signs and symptoms. The concept of sign was understood as an element appearing instead of another element, chosen on contractual principle. For example, red colour means STOP. The symptom, however, in a completely natural way indicates something else. For example, it is assumed that a rash on the body turns out to be a symptom of some disease.

John Locke was an English philosopher, physician, politician and economist, living in years 1632–1704. He was the first scientist who mentioned assumptions of Semiotics, but never defined the notion of Semiotics itself. In the year 1690 he published an essay titled as *Concerning Human Understanding.* In this literary work, the author ponders the origins of human ideas and the certainty of perception the world through senses. According to him, sensual perception reflects human imagination and thoughts.

Umberto Eco, an Italian semiologist who lived between the year 1932 and 2016, presented one of the broadest definition of Semiotics. At the same time it is considered as a very concise because of limited amount of words. According to Eco:

„semiotics is concerned with eveyrthing that can be taken as a sign"[1].

In turn, for Ferdinand Mongin de Saussure, a Swedish semiologist living in 1857 – 1913, one of the first Semiotics explorer, Semiotics was *a science which studies the role of signs as part of social life.*

The definition of Semiotics first appeared in considerations of American scientist, Charles Sanders Peirce, one of the creators of pragmatism. He is also known as a creator of the notion of Semiotics itself and issues related to it. According to his assumptions, Semiotics is a *formal doctrine of signs* inseparably linked to logic.

Every branch of science has it divisions. Semiotics is no exception in this case. In the twentieth century two major types of Semiotics had been distinguished: philosophical and linguistic. Today we can talk about four most important branches of it. They're called philosophical, cultural, purely logical and linguistic.

---

[1] Eco, Umberto (1976) : *A Theory of Semiotics.* Bloomington, IN : Indiana University Press/London : Macmillan

Ferdinand de Saussure, a precursor of linguistic semiotics, believed that linguistic is only a branch of the main science called Semiotics.

"The laws which semiology will discover will be laws applicable in linguistics. As far as we are concerned, the linguistic problem is first and foremost semiological. If one wishes to discover the true nature of language systems, one must first consider what they have in common with all other systems of the same kind. In this way, light will be thrown not only upon the linguistic problem. By considering rites, customs etc. as signs, it will be possible, we believe, to see them in a new perspective. The need will be felt to consider them as semiological phenomena and to explain them in terms of the laws of semiology"[2].

According to Saussure's words mentioned above, the laws that will be defined by semioticians will be one of the laws that govern linguistics itself. Saussure identified linguistic problems as one of the basis of semiological issues. One of his most important assumptions was to say that understanding of the nature of language system lies not only in defining, but also in understanding what they have in common.

Semiotics is one of the branches of logic. Charles W. Morris presented its further division, namely into three main sections: syntax, semantics and pragmatics.

Although in the nineteenth century Semiotics was considered as a science of meaning, it was primarily concerned with significant changes of meaning. Charles Morris clearly defined the place of semantics in the hierarchy of Semiotics. To this day it takes its intermediate place between pragmatics and syntax. Currently, semantics is dealing with exploration the idea of significance in language and also the relation between the form of the sign to the signifier. It focuses on the relation of the fundamental meaning of a particular word and its meaning in the context of speech. The three branches of semantics are: reference, translational and also interpretative and generative.

Generally speaking, pragmatics is a study of the relation between sign and receiver, in a general terminology called an interpreter. Its purpose is to analyze relations that occur in the process of verbal communication. The most important concepts related to pragmatics are: speech act theory, imprint theory, relevance theory, presupposition and occasionality. Analysis of aforementioned concepts will help to understand the basis of pragmatism.

Speech act theory is simply making a statement to the recipient in specified system of signs. Imprint theory is defined as a set of laws

---

[2] *Saussure, Ferdinand de ([1916] 1983) : Course in General Linguistics (trans. Roy Harris). London : Duckworth*

regulating language communication. The theory of relevance refers to making statements specified. Presupposition is a conclusion resulting from the sentence and also from its negation. However, occasionality has no reference to the object. It gets the reference to the object after being used in the right context.

The last field of Semiotics, syntax, deals with the study of syntactic functions. It means no less, no more than the analysis of the relations between formal expressions within a language. When clarifying the notion of syntax, it is worth stating that it is a set of rules in a given language that allows creating and transforming set phrases.

In conclusion, Semiotics is a study of the influence of signs on the communication of people. Its assumptions are inseparably linked to the general theory of signs and it is itself linked to logic and linguistics. Over centuries, it was the subject of profound scientific analysis, which at the present time allows on a precise interpretation of this notion and its related issues.

1.2. Semiotic signs and codes in modern Linguistics

Language, to put it simply, is a socially structured system of building speech. It is used in the process of interpersonal communication. When the word *language* comes out, the first thing which comes to mind is *human language*. Human language is the form of articulated sound system which is used for communication between two individuals. This, in turn, suggest on of the most important qualities for his concept; namely the existence of the sender and receiver. It is accepted as one of the easiest definitions, but also as the most general one. Language is used to present the reality by means of signs – any text, formulation or expression that has its meaning.

On the other hand, from a semiotic perspective, language is defined as a semiotic system, which means that it is internally ordered and it has a specified structure of elements. Its pillars are three groups of rules:
1) rules defining stock of words of specified language;
2) rules of meaning;
3) syntactic rules.

Structuralism assumes the theory that language is a structure of organized sign systems or combinations thereof. At the same time, these sign systems are the basic code of interpersonal communication. Ferdinand de Saussure was the precursor of structuralism, which is also called structural linguistics.

Sign is an observable set of things and phenomena caused by the sender. In turn, semiotic sign – called also a linguistic sign – is everything in language that has meaning. It has inseparable relation between the

meaning, form and the marked content. This relation is contractual and results only from the social convention.

The history of Semiotics has often suggested splitting the characters by dividing them by the information channel transmitted from the sender to the receiver. It means: visual signs, auditory signs, tactile signs, odor signs and taste signs.

Once again it is necessary to mention Ferdinand de Saussure and Charles Sanders Peirce, who created their own, honored to this day branches of linguistic signs.

Ferdinand de Saussure's Concept of Sign

'Saussure took sign as the organizing concept for linguistic structure, using it to express the conventional nature of language in the phrase "l'arbitraire du signe". This has the effect of highlighting what is, in fact, the one point of arbitrariness in the system, namely the phonological shape of words, and hence allows the non-arbitrariness of the rest to emerge with greater clarity. An example of something that is distinctly non-arbitrary is the way different kinds of meaning in language are expressed by different kinds of grammatical structure, as appears when linguistic structure is interpreted in functional terms'[3].

Saussure considered sign as a part of the concept of linguistic structure. This means that sign is an integral part of linguistic and it is used to express some convention. For Saussure's research, the concept of sign was the most important thing. According to him, sign was built out of two elements: significant and signifier.
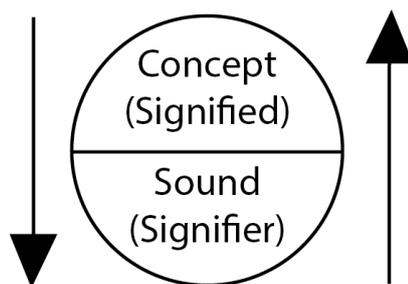
The signified is the physical representation of sign, such as image, word or photograph. In turn, the signifier is simply an element of sign which is associated with the signified. It can be a concept or a thing to which a signifier indicates. It doesn't have to be a real object, but a reference to something pointed by signifier.

---

[3] *Halliday, MAK. 1977. Ideas about Language. Reprinted in Volume 3 of MAK Halliday's Collected Works. Edited by J.J. Webster. London : Continuum. p. 113.*

272

As noted above, Saussure's language is a system of signs within which two relations occur: paradigmatic and syntagmatic.

A paradigm is a set of signs, from which we choose only one to be used. Every its internal elements must have a common element and each component must contain something that distinguishes it from the others. A paradigm relation occurs between a specified unit of expression and every units which can be used in specified context. In other words, these are the relations between signs in the linguistic system. More important relations in language are oppositions used to distinguish meanings.

Syntagm, in turn, is a system composed of at least two elements belonging to the same paradigm. For example, a sentence is a syntagm composed of specified words, which are paradigms. Syntagmatic relation occurs between specified unit and different units which it coexists with and which form its context. In other words, it is a relation between the sign in one particular statement. It may be the relation between the sound of the word, leading to the simplification of consonants – mostly their voicing. This can also be the principle of syntactical word association.

Peirce's Theory of Signs

Charles Peirce's theory of signs was very elaborate and complicated. Unfortunately, it has only historical value at the moment and it is not used as a research tool. Nevertheless, several of its elements have been applied in modern Semiotics and they are a part of the modern Semiotics methodology. According to the American philosopher, a sign can be anything that can be interpreted as a defining something else.

Peirce is also the author of the so-called *triple correspondence,* which is shown in the diagram below.

273
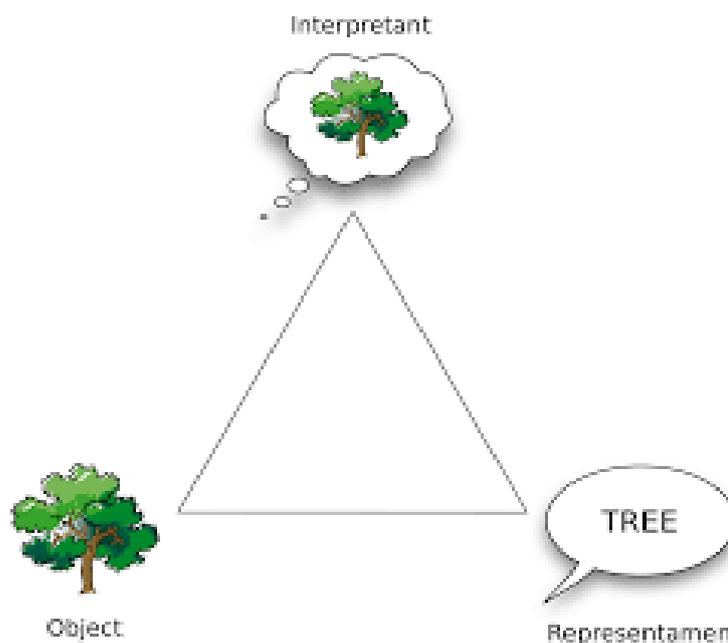
The diagram above shows three references: interpretant, an object and representamen. These are three elements of *triple correspondence* between a sign and objective reality presented by Charles Peirce. The key to understanding his classification of signs is focusing on what these three concepts are. The simplest way to explain it is saying that the object is exactly what a sign means or what it refers to. Representamen is his material form, while the interpretant is a concept arising in mind of the recipient of the specified sign.

Triple correspondence is not the whole contribution that Peirce has made in modern Semiotics. To this day, his typology of semiotic signs are being used by semioticians. According to Peirce, signs have three branches: *iconic, index* and *symbolic.*

Iconic signs are signs that resemble what they mean. According to Peirce, similarity isn't natural, because elements can be only perceived as similar. An example of an iconic sign may be a sign on the door of a ladies' toilet with a shape resembling a female silhouette, though the silhouette is very schematic.

Between symbolic signs there are no natural relations or similarities. Members of a given community must simply remember that specified form means a specified concept. Symbolic signs bind the convention of subject and representamen. For example, a question mark itself isn't in any way related to ignorance, but symbolizes a question.

Peirce assumed that the vast majority of words in language are symbolic.

On the other hand, in index signs, the object and the representamen are connected by a natural relations, for example: part-whole, cause-effect. An example of an index sign may be an arrow indicating the direction.

There is a spatial relation between the shape of a sign and its meaning.

In Semiotics there is also a concept of semiotic codes and it is fundamental to the existence of this field of science. Code is a set of signs, their system. To put it simply, semiotic codes are set of practices that are familiar to the general society. Therefore, a specified society defines the existence of particular codes. The most important semiotic code is language.

Roman Jakobson, a Russian linguist and language theorist, was one of the earliest scientists to draw attention to the interpretation of text, taking into account the existence of communication codes. According to him, something that doesn't function within the semiotic code cannot be called a semiotic sign.

Semiotic codes aren't just communicative conventions – they can be said to be procedural system of interrelated conventions within the area of specified domains. They collect semiotic signs in a kind of system in which a signifier and a signified can function. One of the literary theorists, Stephen Heath assumes that while every code is a system, not every system is a code. There are three main types of semiotic codes.

1. **Social codes**. In Semiotics, a social code means a structure representing an element within a specified culture or subculture. In broader terms: every semiotic code is a social code. This type of codes mainly include verbal language, bodily codes, commodity codes and behavioral codes.

2. **Textual codes**. Textual codes are structures that represent knowledge of texts, musical genres, the media and their convention of form or style. This structure is assumed to occur within a particular culture. This type of codes include scientific codes, aesthetic codes, genre, rhetorical and stylistic codes and also mass media codes.

3. **Interpretative codes.** Interpretative codes are semiotic codes that can be formed inside both social and textual codes. Although there are doubts whether they should be classified as semiotic codes, in current classification of codes they contain mostly perceptual codes and ideological codes.

Umberto Eco, an Italian semiologist, presented the notion of subcategory for the organization of components. It means that in case of absence of code, sound or graphic signs are meaningless. It means that they can't function in a language. Subcodes, however, are dividing into denoting codes (literally understood) and conotational codes that appear when a different code is detected within a specified expression.

In Eco's concept, the meaning of sign carrier is not dependent of real object. For example, the word *cat* doesn't correspond to any particular cat, but represents all cats. Meaning, although not having any specific reference, is a pure code product. His theory of codes explains how signs are able to have many meanings and how it depends on the competence of the user of specified language. Then, the language as a code, becomes identical with the user's competence of the language.

2. Semiotic codes in literary text and film adaptations

In Semiotics codes are divided into open and closed. Open codes are single-class systems of signs to which new elements can be constantly introduced. Analogically, closed codes are codes to which no new element can be inserted. The question is what is the interrelation of signs and codes in literary text and films?

It is possible to consider that the language of literary text is a closed language, while the language of film adaptations is an open code system. There is a significant problem in the process of creation of a new word, but there are no problems with creating a new image.

Semiotic analysis of literary text refers to the way in which meaning is produced through the structure of independent signs, codes or conventions. Many filmmakers are aware of the existence of specified signs, codes or conventions. But there are those who don't attach importance to it, so the analysis of symbolism in film adaptation may not be an easy task. This is due to the fact that symbolism isn't shown in foreground. It is hidden somewhere and the recipient should be focused on finding it.

Although filmmakers interpret the meaning of semiotic codes in literary text, it is the recipient of the film who gives meaning to their interpretation. Therefore, it should be one question asked: what are the main semiotic signs and codes in both literary text and film adaptations?

According to Peirce, signs can be of three types: iconic, index and symbolic.

Iconic signs are literally treated words. For example, a word *policeman* means exactly someone who is a policeman. But sometimes, however, iconic signs represent something more. For example, when we see a policeman, we identify him with justice or law.

Indexical signs are the most basic of signs in film adaptations. They indirectly point to a certain meaning. For example, a ringing bell means the end of a class at school or smoke means fire. This type of signs is constantly used in all types of media. Indexical signs can be used also in literary text.

Symbolic signs sometimes can't be noted at first glance. It is related to the society and it can be seen in a film only when the recipient knows what that specified code means. A good example of a symbolic code is a red heart symbolizing love. In a film, a shown red heart presupposes to mean love and the recipient of a film thinks that it means love. It works the same way in a literary text.

There are several different types of codes that form the meaning of each semiotic codes, suggested in the article written by Rayner, Wlla and Kruger:

a dress code – it is a way of dressing which serves mainly to interpret the status, social class, age, sex, role in society, musical or sexual preferences;

colour codes – in many cultures, individual colours are attributed to specific emotions of events. Namely: black colour means death or destruction, red colour means love and pink colour is reserved for women;

non-verbal codes – they are codes associated with gestures or body language in general. They focus on the meaning of handshaking, kissing, blinking or other signal of this kind;

class codes – refer to almost all types of languages – for example, verbal or behavioral – that have something to do with social position. A good example would be a blue blazer as a sign of belonging to a middle-upper class;

racial codes – are related to the habits resulting of skin colour. They focus on highlighting the privileges resulting of ethnic origin;

cultural codes – define meaning of selected practices in specified places, events and institutions related to formalities;

cinematic codes, which define the meaning of using close-ups, distances, shots or framing.

It can be said that every type of codes – except cinematic codes – can appear in both literary text and films; the only problem is the ability of the receiver to find and to interpret them in a proper way. Thanks to possibilities of finding the same types of semiotic codes in both literary text and film adaptations, it is possible to translate the above codes found in a literary work into a film.

Cinematic codes, as the name implies itself, are linked to the cinema and film itself. These codes are separate for the film and can't be found in

literary text. Umberto Eco in his essay *'Semiology of Visual Messages'* presents different language codes defined for films. They are:

1. Perceptive codes
2. Codes of recognition
3. Codes of transmission
4. Tonal codes
5. Iconic codes
6. Iconographic codes
7. Codes of taste and sensibility
8. Rhetorical codes
9. Stylistic codes
10. Codes of the unconscious

Many articles and scientific dissertations was published on the subject of film adaptations of literary novels in recent times.

In the year 1979, the article written by Alicja Helman, entitled *'Model adaptacji filmowej. Próba wprowadzenia w problematykę'* was published in *Cinema.* A well-known and widely respected film theorist begins her article by attempting to define the concept of adaptation. It is assumed that, after correctly defining this concept, it will be possible to find the most suitable method of adapting a specified literary work. According to the author, since the subject of screenings of literary works has been raised for the first time, there are two camps with very different opinions. The first group assumes that film adaptations should be created in a way which allow to create a film, even better that the adapted material. In turn, their opponents believe that the transference of the novel to the screens should ensure the best possible reflection of adapted literary work – both the content of the work and its meaning.

Therefore, the question arises: how much differences can be in film adaptations in comparison to the adapted work? When we should stop calling it adaptation? Is the rewriting of a literary work in the intend to make lucrative film, often very different from the original, can still be called an adaptation? Isn't it just an interpretation?

In the publication *'Modele adaptacji filmowej. Próba wprowadzenia w problematykę'* Alicja Helman assumes that:

"(...) the film adaptation of a literary work is the result of an intersemiotic translation of the language sign system into an audiovisual system of signs"[4].

In her work, professor Helman argues that a film can't adopt literature, but merely borrow from it. This opinion is motivated by the

---

[4] Helman Alicja, *Modele adaptacji filmowej. Próba wprowadzenia w problematykę,* Kino 1979, nr. 6, s. 28–30.

notion that changes created during screenwriting – for example, shortening of selected scenes or their extension – do not reflect the meaning of the original literary text.

Alicja Helman refers to the words of Maryla Hopfinger, the professor of Humanities.

'The untranslatable of the constructive level affects the material itself: literature and film, which are simply different. This equates the appreciation of the distinctiveness of material of these two system of signs. Each semiotic system has a specific plan of significant elements and this is always an untranslatable sphere. (...) The partial translatability of the constructive-meaning level is connected with word-meaning interior which both literature and film dispose and with the progress of both systems. (...) Literature is conditioned by a linguistic material that changes very slowly. On the other hand, film is primarily conditioned by the technique, which is being developing relatively fast so far'[5].

Małgorzata Czochaj in her article published in *Space Theory* in the year 2011, entitled '*Adaptation, film adaptation, intersemiotic translation and other concerns of the theory of literature, film and media*' refers to the assumptions made by the authorities in the field of the theory of cinema. She refers mostly to Alicja Helman's words. Czochaj focuses on emphasizing interference occurring between literature and film through the analysis of the structure in terms of the translatability degree. She believes that the most important thing during creating adaptation, is very profound structural and semiotic analysis of the source material.

'Film adaptation as an intersemiotic translation', an article written by Marek Hendrykowski, defines the basic goals of film adaptation. He aligns them to the purpose of translating literary text from the source language into the target language within the same system of sings. Hendrykowski thinks that there are three fundamental differences between them: the otherness of material, the otherness of medium and the otherness of expression.

Marek Hendrykowski shows in a very exact way the significant differences between film adaptation and intersemiotic translation. His reasoning seems to be completely logical, because of the statement that linguistic translation is trying to get the equivalent of a specified material in a foreign language, still being a verbal language. It means that linguistic translation stays within the same system of signs. Hendrykowski considers the adaptation process in the context of intersemiotic translation to be far

---

[5]Maryla Hopfinger, Adaptacje filmowe utworów literackich. Problemy teorii i interpretacji, Wrocław 1974, s. 83–84.

more complicated due to the need to interpret semiotic codes contained in a literary text.

The main assumption of intersemiotic translation is the translation of verbal signs into another system of signs within the same language. In case of film adaptation, these will be mainly audiovisual signs. Intersemiotic translation presupposes a skillful identification of selected semiotic codes in the original material and interpret them in the best way to present them in a different system of signs.

In turn, film adaptation is understood as the processing of material, most often (though not necessarily) literary work, which is intend for filmmaking. However, in practice, film adaptation often exceeds its limits, often widening or significantly changing the context of the work.

According to Hendrykowski, there are seven basic operations used during the process of adaptation.

1) substitution – a change of elements existing in the adapted material;
2) reduction – a deletion of specified elements existing in adapted material;
3) addition – means adding elements that don't exist in adapted material;
4) amplification – that is enhancement of meaning of specified elements;
5) inversion – changing the order of selected elements;
6) transaccentation – the transferance of meaning of selected elements;
7) compression – presupposes the condensation of the structure of adapted material.

Adaptation is very often associated with the concept of intersemiotic translation. It can be stated that these two things, although seemingly similar, differ considerably from each other. It is possible to say that only after detailed analysis of definitions of particular concepts. Explaining the difference in the simplest way it can be assumed that adaptation is an attempt to translate the content of adapted material into its screening. However, intersemiotic translation focuses on the analysis and interpretation of semiotic codes which are in the content of adapted material. It can be assumed that intersemiotic translation is an attempt to show the interpretation of semiotic codes. In case of film adaptation of adapted literary text, it can be said about interpretation of linguistic codes (verbal language) in an attempt to translate them into the language of film, usually audiovisual system of signs.

Alicja Helman in the article *'Theoretical reflections: the language of film in semiotic perspective',* published in *Cinema* in 1976, states that the silent cinema discovered the concept of facial expression and gestures

which started to be called as semiotic codes. She refers to Balazs' words, who believed that *sometimes there is no word to express what can easily be expressed by gesture.*

According to professor Helman, in the forties and fifties, humanity has begun to diverge more and more from pragmatic and syntactical assumptions. Moreover, language began to be identified with the expression of art – conventionally treated as an artistic language, that means *language without rules.* By suggesting this assumption, it can be stated that in language the dominant thing is the intuition of the artist and his interpretative abilities.

CONCLUSIONS

In the article the concept of Semiotics is presented– what exactly Semiotics is, what is its origin and its types. Semiotics pillars are defined and the concept of semiotic signs and codes are analyzed in purpose to clarify exactly what they are, what are their types and what they actually mean. Thanks to detailed analysis presented on selected examples, it will be possible to analyze specified semiotic signs and codes in both literary texts and films. This analysis will help to compare semiotic codes in illustrative materials having different language systems.

SUMMARY

The article focuses on the detailed explanation of the notion of Semiotics. The research presents a broad definition of Semiotics, its basic assumptions, semiotic signs and codes given by various scholars: Charles Peirce and Ferdinand de Saussure, as well as references to Umberto Eco.

The practical value of the article is focused on trying to make it clear that not only literary works and film adaptations can be traced to the hidden meaning, but every more serious reader will begin to recognize them even in everyday life.

REFERENCES

1. Eco U. *A Theory of Semiotics.* Bloomington, IN: Indiana University Press/London: Macmillan. 1976.

2. Halliday M. *Ideas about Language. Reprinted in Volume 3 of MAK Halliday's Collected Works.* Edited by J.J. Webster. London: Continuum.1977.

3. Saussure F. *Course in General Linguistics* (trans. Roy Harris). London: Duckworth. 1983.

4. Helman A. *Modele adaptacji filmowej. Próba wprowadzenia w problematykę,* Kino. 1979.

5. Hopfinger M. Adaptacje filmowe utworów literackich. Problemy teorii i interpretacji, Wrocław. 1974.

6. Hendrykowski M. *Język ruchomych obrazów*, Ars Nova, Poznań, 2014.

Information about the author:
Smagliy V. M.,
PhD, Assistant Professor,
Head of the Philology Department,
Odessa National Maritime University
34, Mechnikova str., Odesa, 65029, Ukraine

VERBAL EMBODIMENT
OF THE ENGLISH CONCEPT *GENIUS*

Strochenko L. V.

INTRODUCTION

In her work "*The Genius in History: Historiographic Explorations*" in *The Wiley handbook of genius* Laura C. Ball claims*:* "We consume autobiographies, biographies, films, histories, and academic theories of the outliers, the heroes, the Great Men, the geniuses. They are historical celebrities. We are captivated by them, their lives, and their work, but also their stories provide readers with a source of affiliation and inspiration. Yet, despite the attention given to their seemingly inevitable greatness, these celebratory histories tell us little about why they are considered to be great"[1].

The present paper is an attempt to disprove the above mentioned statement by showing that discourse analysis is an effective way of learning verbal representation of a phenomenon as well as the phenomenon itself. Thus the *aim of* the present paper is to analyze verbal embodiment of the concept under study by means of singling out conceptual features of GENIUS foregrounded in the English speech.

In a historical perspective, the term *genius* is rather problematic: it has had a long history of use, and has acquired multiple meanings, describing vastly different phenomena. The first known instance of the term *genius* being used in the English language is during the Roman Empire, where it referred to a male spiritual protector or a guardian spirit. Typically, the protection offered by a genius was applied to individuals, families, and physical spaces. Every person, family, city, body of water, or other important physical structure had its own genius. In addition, a genius could also refer to the "spirit of the times" or *zeitgeist*. Over time, genius became more intimately connected with individuals. However, it was not until the Enlightenment when the connotations of the word obtained its present implications: *genius* referring to the superior or unique abilities of an individual person. In the second half of the XVIII century there was a turning point in the semantics of this lexical unit. Since then, *genius* has denoted not only *a special ability*, but also *a person* who has such

---

[1] Ball L.C. The Genius in History : Historiographic Explorations. *The Wiley handbook of genius*. Oxford : Wiley Blackwell, 2014. P. 3–19.

quality. That is when there appeared numerous researches, which gave impetus to further study of this phenomenon[2].

Among main trends in the study of the phenomenon of *genius* are: *irrational approach*, which emphasizes the divine nature of *genius* and is closely related to archaic and religious ideas; *rational approach,* within which *genius* is seen as the innate quality of a person, which makes it possible to clarify genius as a property of the human mind and to study it in different directions in psychology and genetics, as well as to determine biological (instincts, memory, genetic heredity, innate abilities to creativity) and psychological (fantasy, imagination, inspiration, spontaneity) factors of *genius*; *empirical approach*, according to which genius is the acquired property of a person in the process of his/her development; *socio-cultural approach*, which considers the significance and, at the same time, problematic interaction of a genius and society[3].

The theoretical premises of the given paper are the basics of semantic-cognitive approach to the study of concepts. According to the representatives of the semantic-cognitive approach, *concept* is a basic unit of human mental code, which has an internal structure consisting of conceptual features. Any concept presents the result of the individual and social cognizing of the world. Conceptual features contain comprehensive information about the corresponding object or phenomenon, as well as the interpretation of information of public consciousness and the treatment of the subject or phenomenon[4].

The above mentioned linguistic trend treats language as one of the main tools of cognition and conceptualization of the world. To examine a concept through the language is the most reliable way of linguistic analysis which allows to detect its conceptual features and to work out the model of the concept. The structure of a concept is manifested through dictionary definitions of the corresponding lexical units (the name of the concept and its synonyms) and through speech contexts.

Analyzing various approaches to the study of concepts, A.P. Martyniuk notes, in particular, that the study of the verbalized concept is based on the onomasiological approach, which involves defining the linguistic means that objectify it, the fullest possible description of the semantics of these units and modeling the meaning of the concept as a global mental unit through its national originality. Componential analysis, etymological

[2] Ball L.C. The Genius in History : Historiographic Explorations. *The Wiley handbook of genius*. Oxford : Wiley Blackwell, 2014. P. 3–19.

[3] Хомченкова Е.А. Феноменология гениальности : от антропной к социокультурной детерминации : Автореф. дис … канд. філос. наук : 09.00.13. Омск, 2007. 20 с.

[4] Попова З.Д., Стернин И.А. Семантико-когнитивный подход как направление когнитивной лингвистики. *Vita in lingua : К юбилею профессора С.Г. Воркачева* : Сборник статей / отв. ред. В.И. Карасик. Краснодар : Атриум, 2007. С. 171–180.

analysis, identification of synonyms of the lexeme which names the corresponding concept and the study of ways of conceptualization as secondary reinterpretation, for example in aphorisms, are the main methods of any conceptual analysis[5].

The speech embodiment of the concept under study is being considered on the basis of English artistic and publicist texts.

1. Conceptual features of GENIUS
in the English artistic and publicist discourse

The research singles out conceptual features of the analyzed concept in the novel "Matilda" by Roald Dahl[6], in popular-science biographies of geniuses and in articles in the journal *National Geographic*. The novel "Matilda" was first published in 1988 and is considered one of the most popular books by the Roald Dahl.

The protagonist, Matilda Wormwood, a five-year-old prodigy, whose parents treat her with disdain, resorts to pranks like gluing her father's hat to his head etc, to get revenge on her parents (particularly her father) for being so mean to her. Matilda has read a variety of books by different authors, especially at the age of four, when she read many in six months.

The novel starts with the narrative compositional form argumentation where the narrator presents his viewpoints on parents' attitude to their children's intellectual and creative abilities. He claims that most often parents overestimate these abilities, considering their absolutely unworthy child a genius:

"*It's a funny thing about mothers and fathers. Even when their own child is the most disgusting little blister you could ever imagine, they still think that he or she is wonderful. Some parents go further. They become so blinded by adoration they manage to convince themselves their child has qualities of genius. Well, there is nothing very wrong with all this. It's the way of the world. It is only when the parents begin telling us about the brilliance of their own revolting offspring, that we start shouting, "Bring us a basin! We're going to be sick!"*".

Rarely, as the narrator points out, there are parents who are not at all interested in their children, which is much worse than the previous case. These are the parents of the little girl Matilda who couldn't wait for their daughter to grow up and be thrown out of their lives:

"*Occasionally one comes across parents who take the opposite line, who show no interest at all in their children, and these of course are far*

---

[5] Мартинюк А.П. Перспективи дискурсивного напрямку дослідження концептів. *Вісник Харківського національного університету імені В.Н. Каразіна.* Харків : ХНУ імені В.Н. Каразіна, 2009. № 837. С. 14–18.
[6] Roald Dahl. Matilda. URL: http://jssisdubai.com/document/uploaded/matilda.pdf

worse than the doting ones. Mr. and Mrs. Wormwood were two such parents. They had a son called Michael and a daughter called Matilda, and the parents looked upon Matilda in particular as nothing more than a scab. A scab is something you have to put up with until the time comes when you can pick it off and flick it away. Mr. and Mrs. Wormwood looked forward enormously to the time when they could pick their little daughter off and flick her away, preferably into the next county or even further than that".

With the help of antithesis and graphical stylistic device of *change of print* – italics – the author emphasizes all the awfulness of this attitude towards the girl, who has extraordinary abilities:

"It is bad enough when parents treat **ordinary** **children** as though they were scabs and bunions, but it becomes somehow a lot worse when the child in question is **extra**-**ordinary**, and by that I mean sensitive and brilliant. Matilda was both of these things, but above all she was brilliant. Her mind was so nimble and she was so quick to learn that her ability should have been obvious even to the most half-witted of parents. But Mr. and Mrs. Wormwood were both so gormless and so wrapped up in their own silly little lives that they failed to notice anything unusual about their daughter. To tell the truth, I doubt they would have noticed had she crawled into the house with a broken leg".

This excerpt foregrounds the conceptual feature of *extraordinary intellectual ability* in the structure of the concept under study, which is verbalized by such nominative units: *extraordinary, brilliant, quick to learn*.

Another conceptual feature – *young age* – can be also singled out in the next excerpt. The narrator repeatedly states that Matilda's speech was impeccable and her vocabulary was equal to that of an adult:

*"Matilda's brother Michael was a perfectly normal boy, but the sister, as I said, **was something to make your eyes pop**. **By the age of one and a half her speech was perfect and she knew as many words as most grown-ups**. The parents, instead of applauding her, called her a noisy chatterbox and told her sharply that small girls should be seen and not heard".*

However, the girl's parents found only negative aspects of this situation and wanted her to remain silent.

By the age of three, Matilda had learned to read, and at four she could read fairly quickly:

*"**By the time she was three**, Matilda had taught herself to read by studying newspapers and magazines that lay around the house. **At the age of four, she could read fast and well a**nd she naturally began hankering after books. The only book in the whole of this enlightened household was*

something called Easy Cooking belonging to her mother, and when she had read this from cover to cover and had learnt all the recipes by heart, she decided she wanted something more interesting".

At the age of four, Matilda went to the local library daily, where she read all books, first books for children, and later the world classics – Dickens, Hemingway, etc.:

"*From then on, every afternoon, as soon as her mother had left for bingo, Matilda would toddle down to the library. The walk took only ten minutes and this allowed her two glorious hours sitting quietly by herself in a cozy corner devouring one book after another. When she had read every single children's book in the place, she started wandering round in search of something else*".

It was in the books that she found consolation, only in the world of literature she did not feel alone:

"*These books gave Matilda a hopeful and comforting message: You are not alone*".

The parents' indifferent and disrespectful attitude not only disturbed the girl, it encouraged her to take a kind of revenge. Matilda came up with different ways to punish her parents: substitute Dad's hair gel for his mother's paint, pour super-glue on his hat, and so on:

"*Matilda longed for her parents to be good and loving and understanding and honourable and intelligent. The fact that they were none of these things was something she had to put up with. It was not easy to do so. But the new game she had invented of punishing one or both of them each time they were beastly to her made her life more or less bearable. Being very small and very young, the only power Matilda had over anyone in her family was* **brain-power**. *For sheer cleverness she could run rings around them all*".

As we can see from the given passage, it foregrounds not only the conceptual feature of *extraordinary intellectual abilities*, but also the associative features of *suffering* and *vindictiveness*. The girl wanted to find a friend, a person who would understand her and treat her well:

"*Sometimes Matilda longed for a friend, someone like the kind, courageous people in her books*".

She found such a friend in the person of her first teacher, Miss Honey, as she had appreciated Matilda's abilities at the first meeting and supported her in every possible way. Miss Honey eventually replaces the girl's mother. When Matilda's parents decide to leave the country, she asks to leave the girl with her, to which the parents gladly agree. Thus, the prodigy girl finally got a chance for a better life.

The analysis enabled singling out the following conceptual features of the concept GENIUS on the material of the analyzed novel: *young age, extraordinary intellectual ability; suffering* and *vengeance.*

Verbal embodiment of the concept under study in the English speech has been also analyzed on the material of biographies and articles in *National Geographic*[7], the official magazine of the National Geographic Society which focuses on geography, world history, culture etc.

In modern linguistics, several types of biographies are distinguished, among which are academic, artistic, documentary and popular scientific[8].

The given study focuses on the popular scientific biographies of such generally recognized geniuses as Leonardo da Vinci[9], Isaac Newton[10], Albert Einstein[11] and Wolfgang Amadeus Mozart[12]. The target audience of these publications is the average naïve native speaker, so the analysis of their linguistic peculiarities will enable singling out conceptual features of the concept GENIUS in the English naive picture of the world.

The investigated popular scientific biographies foreground, first of all, the conceptual feature *prominence / extraordinariness*. The corresponding examples can be found in the first lines of the analyzed biographies:

"*Isaac Newton (January 4, 1643 to March 31, 1727) was a physicist and mathematician who developed the principles of modern physics, including the laws of motion, and is credited as one of the **great** minds of the 17th century Scientific Revolution*"; "*And because other Newton scholars have defaulted on the task of evaluating Newton's motives, such "suggestions" have stood unchallenged and unrefuted to this day–coloring the legacy and tainting the name of **one of history's greatest scientists**".

His work is graded as the most influential in the sphere of physics and in science in general: "*It is said to be the single **most influential** book on physics and possibly all of science. Its publication immediately raised Newton to international prominence*".

His contemporaries called his abilities extraordinary, and the scientist himself – the most prominent genius in the history of mankind: "*In August 1669, Barrow identified its author to Collins as "Mr. Newton... very young... but of an **extraordinary genius** and proficiency in these things*"; "*Isaac Newton's fame grew even more after his death, as many of his contemporaries proclaimed him **the greatest genius who ever lived**".

---

[7] Genius : articles. URL:
https://www.nationalgeographic.com/search?q=genius
[8] Ефремова Д.А. Типы англоязычных биографий второй половины XX – начала XXI века. *Филология и культура*. 2013. № 1 (32). С. 142–145.
[9] Leonardo da Vinci. URL: http://www.biography.com/people/leonardo-da-vinci-40396#the-last-supper
[10] Isaac Newton. URL: https://www.biography.com/news/isaac-newton-biography-facts
[11] Albert Einstein. URL: http://www.notablebiographies.com/Du-Fi/Einstein-Albert.html#ixzz4WVvnakf8
[12] Wolfgang Amadeus Mozart. URL: https://www.biography.com/people/wolfgang-mozart-9417115

In the biographies of Leonardo da Vinci the given feature is verbalized with the help of such lexical units as *leading, great*:

"*Leonardo da Vinci (1452–1519) is one of the world's **greatest** thinkers, artists and philosophers*"; "*Leonardo da Vinci was a **leading** artist and intellectual of the Italian Renaissance who's known for his enduring works "The Last Supper" and "Mona Lisa."*".

An interesting, however, unreliable fact of his biography is the reaction of his teacher, the artist Verrocchio, to the abilities of the student. He was so impressed with the works of da Vinci, that he gave up painting:

"*According to "**Lives of the Most Excellent Painters, Sculptors and Architects**", written around 1550 by artist Giorgio Vasari, Verrocchio was so humbled by the **superior talent** of his pupil that he never picked up a paintbrush again*".

This context also verbalizes the feature of extraordinary creativity. The next conceptual feature, which is verbalized in these biographies, is intellectual ability. For example, Newton's uncle insisted on his entering the university, understanding his innate mental abilities:

"*Perhaps sensing the young man's **innate intellectual abilities**, his uncle, a graduate of the University of Cambridge's Trinity College, persuaded Newton's mother to have him enter the university*".

The lexical unit *leading* in this fragment also underlines his extraordinary intellect:

"*It also cemented his position as **one of the leading minds** of his age*".

The conceptual feature *intellect* can be also verbalized with the help of nominative units *inventive, curious, keen*:

"*Using his **inventive mind**, da Vinci sketched war machines such as a war chariot with scythe blades mounted on the sides, an armored tank propelled by two men cranking a shaft and even an enormous crossbow that required a small army of men to operate*"; "*Possessor of a **curious mind and keen intellect**, da Vinci studied the laws of science and nature, which greatly informed his work as a painter, sculptor, architect, inventor, military engineer and draftsman*".

As for the biography of Wolfgang Amadeus Mozart, they are characteristic of the widespread use of the nominative unit *prodigy* and its derivative *prodigious*:

"*The composer". Wolfgang Amadeus Mozart (1756–1791) led a life that was dramatic in many respects, including his career as a **child prodigy**, his struggle to achieve personal independence and establish a career, his brushes with financial disaster, and his death in the course of trying to complete his Requiem*"; "*Born in In Salzburg, he showed **prodigious ability** from his **earliest childhood**. Already competent*"

on keyboard and violin, **he composed from the age of five** *and performed before the European royalty*".

In addition, the age in which he achieved success is strongly emphasized: "*Mozart wrote his* **first** *symphony when he was* **eight years old**".

Thus, the conceptual feature *age* of the investigated concept is foregrounded by such lexical units as the *earliest childhood, the age of five, eight years old.*

The extraordinary talent of Mozart is emphasized, in particular, in the memoirs of his sister who wrote that their father began teaching little Amadeus to play as an entertainment, but the boy showed unusual abilities:

"*In the fourth year of his age, his father, for a game, as it was, began to teach him a few minutes and pieces at the clavier. ... He could play it faultlessly and with the greatest delicacy, and keeping exactly in time. ... At the age of five, he was already composing small pieces, which he played to his father who wrote them down*".

The feature of extraordinary giftedness is also emphasized by the fact that the little boy became a composer before he could write down his own compositions, and his father was doing it for him for some time. Mozart's success became such a big surprise to his father and teacher at the same time that he even ceased to write music himself:

"*In his early years, Wolfgang's father was his only teacher. There is evidence that Mozart was keen on progress beyond what he was taught. It came as a surprise to Leopold,* **who eventually gave up composing when his son's musical talent became evident**".

A similar example of hyperbolized actualization of the conceptual feature of *extraordinary creative abilities* is registered in the investigated biography of Leonardo da Vinci.

The conceptual feature *originality* can also be singled out on the material of the studied biographies:

"*Sometimes called the father of modern science, Isaac Newton* **revolutionized** *our understanding of our world*"; "**Long before his breakthrough work** **Philosophiae Naturalis Principia Mathematica** *was published, Newton was considered one of England's leading thinkers*".

Another interesting fact is that Albert Einstein believed that Isaac Newton was ahead of his time, which also foregrounds *novelty* as a conceptual feature of the concept under study:

"*Einstein credited Isaac Newton, the father of physics and arguably the founder of scientific certainty, with "the* **greatest advance in thought** *that a single individual was ever privileged to make." The compliment is not hyperbole: In his* **Principia** *and the discoveries that preceded it,*

*Newton single-handedly deciphered more of the universe's enigmas than perhaps any other scientist in history. He **revolutionized** mathematics, integrated the previously disparate fields of mechanics and astronomy, and thus opened the door to the science of force and motion as we know it*".

The biography of Leonardo da Vinci also underlines that he was ahead of his time and even prophesized the future:

"***A man ahead of his time**, da Vinci appeared to **prophesize the future** with his sketches of machines resembling a bicycle, helicopter and a flying machine based on the physiology of a bat*"; "*In several different fields, from science to astronomy, he proved to be both **innovative and several centuries ahead of his contemporaries***".

The conceptual feature of *originality* is often verbalized by the lexical unit *pioneer*, which foregrounds the fact that da Vinci was the first to use certain techniques in painting etc:

"*His painting of the "Virgin of the Rocks," begun in 1483, demonstrated his **pioneering** use of chiaroscuro – a stark contrast between darkness and light that gave a three-dimensionality to his figures and sfumato – a technique in which subtle gradations, rather than strict borders, infuse paintings with a softer, smoky aura*"; "*He also **pioneered** the use of Chiaroscuro*".

Lexical unit *invent* also foregrounds the conceptual feature of novelty: "*He **'invented'** the bicycle, airplane, helicopter, and parachute some **500 years ahead of their time***".

The wide range of interests and trends of da Vinci's works is underlined with the help of hyperbole in the following fragment: "***There seemed to be no limit** in the scope of his interest and work*".

The artist's works are considered valuable as a part of human culture:

"*Today, the "Mona Lisa" hangs in the Louvre Museum in Paris, France, secured behind bulletproof glass and regarded as **a priceless** national **treasure** seen by millions of visitors each year*".

Thus, the following conceptual features of GENIUS have been singled out in the naïve picture of the world (on the material of the analyzed biographies): *extraordinariness* (*greatest, extraordinary*), *intellect* (*innate intellectual abilities, leading mind*), *creative abilities* (*keen on progress beyond what he was taught*), *age* (*early childhood*), *originality* (*breakthrough, advance in thought*), *value of the results of his work* (*priceless treasure*).

Informative and appealing functions of publicist functional style found their reflection in the headlines of the studied articles in National Geographic, for example, *What makes a genius?, What made Leonardo da Vinci a genius? Can you name these 13 geniuses?, Do you have the traits*

of a genius?. Interrogative form of the headlines intensifies attracting of the readers' attention.

First of all, the conceptual feature *extraordinariness* is verbalized here with the help of such lexical units as *exceptional, rare, soar above the rest of us, stood out*:

"*Some minds are so exceptional they change the world. We don't know exactly why these people soar above the rest of us, but science offers us clues*"; "*Throughout history rare individuals have stood out for their meteoric contributions to a field*".

The next conceptual feature – *novelty, originality* – is verbalized here with the help of lexical units *revolutionized, changing the world, scientific breakthroughs*:

"*Einstein **revolutionized** our understanding of the very laws of the universe*"; "*Instead we can try to understand it by unraveling the complex and tangled qualities – intelligence, creativity, perseverance, and simple good fortune, to name a few – that entwine to create a person capable of **changing the world**"*; "***Scientific breakthroughs** like Darwin's theory of evolution by natural selection would be impossible without creativity, a strand of genius that Terman couldn't measure*".

Besides, these fragments mention other features of GENIUS – *intellect, creativity, perseverance*.

An interesting explanation of the nature of GENIUS is offered in the following excerpt, according to which the phenomenon of genius is closely connected with the diversity of a person's interests:

"*In all those books, I've noticed that creativity comes from connecting art to science. To be really creative, you have to be interested in all sorts of different disciplines rather than be a specialist. Being curious about everything and curious just for curiosity's sake, not simply because it's useful, is the defining trait of Leonardo*".

Such conceptual features as *creativity* and *curiosity* can be singled out in the given fragment.

But to become a genius it is necessary to realize one's potential which feature is verbalized by the lexical units: *achievement, contributions*:

"*But monumental intelligence on its own is no guarantee of monumental achievement, as Terman and his collaborators would discover*". "*Throughout history rare individuals have stood out for their meteoric contributions to a field*".

The irrational approach to the nature of genius is reflected in the following conceptual feature, namely: *the unknown power*, as in the case of a well-known jazz pianist who cannot explain his emotional and psychological state during the performance:

"This may help explain the astounding performances of jazz pianist Keith Jarrett. Jarrett, who improvises concerts that last for as long as two hours, finds it difficult–impossible, actually–to explain how his music takes shape. But when he sits down in front of audiences, he purposefully pushes notes out of his mind, moving his hands to keys he had no intention of playing. "I'm bypassing the brain completely," he tells me. "I am being pulled by a force that I can only be thankful for".

The importance of socio-cultural component in the development of a genius is foregrounded in the following context with the help of lexical units: *nurture, social and cultural influences*:

"Genetic potential alone does not predict actual accomplishment. It also takes nurture to grow a genius. Social and cultural influences can provide that nourishment, creating clusters of genius at moments and places in history: Baghdad during Islam's Golden Age, Kolkata during the Bengal Renaissance, Silicon Valley today".

Thus, the analysis of artistic and publicist texts enabled singling out the following verbalized conceptual features of GENIUS in the English image of the world: *extraordinariness; originality; creativity, curiosity; intellect; achievement; an unknown force; socio-cultural influence; young age; suffering* and *vengeance*.

2. Conceptual metaphor in the structure of the concept GENIUS

Aphorism is defined as a short original statement, a generalized, deep thought, expressed in a concise form, sometimes unexpectedly paradoxical[13].

During the study, 100 English aphorisms with the *genius* component have been analyzed[14]. It has been established that several models of the conceptual metaphor are realized in these expressions.

Let us first consider theoretical aspect of this linguistic phenomenon. Conceptual metaphor is one of the most important terms in cognitive linguistics, which refers to the process of establishing cognitive links between several concepts or conceptual structures, belonging to different domains. Metaphor is "understanding and experiencing one kind of thing in terms of another"[15].

Unlike the traditional linguistic approach to metaphor, conceptual metaphor, as G. Lakoff sees it, represents a universal quality of thinking. Conceptual metaphor does not belong to the language only, it can be

---

[13] Словник літературознавчих термінів. URL: https://ukrlit.net/info/dict/5yef1.html
[14] Genius. URL: https://www.brainyquote.com/topics/genius
[15] Лакофф Д., Джонсон М. Метафоры, которыми мы живем : Пер. с англ. *Теория метафоры*. Сборник. М. : Прогресс, 1990. С. 387–415.

expressed both by verbal and non-verbal means – arts, music, gestures, etc. So metaphor is a cognitive process that is reflected in language structures.

According to Lakoff and Johnson's Theory, conceptual metaphor represents interaction of two cognitive structures (or domains): the source domain and the target domain. The target domain is structured similarly to the source domain, i.e. metaphorical correspondences or, in other words, metaphorical mappings are established between them[16].

The linguists claim that our primary metaphorical systems are grounded first and foremost in our direct physical and social experience. All basic sensorimotor concepts are literal, in the sense that they are directly abstracted from physical interaction with the environment. The experiences of dimensionality, orientation, size, etc. form a system of literal concepts, which then form the basis for metaphoric concepts. The claim that metaphors exist as correlations between abstract concepts and embodied experience and that verbal metaphors are merely surface-level manifestations of underlying conceptual metaphors is most clear with metaphors that map abstract concepts on to direct physical experiences[17].

This type of metaphor is aimed at verbalizing concepts such as *life, death, love, happiness*, etc., which belong to complex mental spaces that are not directly observable and in the process of cognition relate to simpler mental spaces that are observed directly.

As Kövecses suggests, "conceptual metaphor will continue to play a key role in the development of cognitive linguistics as a general study of language (as well as several other disciplines outside linguistics), as we keep discovering its extensive presence at all levels of linguistic description and its important contribution to connecting mind with the body, language with culture, body with culture, and language with the brain"[18].

It has been established that several models of the conceptual metaphor are realized in the studied aphorisms, in particular, GENIUS IS MADNESS represented in such aphorisms as:

"*There is no great genius without some touch of madness*" (Aristotle); "*Imperfection is beauty, madness is genius and it's better to be absolutely ridiculous than absolutely boring*" (Marilyn Monroe);

"*Genius is one of the many forms of insanity*" (Cesare Lombroso).

It should be noted that the association of genius with madness is one of the quite common theories of the nature of this phenomenon.

[16] Conceptual metaphor. URL: http://scodis.com/for-students/glossary/conceptual-metaphor/

[17] Ritchie L.D. Conceptual Metaphor Theory. *Context and Connection in Metaphor*. Palgrave Macmillan, London. URL: https://link.springer.com/chapter/10.1057/9780230286825_3

[18] Kövecses, Zoltán. Conceptual metaphor theory. URL: https://www.researchgate.net/publication/311403391_Conceptual_metaphor_theory/citation/download

The next conceptual metaphor – GENIUS IS WORK – emphasizes the importance of work, the efforts presented by geniuses for their achievements, for example,

"*Genius is one percent inspiration and ninety-nine percent perspiration*" (Thomas A. Edison);

"*The only genius that's worth anything is the genius for hard work*" (Kathleen Winsor);

"*If you knew how much work went into it, you wouldn't call it genius*" (Michelangelo Buonarroti).

Ascribed to the ingenious scientist's ability to make complex things accessible to the understanding of ordinary people is reflected in the conceptual metaphor GENIUS IS SIMPLE, for example:

"*A genius is someone who takes a complex thing and makes it look simple. An academic does the opposite*" (Robert Fanney);

"*Any fool can make something complicated. It takes a genius to make it simple*" (Woody Guthrie);

"*The role of genius is not to complicate the simple, but to simplify the complicated*" (Criss Jami).

The following comparisons of genius with talent contain the indication that real genius is almost unattainable as the sun. Thus conceptual metaphor GENIUS IS FIRE is realized here:

"*Talent is a flame. Genius is a fire*" (Bernard Williams);

"*The true artist is not proud: he unfortunately sees that art has no limits; he feels darkly how far he is from the goal, and though he may be admired by others, he is sad not to have reached that point to which his better genius only appears as a distant, guiding sun*" (Ludwig van Beethoven).

Conceptual metaphor GENIUS IS PRECIOUS is realized in comparison of genius without education with silver in a mine:

"*Genius without education is like silver in the mine*" (Benjamin Franklin).

The last of the distinguished conceptual metaphors GENIUS IS ENEMY reflects the difficult relationship of a genius with society, which is quite often hostile to people with extraordinary abilities:

"*When a great genius appears in the world you may know him by this sign; that the dunces are all in confederacy against him*" (Jonathan Swift);

"*The public is wonderfully tolerant. It forgives everything except genius*" (Oscar Wilde);

"*Genius inspires resentment. A sad fact of life*" (Eoin Colfer);

"*In the republic of mediocrity, genius is dangerous*" (Robert G. Ingersoll).

As we see, these aphorisms are based on the opposition of average personalities to geniuses.

Thus several conceptual metaphors have been singled out on the basis of the studied material. They foreground different associative features of the English concept GENIUS.

CONCLUSIONS

Concept is a basic unit of human mental code, which has an internal structure consisting of conceptual features; it is the result of the individual and social cognizing of the world. The study of any concept through the language is the most reliable way of linguistic analysis which allows to detect conceptual features and to work out the structural model of the concept. The structure of a concept is manifested through dictionary definitions of the corresponding lexical units and through speech contexts.

The verbal embodiment of the concept GENIUS in the English speech was considered on the basis of English artistic and publicist discourse.

The analysis of the verbal embodiment of the concept under study in artistic discourse enabled singling out the following conceptual features of the concept GENIUS: *young age, extraordinary intellectual ability; suffering* and *vengeance*.

The analysis of publicist texts enabled singling out the following verbalized conceptual features of GENIUS in the English image of the world: *extraordinariness; originality; creativity, curiosity; intellect; achievement; an unknown force; socio-cultural influence*.

Conceptual metaphor is the main means of the conceptual system of a person by which we understand and perceive one type of objects in terms of objects of another type. The study of the English aphorisms with the component *genius* made it possible to single out several conceptual metaphors, in particular, GENIUS IS MADNESS, GENIUS IS FIRE, GENIUS IS WORK, GENIUS IS PRECIOUS, GENIUS IS ENEMY, GENIUS IS SIMPLE. They foreground corresponding associative features of the English concept GENIUS.

The prospect of further research is seen in consideration of the verbal embodiment of concept GENIUS in the English scientific discourse which will enable modeling the structure of the concept in the English professional image of the world.

SUMMARY

The article is dedicated to the investigation of the peculiarities of verbal embodiment of the concept GENIUS in the English speech. The research singles out conceptual features of the analyzed concept in the

English artistic and publicist discourse. The research has been done on the basis of the novel "Matilda" by Roald Dahl, biographies of geniuses, articles about geniuses in National Geographic and English aphorisms with the component *genius*. The analysis of the verbal embodiment of the concept under study in artistic discourse enabled singling out the following conceptual features of the concept GENIUS: *young age, extraordinary intellectual ability; suffering* and *vengeance*. The analysis of publicist texts enabled singling out the following verbalized conceptual features of GENIUS in the English image of the world: *extraordinariness; originality; creativity, curiosity; intellect; achievement; an unknown force; socio-cultural influence.* The study of the English aphorisms with the component *genius* made it possible to single out several conceptual metaphors, in particular, GENIUS IS MADNESS, GENIUS IS FIRE, GENIUS IS WORK, GENIUS IS PRECIOUS, GENIUS IS ENEMY, GENIUS IS SIMPLE which foreground corresponding associative features of the English concept GENIUS.

REFERENCES

1. Ефремова Д.А. Типы англоязычных биографий второй половины XX – начала XXI века. *Филология и культура*. 2013. № 1 (32). С. 142–145.

2. Лакофф Д., Джонсон М. Метафоры, которыми мы живем: Пер. с англ. *Теория метафоры*. Сборник. М.: Прогресс, 1990. С. 387–415.

3. Мартинюк А.П. Перспективи дискурсивного напрямку дослідження концептів. *Вісник Харківського національного університету імені В.Н. Каразіна*. – Харків: ХНУ імені В.Н. Каразіна, 2009. № 837. С. 14–18.

4. Попова З.Д. Семантико-когнитивный подход как направление когнитивной лингвистики. *Vita in lingua: К юбилею профессора С.Г. Воркачева: Сборник статей* / отв. ред. В.И. Карасик. Краснодар: Атриум, 2007. С. 171–180.

5. Словник літературознавчих термінів. – [Електронний ресурс]. – Режим доступу: https://ukrlit.net/info/dict/5yef1.html

6. Хомченкова Е.А. Феноменология гениальности: от антропной к социокультурной детерминации: Автореф. дис … канд. філос. наук: 09.00.13. Омск, 2007. 20 с.

7. Ball L.C. The Genius in History: Historiographic Explorations. *The Wiley handbook of genius*. Oxford: Wiley Blackwell, 2014. P. 3–19.

8. Conceptual metaphor. URL: http://scodis.com/for-students/ glossary/ conceptual-metaphor/

9. Kövecses, Zoltán. Conceptual metaphor theory. URL: https://www.researchgate.net/publication/311403391_Conceptual_metaphor_theory/citation/download

10. Ritchie L.D. Conceptual Metaphor Theory. Context and Connection in Metaphor. Palgrave Macmillan, London.URL: https://link.springer.com/chapter/10.1057/9780230286825_3

11. Genius. URL: https://www.brainyquote.com/topics/genius

12. Genius: articles. URL: https://www.nationalgeographic.com/search?q=genius

13. Albert Einstein. URL: http://www.notablebiographies.com/Du-Fi/Einstein-Albert.html#ixzz4WVvnakf8

14. Isaac Newton. URL: https://www.biography.com/news/isaac-newton-biography-facts

15. Leonardo da Vinci. URL: http://www.biography.com/people/leonardo-da-vinci-40396#the-last-supper

16. Wolfgang Amadeus Mozart. URL: https://www.biography.com/people/wolfgang-mozart-9417115

17. Roald Dahl. Matilda. URL: http://jssisdubai.com/document/uploaded/matilda.pdf

Information about the author:
Strochenko L. V.,
Candidate of Philological Sciences,
Associate Professor at the Chair of Lexicology
and Stylistics of the English Language,
Odesa I. I. Mechnikov National University
2, Dvoryanska str., Odesa, 65082, Ukraine

NARRATIVE MODELLING OF AMERICAN AND AUSTRALIAN FAIRY NARRATIVES FOR CHILDREN IN A CULTURAL PERSPECTIVE

Tsapiv A. O.

INTRODUCTION

Narration as a widespread speech activity can be observed in many spheres of life: in everyday conversation when one speaks about some experience as a sequence of events story, one can hear narratives on TV when a reporter tells us something based on cause-and-effect relationships. Narratives are the stories that we read to our children for the bedtime. Human brain is constructed in such a way that it captures complex reality, experience, life episodes in the form of narratives[1]. So, what is narrative? Narrative is a story about some events(s), presented as a sequence of events story, united by cause-and-effect relationships[2]. Narratologists try to create basic narrative explanatory models in order to understand the nature of storytelling[3]. How are the stories created? If there exists a set of typically structured stories with a number of participants and settings, there should be some abstract patterns in their background.

The first scholar, who suggested to the philological world explanatory patterns, underlying Russian folktales, was Vladimir Propp. In his *Morphology of the Folktale[4]* the author explains a typical structure of a folktale (here fairy folktales are meant), which follows the chronological order of the linear sequence of elements in the text as reported from an informant (i.e. it means the syntagmatic structure). Another pattern of a paradigmatic nature was suggested by Propp's opponent Claude Levi-Strauss[5]. He proposes that all possible pattern elements are taken out and regrouped in one of the analytic schema. Propp's functions refer to the building blocks of the tale's plot and correlate with typical characters of folktales. Propp understands functions as character's actions, defined from

---

[1] Fludernik M. Fludernik M. An introduction to narratology. London and New York : Rouledge. Taylor and Francis group, 2002. P. 1-2.

[2] Toolan Michael Making sense of narrative text. Situation, repetition, and picturing in the reading of short stories Taylor ans Francis Ltd., 2016. P. 32–36.

[3] Herman L., Vervaeck B. Handbook of narrative analysis. Lincoln and London : University of Nebraska Press, 2001. 232 p. Handbook of narratology / eds. Peter Huhn, John Pier, Wilf Schmid and Jorg Schonert. Berlin. New York : Walter de Gruyter, 2009. 468 p.

[4] Пропп В. Морфология сказки. Ленинград : "Academia", 1928. 152 с.

[5] Література. Теорія. Методологія / за наук. ред. Дануті Уліцької. Київ : Видавничий дім "Києво-Могилянська Академія", 2008. С. 219–225.

the point of view of its significance for the course of the whole action: *functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale. The number of functions known to the fairy tale is limited*[6]. These functions can occur in different combinations and create a chain of events which construct the whole narrative as a story about these events. Given that, the above mentioned functions (there are 31 of them) prove the existence of certain patterns which serve as a universal matrix for all folktales that exist in Russian linguistic culture.

In this research we assume that to realize the patterns that underlie a fairy tale of any linguistic culture and to understand cultural specificity of fairy narratives one needs to research both the text and its wide context (i.e. all extralinguistic factors that influenced its creation). Following Propp's ideas in our scientific work we have tried to create a matrix model that would both explain author's intentions and strategies, implemented in the text, and give methodological tool to make appropriate interpretation of the fairy narrative.

1. Model of narration

Narrative is a complex unit structure which unfolds into two basic components: narrative and narration[7]. 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 medium. 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 actions[8]. In literary texts where verbal (sometimes visual) medium dominates, the text world is represented by a narrator, who functions as a mediator. A narrator shapes a story (narrative) by choosing all the building elements for it: focalization, narrative episodes, gives or does not give access to character's thoughts and plans.

It is assumed, that narrative, created for children, is constructed in a special way. Narration models the story so that it becomes interesting for a child reader. One can't deny the fact that literary texts for adult audience and for children differ and no one doubts in referring fairy tales to the category of children's literature and psychological thrillers to adult group. Though, genre is not the only criterion.

---

[6] Morphology of the Folktale by V. Propp / revised and edited by by Louis A. Wagner. Austin : Uneversity of Texas Press, 20019. P. 21.

[7] Женетт Жерар Фигуры . М. : изд-во им. Сабашниковых, 1998. С.310.

[8] Fludernik M. Fludernik M. An introduction to narratology. London and New York : Rouledge. Taylor and Francis group, 2002. P. 6.

It is hypothesized in our research that the matrix, which underlies fairy narratives for children, is a game-model matrix. Unconsciously, when writing for children, the author goes back to his childhood in his thoughts[9]. Writers are well aware of the potential realization of the text by its implied reader (a child-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 matter [10]. So, the writer chooses the plot and builds the composition of a creative work addressed to children, basing on some principles: first, the plot should be simple, dynamic and comprise some mystery, some quiz, discovering which a child becomes curious, characters should be strictly divided into positive and evil, ambivalence is out of the question. ***Curiosity, brainteasers*** are the key narrative storybuilding elements, which are hidden in the plot of a fairy narrative. The best way of communicating with a child, teaching him something, providing with some new knowledge, presupposes playing a game with him/her. Psychologists claim, that game activities are the most productive and interesting for a child[11]. Playing games, a child learns how to behave with others, finds out new information, becomes active and develops critical thinking and imagination. 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. American literary fairy narratives

American nation has got a reputation of being tolerant and democratic. All people are respected and have equal opportunities irrespective of their gender, nationality, skin color, religious beliefs and ideology. Amazing stories of famous people who had nothing, no money or help, and became famous and rich, prove that America is the country with democratic standards and big possibilities. There are inspiring real life stories of Steve Jobs, Elon Reeve Musk and many other inventors, who made their dreams come true. As it is known, Steve Jobs made a great contribution not only to the Apple Inc., but also into the Walt Disney Company and made Pixar

---

[9] Glazer J., Gurney Williams III Introduction to children's literature. New York : McGraw-Hill, 1979. P. 22.

[10] Shavit Z. Poetics of Children's literature. Athens and London : The University of Georgia Press, 1986. P. 42–43. Beauvais Clementine The mighty child. Time and power in children's literature. Benjamins. Amsterdam : Publishing company, 2015. P. 2.

[11] Выготский Л.М. Психология развития ребенка. Москва : Смысл; Эксмо, 2004. 512 с.

animated cartoons highly technological and bright. It makes us think that the ideology of American dream, the stories about one's long way to success, overcoming obstacles, fighting with disbelief is anchored in the core of American people's mind, it creates a unique nation's mentality, free and brave.

American literary texts for children differ from any other fairy tales, they are not similar to English or Australian fairy narratives. Exploring a wide context of the development of American literary texts for children and texts of fairy narratives of different American authors, we have revealed certain tendencies in their model structure. In this paper we shall demonstrate the specificity of American narratives and the way of their construing (narration) on series of diary-format narratives "Diary of a Wimpy Kid".

Diary of a Wimpy Kid. Digital era

One of the most successful books for children in the USA is "Diary of a Wimpy Kid"[12]. Digital version of Wimpy Kid is daily read on Funbrain website by more than 70 000 kids[13]. In 2006 digital diary was turned into a print version. Now it has 73 editions in 61 languages, it has got lots of national and regional awards including Children's Choice Book Awards and Nickelodeon Kid's Choice Awards for favorite book.

The series of books about Greg Heffley, a schoolboy, who is funny and self-critical, became a real bestseller all over the world. Its creator Jeff Kinney made an absolutely unique diary of Greg, who puts down all his thoughts, plans, memories, hesitations, moments of disgust and success on the pages of his diary. Diary-format narrative episodes are narrated by means of verbal and visual (illustrational) forms i.e. verbal text is accompanied by lots of illustrations/illustrations with bubbles which sometimes dominate over the text.

Jeff Kinney is a designer and computer programmer, who didn't plan to become a children's writer. He had a desire to be a cartoonist [14]. His dream came true and was implemented on the pages of Greg's diary. Firstly, it had a digital version and was available on Funbrain website. Visually, it looks as a real notebook in line, as if written by hand. Any Funbrain user can turn the pages and get involved into Greg's life. Greg's story is a story about a schoolboy, who dreams, fails, makes friends, sometimes feels happy and sometimes disappointed.

---

[12] Kinney Jeff Diary of a Wimpy Kid. England : Puffin, 2010. 218 p.
[13] Diary of a Wimpy Kid. URL: https://www.funbrain.com/books/diary-of-a-wimpy-kid
[14] Diary of a Wimpy Kid. About the author. URL: https://wimpykid.com/about-the-author/

**Fig. 1. Diary-format narrative "Diary of a Wimpy Kid"**

The whole book is split into lots of *narrative episodes* (In our research we use the term ***narrative episode***. It is assumed that narrative episode is an autosemantic textual/verbal-visual fragment, which conveys one event from the character's life, it has time and special definite boarders, and has a status of one constituent element in the chain of narrative events). Each episode conveys one event of Greg's life. It can be a school, family or personal scene, narrated by verbal and visual means.

While reading textual-visual (textual-graphical) narratives, readers (child-readers) comprehend the story encoding textual information and the message, realized in cartoon images. Cartoon images give the readers clues to extended, additional and detailed information, actualized via character's body language, facial expression, time and space settings. Cartoons often serve the platform to realize graphical metaphors, symbols, metonymies. For example, Greg has a school friend Rowley, who he finds a little bit absent-minded and slow. Rowley is represented in cartoons as a boy with square head and one ear. Square head, as it is commonly known, characterizes people with low intellectual skills. One ear serves a cartoon realization of the sense: *goes in one ear and out of the other* (Fig. 2).

Fig. 2. Greg's friend Rowley ("Diary of a Wimpy Kid")

Verbal and visual narrative techniques construct the story and make it easily comprehensible for child-readers. All complexity (like long descriptions, monologs etc.) is often transferred into the cartoon/visual elements and thus, the verbal narrative becomes simplified. Both verbal and visual elements enable a child-reader to realize the entire story and become its creator either. One can make a narrative in his mind while decoding information from the illustration. Readers logically connect all the elements, verbally or visually realized, into one narrative. ***All the elements like jigsaw puzzle pieces create one entire story.*** For example, in a narrative episode of Greg's school experience, verbal information conveys some facts about neighbors, who sit in front (Chris Hosey) and back (Lionel James) of Greg.
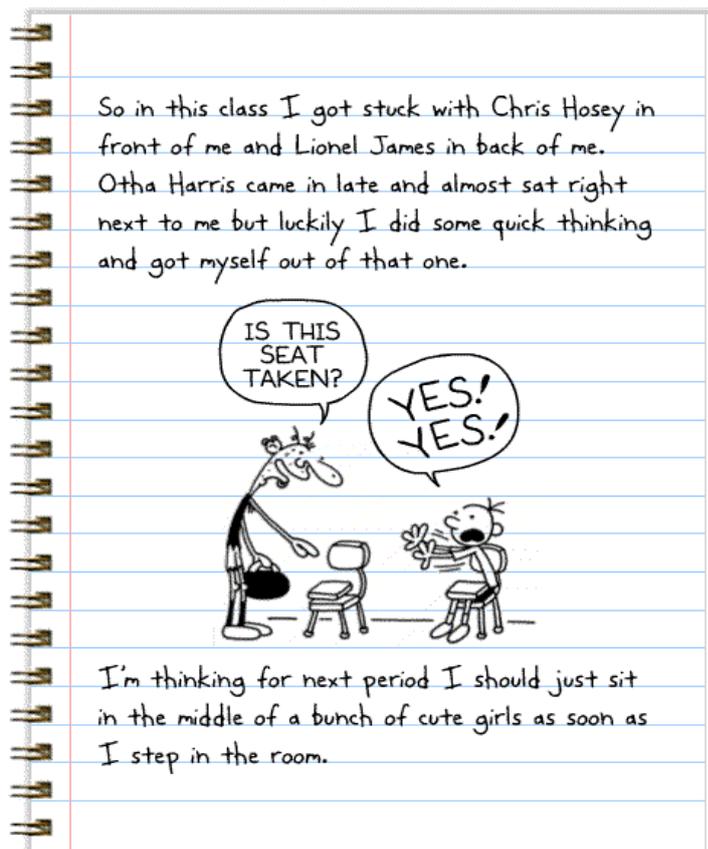
Fig. 3. Narrative episode of Greg's school life experience

The nature of such visual-verbal narrative episodes can be interpreted regarding C.S. Pierce triad of signification (symbol, icon, index). Speech bubbles is the combination of symbolic (it represents the idea of a speech act) and indexical (it makes a link between the speaker and what definitely he says) semiotic signs[15]. The illustration itself is a complex narrative visual-verbal episode as it possesses semiotic signs (both conventional and non-conventional), textual and graphical elements. Emotional excitement of Gregg is realized via speech bubbles. Word's capitalization and a question mark define anxiety (YES! YES!), his gestures (hands are pulled forward), facial expression (his mouth is widely open as if producing loud sounds) manifest his emotional answer on Otha's question. Textual narration provides the reader with general information about Greg's unwillingness to sit near Otha (*Otha Harris came late and almost sat right next to me, but luckily I did some quick thinking and got myself out of that one*). The cartoon illustration gives readers explanation of Greg's actions. To be more precise, Otha's appearance gives clues to the readers. She looks ugly, as she has pimpled face, long nose, odd curling two hair strands, she is a bit clumsy and odd-looking. Summing up, the message of the narrative episode, decoded from the cartoon and speech bubbles – Otha Harris wanted to sit near Greg and asked for the permission, but Greg found her odd and ugly, he was against it, that's why he emotionally and loudly told Otha that the seat near him wasn't vacant.

In this episode Greg, as I-narrator, manifests his own experience and feelings/emotions that accompanied that episode of his life. Speech bubbles, as well as Greg's and Otha's cartoons, are visual-verbal means of expression Greg's thoughts. From the cognitive perspective I-narration in diary narratives provides the readers with the access into his (as the main character's) mind. A cognitive narratologist Alan Palmer in his book "Fictional minds" claims that novel reading is mind reading. One can't find out what real people feel or think, one can only guess. Fictional characters and their inner world can be accessed by narrator as an inner textual category, which constructs the narrative (*"We never know them well, do we?" "Who?" "Real people." "What do you mean,'**real people**'?". "As opposed to **people in books**", Paola explained. "They're the only ones / we ever really know well, or know truly. ... Maybe that's because they're / the only ones about whom we get reliable information…Narrators never lie"*)[16]. A narrator can open the access into character's plans, memories, thoughts, emotional condition. In narrative situations (in terms of Franz

[15] Kukkonen K. Contemporary comics storytelling. Lincoln and London : University of Nebraska Press, 2013. 231 p.
[16] Palmer Allan Fictional minds. Lincoln and London : University of Nebraska Press, 2004. P. 1.

Stanzel)[17] when narrator and focalizer meet at one point, it becomes possible. In diary-format narratives with I-narrator, the whole chain of events is manifested from the point of view of its narrator. The chain of events in Greg's diary is manifested verbally and visually by Greg as I-narrator. He represents his life experience emotionally, sentimentally, opens the readers access to his inner world. The whole diary narrative as if tells a life story of an ordinary boy who demonstrates that to be sometimes wimpy is typical for anybody. The diary demonstrates everyday fighting with obstacles and misunderstanding, Greg's self-ironical narration creates a unique narrative as a story about his life. Such narration of people's life stories are considered common for American narratives. Someone's life experience is embodied into a narrative as a humorous/ironical story.

The whole diary is construed of various verbal and verbal/visual episodes which we reconstruct and model as a *jigsaw puzzle* narrative. Thesaurus dictionary proves that jigsaw puzzle is a picture made of a lot of small pieces that you have to fit together[18]. Diary of a Wimpy kid is a narrative, modeled as a "***great puzzle***" and fitting together pieces of odd data (various narrative episodes of Greg's life) one can make a clear picture of a child's life story. One by one each episode completes the whole holographic picture of a certain period of Greg's life.
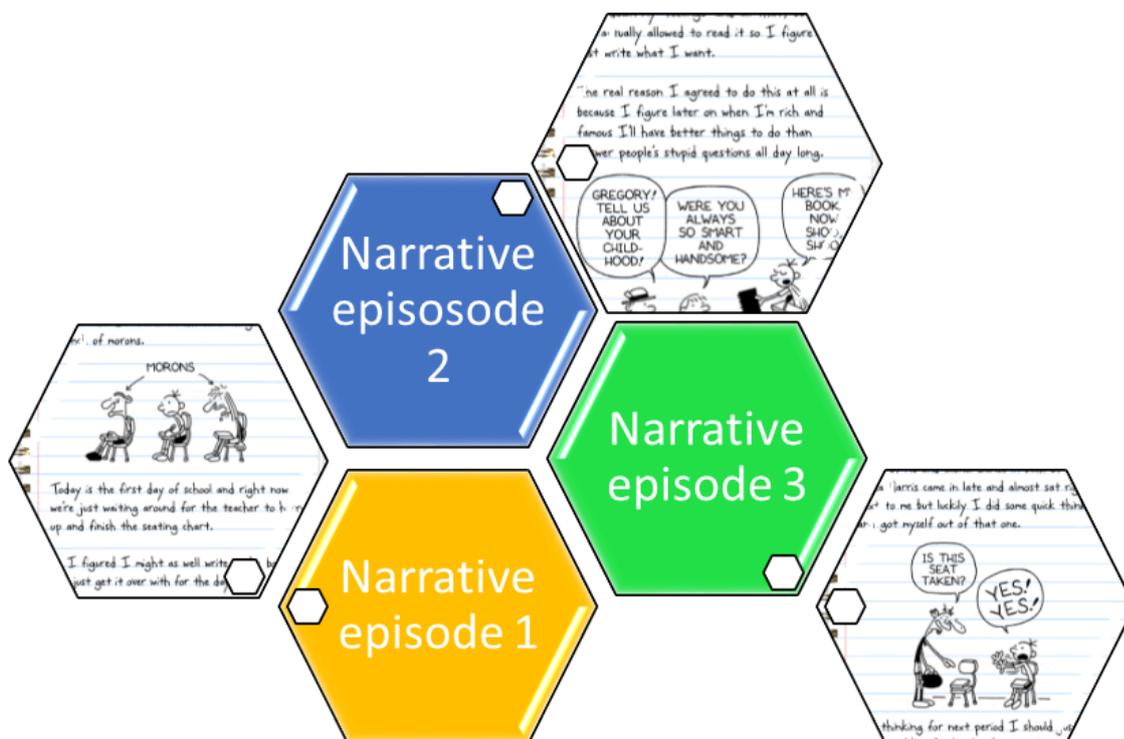
Fig. 4. Jigsaw puzzle model of narration

---

[17] Herman L., Vervaeck B. Handbook of narrative analysis. Lincoln and London : University of Nebraska Press, 2001. P. 33.

[18] Macmillan essential dictionary. Oxford : Bloomsbury Publishing Plc, 2003. P. 388.

3. Ethnonarrative theory for Australian fairy tales

The development of Australian children's literature is closely connected with the history of Australian continent. It is believed, that first aboriginal tribes migrated from the European continent to Australia more than sixty thousand years ago. Those were people, who came via South Asia and settled on the Australian continent. This historical fact proves that Australian aboriginals have the longest cultural history of all the ever existed group of people[19]. All Australian myths and legends are connected with the land and place of their habitation, its Bush forests, rivers, deserts and long serpent paths. First Europeans, who came to live on the continent in the 18th century, were penal colonists, who knew nothing about their new land of habitation and tried to explore and discover the territories. This period is characterized by difficult years of assimilation and adaptation. Indigenous Australians were much oppressed by Europeans, who controlled the country and tried to impose their rules. As a result, aboriginal tribes moved to the center of the continent to their native ***Bush zone***, which they called Homeland. Native land has always been a special space both for indigenous people and mythological, legendary and fairy characters. All narratives of Aboriginal people of Australia are anchored in the Dreamtime, ever existing sacred period of yesterday-today-tomorrow life. It is believed, that Dreamtime is a network Universe, a complex of believes, knowledge, history, faith that exists in each cell of spiritual and physical life of Aboriginal Australians, who believe that Ancestor Spirits created all forms of life: humans and fauna, flora and natural elements[20]. The main Australian aboriginal cultural artifact of all times, including Dreamtime, is Boomerang. Boomerang, a hardwood club, became emblematic of Aboriginality. Best known of all is the so-called returning boomerang, a boomerang that when thrown by a skilled practitioner carves an elliptical trajectory in its return to the thrower. Firstly, it served as a weapon for hunting and protecting from enemies, it was also used for playing games and dancing ritual dances[21]. Irrespective of their purpose, nearly all boomerangs were augmented with painted and/or incised designs on their upper surface. As with most Aboriginal designs, these designs on boomerangs were not simply decorative but were also invocations of Dreaming ancestors, identity markers, such as clan or moiety membership,

[19] The Greenwood encyclopedia of folktales and fairy tales / edited by Donald Haase Westport Connecticut. London : Greenwood press 2008. P. 82–86.

[20] Historical dictionary of Australian aborigines / Mitchell Rolls, Murray Johnson ; introduction by Henry Reynolds. The Scarecrow Press, Inc. Lanham. Toronto. Plymouth, UK, 2011. 213 p. Clancy L. Culture and customs of Australia. Westport, Connecticut. London : Greenwood Press, 2004. 191 p. Flood J. The original Australians. Story of the Aboriginal people. Allen&Unwin, 2006. 306 p.

[21] Historical dictionary of Australian aborigines / Mitchell Rolls, Murray Johnson ; introduction by Henry Reynolds. The Scarecrow Press, Inc. Lanham. Toronto. Plymouth, UK, 2011. P. 39.

and/or indications of affiliation with local territory. Boomerangs and their symbolic circular trajectory (*circular movements, returning to their master, sacred sense in the circle trajectory*) had social and religious significance too.

All this knowledge and believes are preserved in Australian myths, legends, fairy tales and other forms of narratives. To explain the idea of special fairy narrative, constructed by Australian writers, we need to define basic theoretical and methodological issues. In our research we suggest the term fairy ethnonarrative which we consider specially construed and narrated only in Australian fairy narratives.

Fairy ethnonarrative – is a story about fictional world in verbal and verbal-visual medium, the narrative elements of which have ethnocultural specificity. In the center of the story are anthropomorphic characters – koalas, wombats, Gumnut babies, who we define as ethnocharacters. Fairy ethnocharacters are existentially anchored in Bush space and Dreaming time, which in our research we understand as ethnochronotope. Fairy ethnocharacters and ethnochronotope exist only inside Australian fairy world, all these narrative elements have no analogs in fairy narratives of other linguistic cultures. Implicative characteristics of ethnorealia Boomerang (circular movements, home returning) underpin the plot and composition structure of Australian fairy ethnonarratives

In our research we shall illustrate the implementation of our hypothesis as for the ethnospecific nature of Australian fairy narratives on the basis of two most popular literary texts for children in Australia "Snugglepot and Cuddlepie"[22], written by May Gibbs anda fairy narrative "The Magic Pudding", written by Norman Lindsay.

May Gibbs, an Australian writer, moved to Australia from Great Britain when she was a child. Her fairy Bush-characters are absolutely unique creatures, they are nuts of a Gumnut tree (Fig. 5), who live peacefully in the Bush with other bush-creatures: *Blossoms and Nuts, Mr. Kookaburra, Mr. Blue-cap Wren, Cicadas, Mrs.Funtail, Mr. Lizard, Mrs. Snake, Native Bears (Koalas)*, etc. One day Gumnut babies Snugglepot and Cuddlepie decide to have a journey in order to see a mysterious creature, a Human. All the events in the story *as if develop round the circle*, the adventures imitate boomerang trajectory: Gumnut babies get into a trap and are saved by their helpers, meet obstacles and get rid of them. In the first narrative episode Snugglepot and Cuddlepie are in the Bush with their friends, then they make a long quest-journey and come back again to their native Bush forests where they feel happy and safe (last episode). So, the first and the last narrative episodes correlate in their chronotope (Gumnut

---

[22] Gibbs M. Complete adventures of Snugglepot and Cuddlepie. Angus&Robertson, 2010. 224 p.

tree, Bush forest), characters (Snugglepot and Cuddlepie with Bush Blossoms and nuts) and message: "Bush is Homeland".


Fig. 5. Ethnocharacters of May Gibb's fairy narrative. Gumnut babies Snugglepot and Cuddlepie

On the lexical level, circular boomerang adventures are realized via verbs of motion: *c**rept out of bed and out of the house**; Then they **began their journey**; Then **come**, they **flew**;…was **wandering, hastily**…**came**; Presently he **came back** with two lovely eggs; **ride**; they **went along** and soon became very good **friends**;They **were travelling**; Mr. Lizard **returned**; Without waste of time they all **hurried up** and the bed of the creek till they came to a deep pool; Mr Frog **led the way** along a dark passage; Presently they **came** to a large opening into another cave; Mr Lizard …**dashed up and out** of the cave; After **travelling** a very long way through winding passages; Let's take a cab and **drive round**; It was a splendid **ride**; So they got abroad the Cab again and **drove on**; Let's **walk a little way**; Cuddlepie **scrambled, and pushed, and tore his way** through the sticks, and leaves, and ferns till he **came** to an open space at the foot of a big tree; Cuddlepie **followed**…till by and by **he came** to a little stream**; Running after** her; Came **hurrying** …**were running**; **Walked away** through the Bush; They **were** at last **on the road again**; They **went along**; So they **went back** [23].*

Fictional time and space in the fairy narrative is defined as ethnochronotope, as it embodies realia of Australian flora. All the events in the abovementioned fairy narrative happen in the Bush. Bush space is embraced in various visual narrative episodes:

---

[23] Gibbs M. Complete adventures of Snugglepot and Cuddlepie. Angus&Robertsen. 2010. 224 p.
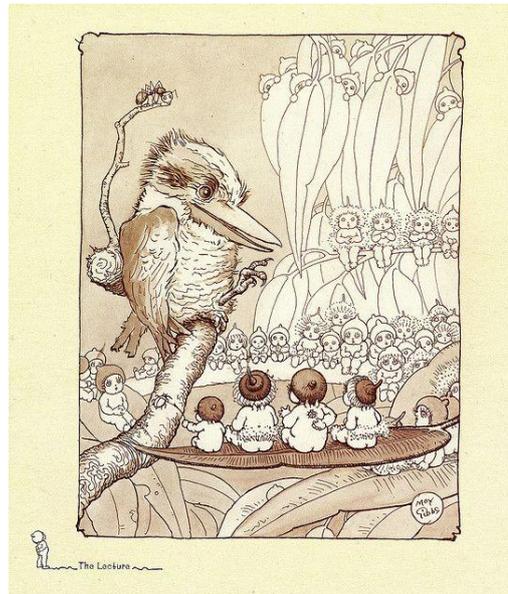
Fig. 6. Kookaburra's lecture for Nuts and Blossoms in the Bush

Bush space is represented as a contemporary zone, having both bush and rural facilities: bush-shop (*So they went in and bought two biggest hats in the shop*), second-hand goods (Snugglepot and Cuddlepie bought *two little secondhand houses* from a *wayside shop*), swimming-pool (*the diving pool*), bush-highways (*busy highway*), parties (*Mrs Kookaburra's dinner party*), bush- police officers (…*a big Grey Possum on his road…They are policemen at night time because they can see in the dark*), bush-editors (*There, they were surprised to see an Editor writing all about them in his newspaper*). There is even a bush cab-stand with unique Kangaroo cabs (Fig. 7).
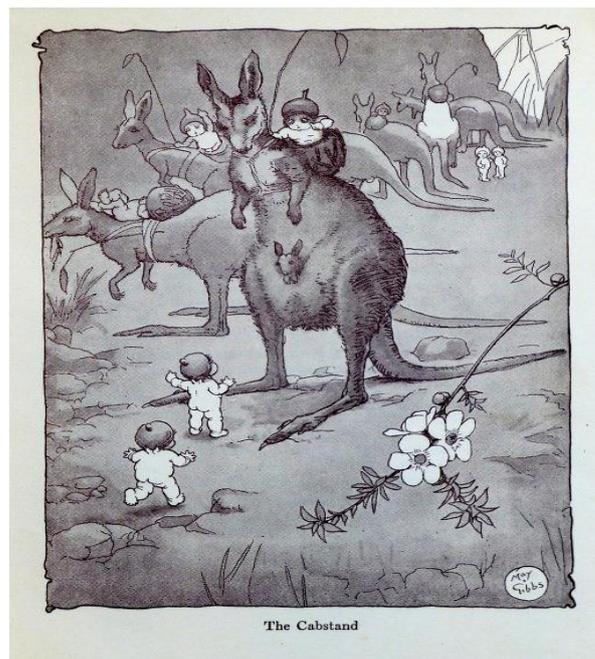
Fig. 7. Bush cab-stand

In Australian fairy tale "The Magic Pudding"[24] written by Norman Lindsay fairy characters are anthropomorphic Bush-characters (ethno-characters): koala bear Bunyip Bluegum (Fig. 8), Bill Barnacle, the sailor, and his friend, Sam Sawnoff, the penguin. The plot of the fairy tale: two bears live on a tree, Uncle and his nephew Bunyip. One day Bunyip decides to set off to see the world. On his way he meets two friends and a Magic Pudding named Albert, a character with anthropomorphic features. Albert talks, sings, grumbles, and wants to be eaten. Three friends call themselves "Noble Society of Pudding Owners" and travel all over the country to have adventures and joy. They are often attacked by sly thieves – a possum and a wombat, who want to steal this Magic pudding Albert.

The plot develops as if it is going round the circle. When the reader tastes his first slice, Bunyip meets his friends and the magic pudding: "…*he discovered two people in the very act of having lunch… they had pudding in a basin*). In the second slice the magic pudding named Albert is stolen and then found: "*Bunyip Bluegum glanced back in time to see the Wombat in the act of stealing the Puddin' from the hollow log"; "The three friends had Puddin' rescued in no time, and shook hands all around, congratulating Bunyip Bluegum on success of his plan* (The Magic Pudding, Second slice);In the next slice events repeat i.e. pudding Albert is stolen by a wombat and a possum: "*The worst of it was that the Puddin', being too short to look in, was left outside, and the pudding'-thieves grabbed him at once and ran off like winking* (The Magic Pudding,Slice three); and then found by his owners under the hat of the wombat *"Hats of in honour of our King", shouted Bill, and off came all the hats. The Puddin'-thieves, of course, were helpless. The Wombat had to take his hat off, or prove himself disloyal, and there was found the Puddin' sitting on his head* (The Magic Pudding, Slice three).

Fig. 8. Ethnocharacter Bunyip Bluegum of Norman Lindsay's fairy narrative "The Magic Pudding"

[24] Lindsay N. The Magic Pudding. Sydney : Angus&Robertson, 2010. 171 p.

The events, depicted in the fairy tale, are funny and are repeated one after another reminding a circle. Such composition and plot activate the knowledge of a child about the game Merry-go-round and a child gets involved into the plot and becomes interested in the characters of the fairy tale.

On the lexical level the semantics of circular movements is embodied in the lexical units with the meaning of movement all through the text, on the grammatical level circular movement is reflected via verbs of movement. According to Kubryakova's theory[25], about the cognitive nature of the parts of speech, any information, any piece of world, can be realized via three categories. The information, which is realized via the category of action is actualized in speech by means of the motion verbs. Merry-go-round is a dynamic play, it requires movements, fast actions, activity : *the Puddin' got out of his basin, remarking–"If you won't eat any more here's giving you a **run for the sake of exercise**," and he set off so swiftly on a pair of extremely thin legs that Bill had to **run like an antelope** to catch him up".../.... For, as everyone knows, **running** with the reel is one of **the grand joys**.../... Bill, distracted with rage, **ran after** the Possum, then changed his mind and **ran after** the Wombat, so that, what with **running first after one and then after the other**.../..."On a **terrible quest we run** north-west, In a terrible **rage we run; With never a rest we run** north-west. Till our terrible work is done. **Without delay. Away, away, In a terrible rage we run** all day*[26].

Narrative activating words (verbs of movement/circular movement), composition structure (repetition of narrative episodes, correlation of initial and final episodes), the semantics of circular movement, which serves as a background of chaining events underlying a story enable us to reconstruct and then to design a model of narration which we define as Merry-go-round model. The semantics of the name of the model of narration is learned from different thesaurus sources: etymological, synonymous and definitional. It shows up as something that turns round: *Merry-go-round is a machine with models of animals that children ride on as it **turns round**[27]; 1. A revolving machine with models horse or cars on which people ride for **amusement**; 2. A **continuous cycle of activities**. The etymology of the word: **merry** comes from the old English word myrige, myrge and means **pleasant** and **brief**[28]*. The definition of the nominative unit *Merry-go-round* enables us to

[25] Кубрякова Е.С. Части речи с когнитивной точки зрения. М. : Институт языкознания РАН, 1997. 326 с.

[26] Lindsay N. The Magic Pudding. Sydney : Angus&Robertson, 2010. 171 p.

[27] Macmillan essential dictionary. Oxford : Bloomsbury Publishing Plc, 2003. P. 452.

[28] A short etymological dictionary of modern English. London & New York : Rouledge. Taylor and Francis group, 1996. P. 1968.

reveal the most typical features of the word and main characteristics of the game itself. So, it follows that Merry-go-round is a pleasant and funny for children game, it moves round, has circular movements.
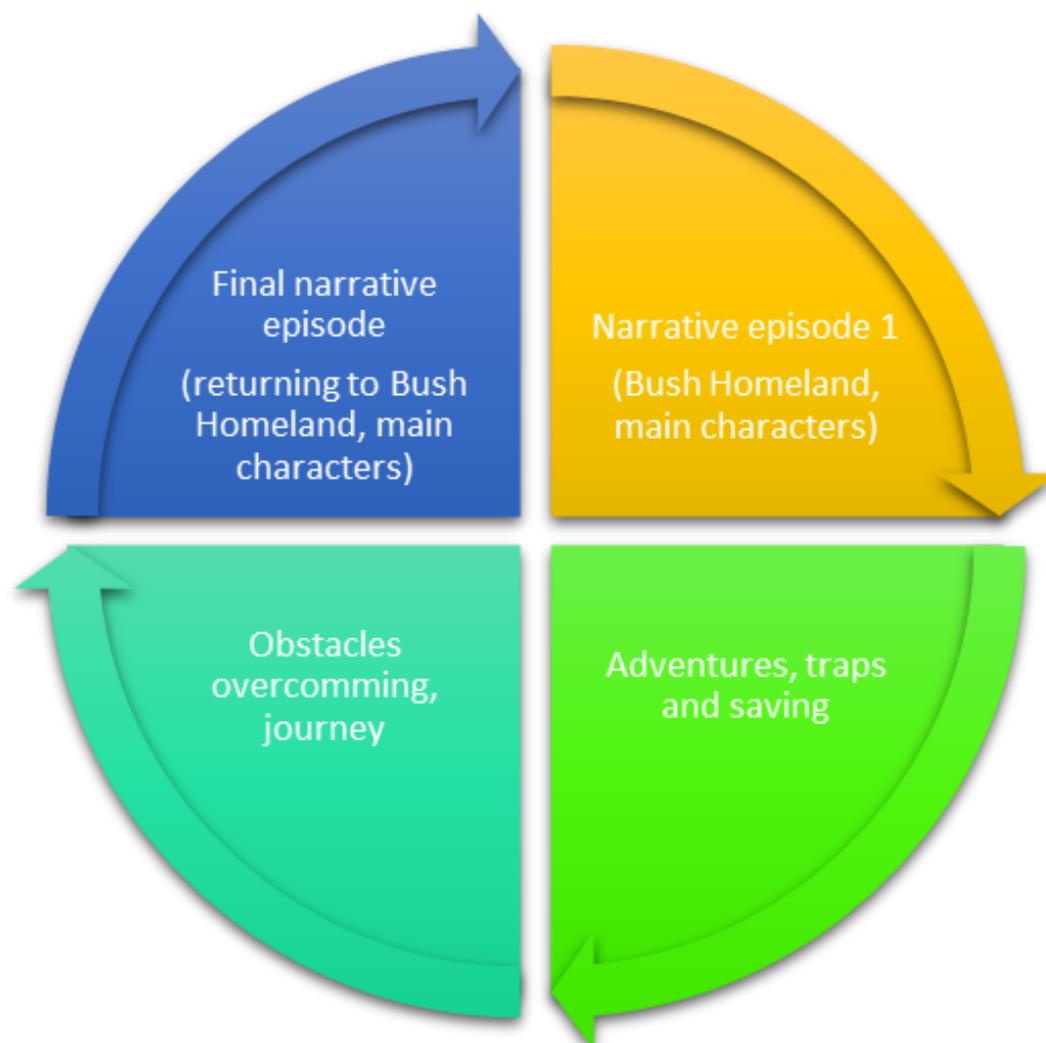
Fig. 9. Model of narration Merry-go-round

CONCLUSIONS

Narrative unfolds into two basic constituents: narrative as a story and narration as the way and result of construing this story. It has been revealed that the matrix, which underlies fairy narratives for children, is a game-model matrix. Curiosity and brainteasers are the key narrative storybuilding 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. The narratological analysis of American and

Australian literary texts for children enabled us to reconstruct and to design two basic models of narration which we define as Jigsaw puzzle model and Merry-go-round model. It has been proved, that fairy narratives of different linguistic cultures have different matrix models of narration which reflect the specificity of a certain linguistic culture. The paper suggests the definition of the term fairy ethnonarrative, which we understand as a story about fictional world in verbal and verbal-visual medium, the narrative elements of which have ethnocultural specificity. In the center of the story are anthropomorphic characters – koalas, wombats, Gumnut babies, who we define as ethnocharacters. Fairy ethnocharacters are existentially anchored in Bush space and Dreaming time, which in our research we understand as ethnochronotope. Fairy ethnocharacters and ethnochronotope exist only inside Australian fairy world, all these narrative elements have no analogs in fairy narratives of other linguistic cultures. Implicative characteristics of ethnorealia Boomerang (circular movements, home returning) underpin the plot and composition structure of Australian fairy ethnonarratives

SUMMARY

The paper focuses on the problem of narrative modelling of literary texts for children of the American and Australian linguistic cultures. Following Propp's theory about fairy folktales patterns, we have created a matrix model that enabled both to explain author's intentions and strategies, implemented in the text, and give methodological tool to make appropriate interpretation of the fairy narrative. It is assumed that there exist certain patterns which serve as a universal matrix, as they underlie a fairy tale of a definite linguistic culture. To understand cultural specificity of fairy narratives modelling, we have researched both the text narrative structure and its wide context (all extralinguistic factors that influenced its creation). Case study of the research are Australian fairy narrative "Snugglepot and Cuddlepie" written by May Gibbs, "The Magic Pudding" written by Norman Lindsay and American diary-format narratives for children "Diary of a Wimpy Kid", written by Jeff Kinney.

Narratological analysis enabled us to reconstruct and model two matrix patterns which we define as Jigsaw puzzle model and Merry-go-round model.

In Jigsaw puzzle narrative modelling a story is split into various narrative episodes. Each fragment represents some episode of main character's life. Putting together all these episodes like jigsaw puzzle elements, a reader can comprehend an entire life story of the hero.

Merry-go-round model presupposes repetition of the events, represented in narrative episodes of the fairy narrative. Initial and final narrative episodes correlate in chronotope and characters.

REFERENCES

1. Выготский Л.М. Психология развития ребенка. Москва: Смысл; Эксмо, 2004. 512 с.

2. Женетт Жерар Фигуры. М.: изд-во им. Сабашниковых, 1998. 944 с.

3. Література. Теорія. Методологія / за наук. ред. Дануги Уліцької. Київ: Видавничий дім "Києво-Могилянська Академія". 2008. С. 219–225.

4. Пропп В. Морфология сказки. Ленинград: "Academia", 1928. 152 с.

5. A short etymological dictionary of modern English. London & New York: Rouledge. Taylor and Francis group, 1996. P. 1968.

6. Beauvais C. The mighty child. Time and power in children's literature. Amsterdam: Publishing company, 2015. 226 p.

7. Clancy L. Culture and customs of Australia. Westport, Connecticut. London: Greenwood Press, 2004. 191 p.

8. Diary of a Wimpy Kid. URL: https://www.funbrain.com/books/diary-of-a-wimpy-kid (дата звернення 25.09.2019).

9. Diary of a Wimpy Kid. About the author. URL: https://wimpykid.com/about-the-author/ (дата звернення 25.09.2019).

10. Flood J. The original Australians. Story of the Aboriginal people. Allen&Unwin, 2006. 306 p.

11. Gibbs May The complete adventures of Snugglepot and Cuddlepie. Angus&Robertson, 2010. 224 p.

12. Glazer J., Gurney Williams III Introduction to children's literature. New York: McGraw-Hill, 1979. 737 p.

13. Fludernik M. An introduction to narratology. London and New York: Rouledge. Taylor and Francis group, 2002. 190 p.

14. Historical dictionary of Australian aborigines / Mitchell Rolls, Murray Johnson; introduction by Henry Reynolds. The Scarecrow Press, Inc. Lanham. Toronto. Plymouth, UK, 2011. 213 p.

15. Herman L., Vervaeck B. Handbook of narrative analysis. Lincoln and London: University of Nebraska Press, 2001. 232 p.

16. Kinney Jeff Diary of a Wimpy Kid. England: Puffin, 2010. 218 p.

17. Kukkonen K. Contemporary comics storytelling. Lincoln and London: University of Nebraska Press, 2013. 231 p.

18. Lindsay N. The Magic Pudding. Sydney: Angus&Robertson, 2010. 171 p.

19. Macmillan essential dictionary. Oxford: Bloomsbury Publishing Plc, 2003. P. 388, 452.

20. Morphology of the Folktale by V. Propp / revised and edited by Louis A.Wagner. Austin: University of Texas Press, 20019. P. 21.

21. Palmer Allan Fictional minds. Lincoln and London : University of Nebraska Press, 2004. 276 p.

22. Shavit Z. Poetics of Children's literature. Athens and London : The University of Georgia Press, 1986. 193 p.

23. The Greenwood encyclopedia of folktales and fairy tales / edited by Donald Haase Westport Connecticut. London : Greenwood press 2008. P. 82–86

24. Toolan Michael Making sense of narrative text. Situation, repetition, and picturing in the reading of short stories. Taylor and Francis Ltd., 2016. 284 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

COGNITIVE AND ONTOLOGICAL PECULIARITIES
OF REALIZING UKRAINIAN PHRASEOLOGICAL CONCEPS

Venzhynovych N. F.

INTRODUCTION

The purpose of the article is to set forth the results of studying conceptual structure, verbalized by Ukrainian phraseological units. Its topicality is determined by the insufficient idea about the typology of phraseological concepts and lack of knowledge linked up with the peculiarities of their speech realization.

In the new paradigm of the scholarly research that was formed only a few decades ago language is considered to be an instrument of acquiring, preservation, adopting, passing information and linguistics is thought as one of the most important branches of cognitive science, which unites the whole of adjacent disciplines, aimed at learning human mind and thinking. By means of language man acquires knowledge not only about the surrounding world, but also of himself as its fragment, how language is composed, its units and categories, how it is being developed and functions[1].

Among the ways of knowledge ordering, that is the models by means of which the knowledge that comes from outside is systematized in a human brain, one of the most important positions is occupied by concept, which is a unit of mental and psychical resources of our consciousness, a peculiar "information bit" of structuralized knowledge. In the thinking process concept performs a deputy function, being a representative of a great number of objects of one and the same type[2].

The deputy concept function is not equal to the generalized capacity of a notion. In the traditional understanding a notion is a result of generalizing the objects of a certain class according to the totality of distinctly lined and different signs. A notion is known to be called as a final link of transition from the sensory to the rational entity: through sensation, perception and conception cognitive process forms notion as abstraction that is completely deprived of any imagery. It is this mental essence that underlies a language sign which correlated with a notion.

Concept is an integral content unit imparted with gestalt nature. Unlike a notion concept may reflect one or any several, not obligatory essential

---

[1] Кубрякова Е.С. Язык и знание. М. : Языки славянской культуры, 2004. С. 10.
[2] Лихачев Д.С. Концептосфера русского языка. *Известия РАН. Серия литературы и языка.* 1993. Т. 52. № 1. С. 4.

signs of an object. E.g., a notion of "automobile" is associated with such signs as a "means of transport", "conveyance", "wheels", "engine". At the same time, the analogical concept may include others as well: "petrol", "driving licence", "traffic police", "a breakdown". Concept does not cancel notion with itself as a rational logically meaningful essence.

One cannot equalize concept with a word meaning either. Concept is significantly broader than lexical meaning which realizes only a certain part of concept, fixed with a language sign. Neither lexical nor phraseological meaning can be identical with concept content, as concept belongs to cognitive consciousness and meaning – to the language one[3]. Meaning is widely known and communicatively relevant part of concept that appears as a side of a language sign in the acts of cjmmunication[4]. Conceps are the result of conceptualization – the most important process of human cognitive activities.

The essence of this process is in comprehension of information being closely connected with the process of the categorization.

1. Cognitive Peculiarities

One of the first scholars who applied the term "concept" to the phrase analysis having indicated that the substitution of the "notion" for "concept" is not arbitrary, was V. Telia. In her opinion, concept is always a structurized knowledge. It reflects not only essential signs of an object, but all those, which in a certain language community are filled with the knowledge about the essence[5].

The subject-matter of modern linguistics is focused on thr solution of different aspects of cognitive phraseology, including the process of phraseologization, connected with semantic transformation of free word components, the problems of field organization of lexico-phraseological units and devices of cognitive modeling. The variants of phrase classification on the basis of methods and modes of conceptualization, cognitive aspects of their national and cultural specificity[6].

Despite some publications concerning this problem, there is every reason to state that cognitive studies in phraseology make only a start.

[3] Алефиренко Н.Ф. Спорные проблемы семантики. Волгоград : Перемена, 1999. С. 65.

[4] Стернин И.А. Когнитивная интерпретация в лингвокогнитивных исследованиях. *Вопросы когнитивной лингвистики*. Тамбов, 2004. № 1. С. 65.

[5] Телия В.Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты. М. : Школа "Языки русской культуры", 1996. С. 96.

[6]Венжинович Н.Ф. Фраземіка української літературної мови : когнітивний та лінгвокультурологічний аспекти : автореф. дис. … д-ра філол. наук : 10.02.01 – українська мова, 2018. 43 с.; Жайворонок В. Антологія знаків української етнокультури. Словник-довідник. К. : Наукова думка, 2018. 760 с.; Полюжин М.М. Об основних направлениях и процедурах лингвоконцептуального исследования. *Когнитивные исследования языка. Вып. XXX //* Материалы конгресса по когнитивной лингвистике 20–22 сентября 2017 г. Москва – Тамбов – Белгород, 2017. С. 170–173, etc.

Among a wide range of problems, put forward by this direction, our attention is focused on the analysis of concepts underlying different phrases. A problem arises in ascertaining in what way and in which situations the speech of interlocutors adjusts itself to activize senses, through the medium of certain phraseological units. It is also important to reveal and describe devices of generating these senses and their national as well as cultural specificity in different languages.

Concepts are represented with different language means: words, word groups, phrases, sentences and entire fiction or scientific works. Concepts.represented with these language units are accordingly called lexical, phraseological and syntactical.

The way of concept objectification and revealing the character of its inward arrangement was offered by A. Babushkin who approached the solution of cognitive problems from exclusively linguistic position, taking into account that a semantic lexis analysis enables a researcher to receive access to the sphere of ideal entity and, thus, show the structure of the thought concealed behind its external form. The ideal essence of the concept, in his opinion, "is grasped" with a word and "is doubled" in its dictionary definition, which is reduced in a sign and is thought according to it in the shape of seme totality, forming a concrete sememe[7].

If cognitive analysis focuses, first of all, on the definition of those concrete structures of knowledge, which underlie a certain language form, conceptual analysis deals with the establishment of conceptual structure, rendered by a language form and till nowadays a necessity is felt in a clearly elaborated methodology or procedure of its identification based on certain signs. While conducting conceptual analysis the task of a researcher is revalation of a "deep" conceptual structure based on the analysis of dictionary definitions, selected from different sources, which give good reason for concept differentiation[8]. Dictionary definitions selected from different lexicographical sources which are data medium about the object under analysis and supplemented with contextual usage in speech, may be objectified in the form of both lexemes and phrasemes – fragments of the embodied in them reflection of the word reality.

The starting subject-matter thoughts in the article is the thesis that lexis and phraseology enter the same lexico-phraseological fields[9]. It is based on the functional and semantic similarity characteristics that are

---

[7]Бабушкин А.П. Типы концептов в лексико-фразеологической системе языка. Воронеж : Изд-во Воронеж. гос. ун-та, 1996. С. 30.

[8] Полюжин М.М. Об основних направлениях и процедурах лингвоконцептуального исследования. *Когнитивные исследования языка. Вып. XXX* // Материалы конгресса по когнитивной лингвистике 20–22 сентября 2017 г. Москва – Тамбов – Белгород, 2017. С. 171.

[9] Попова З.Д., Стернин И.А. Общее языкознание. Воронеж : Изд-во Воронеж. гос.ун-та, 2001. С. 129.

inherent in them[10]. The basic sign that unites phraseological and lexical meaning is the correlation of a phrase and a word with the elements of reality, basically of the same quality and, thus, the ability to have one and the same notional co-ordination[11]. Other linguists also repeatendly pointed out to the close word and phraseinter-connection, in particular, V. Vinigradov who wrote that in speech activities words and phrases are indefinite and movable, therefore semantic word investigations allegedly absorb the objects of phraseolgical studies[12]. Hence it follows that lexis and phraseology are not two isolated branches of linguistics but only two subsystems of one lexico-phraseological language system which are closely related with one another with common regularities and mutually penetrating tendencies. It means that in mental lexicon the following words and expressions stand side by side: to idle and to waist one's time, to twiddle one's thumbs; little-next to nothing, nothing to speak of, etc.

However, we remark that phrases are notionally correlated not with an endless number of lexical units, but only with that part of it which is connotatively coloured, expresses a human attitude to reality, but not only names it[13]. The most convincing opinion is expressed by M. Kopylenko and Z. Popova who consider that the difference between lexical and phraseological meanings is only in the plane of expression of these meanings: a lexical meaning is expressed with a lexeme and a phraseological meaning – with a lexeme combination. It is a thought content allotted to the whole word complex not being distributed among its components. Nevertheless, it is not segmented into semes and may be equivalent to a word meaning, word combination and sentence[14]. Their thesis is reduced to the point of view that a phrase tends to the expression of the unique notion as it occurs in a lexeme. Therefore it is not by chance that the term phraseologization of the word came into being, bearing in mind unmotivativeness of meaning and a limited combinability among the components of a language unit – morphemes.

Concepts underlying phrases do not differ from the concepts objectificated with a word, as phraseological units with their inclination to form a nique notion realize the same cognitive structures as lexemes. It means that phraseological concepts may be differentiated on the same reasons as lexical, e.g.: *to plough the sand – товкти воду в ступі*; *to roll*

[10] Сабурова Н.А. Структура фразео-семантического поля пространства. *Филологические науки.* 2002. № 2. С. 82.

[11] Сидоренко М.И. Парадигматические отношения фразеологических единиц в современном русском языке : автореф. дис… д-ра филол. наук : 10.02.01 – русский язык. Л., 1986. С. 14.

[12] Виноградов В.В. Лексикология и лексикография. М. : Наука, 1977. Т. 3. С. 119.

[13] Проблемы фразеологической семантики. СПб : Изд-во СПб гос. ун-та, 1996. С. 11.

[14] Копыленко М.М., Попова З.Д. Очерки по общей фразеологии. Воронеж : Изд-во Воронеж. гос. ун-та, 1972. С. 26.

in money – грошей кури не клюють; *to live from hand to mouth – жити впроголодь* (concept – scenario).

From the above and similar examples one may draw a conclusion that the difference between lexical and phraseological concepts is, above all in the character of materializing them with language signs.

Of no small importance in distinguishing phraseological and lexical concepts is the thing that rational understanding of a phraseological unit is encoded. The notion of "code" penetrated into linguistics from information theory envisaging a "reiterative usage of signs, which had already an allotted primary meaning"[15]. Representing a phraseological concept is caused by the will to reflect a certain thought expressively and figuratively and give an emotional assessment to a certain object or phenomenon.

2. Cognitive Structure

Phraseologically objectificated concepts are not produced by human mental forces, but are dictated to consciousness by the world ontology that finds its reflection in denotative situations, the reinterpretation of which are set figurative expressions. "Ontology" (from Greek on (ontos) the thing that exists and logos – a word, doctrine) is a philoscophical doctrine about general categories and regularities of being, comprehension of essentials of everything that exists either with mind or intuition[16].

Without being deep in philosophical problems of this theory, we shall focus only how world ontology, at first, is reflected in human consciousness and is revealed in the direct meaning of language units. If we proceed from the assumption that the internal content of being is materialized in external forms of its existence, then the fact becomes evident that ontological distinctions of matter and its forms are fixed in language. This fact was investigated in detail by the precursors of cognitive interpretation of how world ontology is manifested in language grammar, its lexical and grammatical categories, the words are distributed into on the basis of certain signs. Conceptual bases of part of speech distribution is substantiality for nouns, processionality for verbs and signness for adjectives and adverbs[17].

The above said about grammar is equitable as regards lexis only with the distinction that lexis provides rendering contents and grammar – the structure of the basis and framework of the forms, embodied by these contents. World ontology is reflected both in form and contents as form is

---

[15]Савченко Л.В. Феномен етнокодів духовної культури у фразеології української мови : етимологічний та етнолінгвістичний аспекти. Сімферополь : Доля, 2013. 600 с.

[16] Бусел В.П.Великий тлумачний словник сучасної української мови (з дод. і допов.). К.; Ірпінь : ВТФ "Перун", 2005. С. 844.

[17] Кубрякова Е.С. Части речи с когнитивной точки зрения. М. : Наука, 1997. С. 139.

an external manifestation of certain contents, being the thing that fills up the form it consists of.

As a result of his observations S. Illarionov indicates the existence of the so called empirical components in the structure of a phrase meaning, which are the facts of fixing not only quality in language, but also any non-thing ideas: actions, state, space, time physical phenomena, etc.[18] Thus, the researcher established a certain level of abstract categorization in phrase contents.

V. Telia also pays attention to the implication of characteristic features of an object and its signs, measure, state, action in phrase contexts, nothing that their basic mass is concentrated on the description of a person actions of their behavior, mental state and feelings, on designating of qualitative and quantitative signs in physical actions and states.[19] Y. Brysina closer approaches the solution of this problem in her points of view, affirming that a phraseological corpus of any language contains the units, that express the ideas about such universal knowledge categories of a human being as time, space, property, measure, etc.[20]. The above said enables drawing a conclusion, that objectificating ontological world categorization some phraseological units code certain characteristics of substantial entities, others express measure, degree, dimension of anything, the third ones figuratively represent scenes of events or actions performed by anyone. However, one should pay attention to the fact that in a figurative thought ontological categories are reflected to the degree of "covering" denotative situation, which underlies a phrase and may be designed with a free word combination.

In V. Mokiyenko's opinion, modern phraseological meaning is perceived against the background of the starting direct meaning of the transformed word combination[21]. From this statement it follows that the direct meaning is felt in phrase semantics, which is not only its historical motivating base, but also a modern internal form.

As it is well-known, the comprehension of the internal form phenomenon originates from O. Potebnya's definition, who formulated it has the nearest etymological word meaning that way the contents are expressed. We also share his opinion, considering the internal form as a diachronic phenomenon, a track of the process by means of which a

---

[18] Илларионов С.Ф. Различный характер образной основы в смысловой структуре лексических и фразеологических единиц. *Системные отношения лексических и фразеологических единиц*. Курск, 1981. С. 55.

[19]Телия В.Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты. М. : Школа "Языки русской культуры", 1996. С. 175–176.

[20]Брысина Е. В. Фразеологический фрагмент языковой картины мира диалектоносителей. *Слово – сознание - культура* : *сб. науч. тр.* М., 2006. С. 241.

[21] Мокиенко В.М. Славянская фразеология. М. : Высшая школа, 1989. С. 157.

phraseological unit was formed in language. Unlike the internal form of direct nomination inherent word signs, the internal form of signs of the secondary nomination to which a phrase belongs is considerably more informative as it projects the properties and signs of elements of the denotative situation, the relations among them, turning and concretizes subjective thoughts focused in it. That is why a great number of linguists and culturologists study the origin of set phrases, as correctly interpreted starting images of phrases enable to draw nearer to the revelation of objective "language world model", realize the history of concept formation, that nowadays native speakers operate.

Approximately the same thought is expressed by V. Uzhchenko asserting that a phrase explicitly or implicitly, at the level of etymological researchers – preserves its historical and semantic nature, the observation of which has been performed from the origin if necessity arises till the variable prototype a phraseological unit that is considered as generalized, hyperword free syntactical expression of the element of ethnoculture, given as denotation[22].

The main role in rational thinking is played by the processes of transference of knowledge (information) from one (primary) structured branches of knowledge to others. New knowledge is based on the previous experience, at this some of its aspects are preserved in a new quality. Thinking over like that, V. Telia "poins out that idioms, as a general rule, transfer" certain signs from the initial word combination for them[23].

Without underestimating scholarly significance of the above mentioned thoughts of well-known linguists we shall dwell upon the monograph by L. Kovayova in detail, in which the author deals with the analysis of phraseologization as a particular cognitive process. Methodological basis of this research is a semantically oriented conception, familiar in phraseology, by M. Kopylenko and Z. Popova who convincingly proved that different phrase combinations (under phrase combinations the scholars bear in mind all the types of lexeme combinations from "free" to idioms) are not equal as far as idiomaticity is concerned and differ depending on the type of sememes, which are marked by lexemes forming a part of this combination. The higher idiomaticity of phrase combination, the more "knitting together" among its components and, thus, the stronger the tendency of phrase combination to the expression of a unique notion. The researchers consider different

[22] Ужченко В.Д. Культурно-национальный компонент в украинских фразеологических единицах. *Слово во времени и пространстве* : К 60-летию проф. В.М. Мокиенко. СПб : Фолио – Пресс, 2000. С. 186–187.

[23]Телия В.Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты. М. : Школа "Языки русской культуры", 1996. С. 85.

combinatorial analysis of denotative and connotative sememes, which lead to the idiomatic displacement within one and the same lexeme combination in the endeavour of the latter to express a phraseologically bound meaning. Far the analysis of different types of expressions M. Kopylenko and Z. Popova use the following two letter marks: D – denotative, "free" meaning, K – connotative, phraseological meaning and single out 5 varieties of sememes, expressed by a lexeme. According to the symbols, suggested by the authors, they are: D_1, D_2, D_3, K_1, K_2, K_3. Sememe D_1 corresponds to the direct nominative meaning and is recognized in a lexeme outside the context, e.g., *a flover blooms, the children play*; sememe K_1 is a connotatively marked idiomatic displacement but is "transparent" owing to its motivation, e.g., *It is enough **to make a cat laugh, as plain as the nose on a man's face.*** All the phrase combinations are arrauged in the form of the ascending ladder from D_1D_1 (free combination of denotative sememes that corresponds to the direct nominative meaning) to $K_3 K_3$ (the totality of the connotative sememes which are semantically unique expressions according to the plan of their contexts)[24]. The types of phrase combinations from K_1K_1 to K_3K_3, in their opinion, are phrasemes[25].

In Kovalyova's publication the development of phraseological meaning from cognitive point of view is under consideration, and universal regularities of cognitive processes of phraseologization are revealed. On the basis of semantic changes that occur during the development of phrases K_1K_1 from free word combinations the researcher reveals cognitive processes that link the meanings D_1D_1 with the meaning of K_1K_1[26].

The way of verbalization of denotative situations, in L. Kovalyova's opinion, is a free combinations of denotative sememes D_1D_1. This free lexeme combination is a prototype, the basis of the process of phrase formation. For the illustration the researcher observes the development of the denotative situation of the Russian phrase *сматывать удочки* into connotative having the main plan 'a hasty departure from the river after the end of fishing' As a result of thinking process that are based on associative links a metaphoric transference of selected thinking signs (the end of fishing and hasty departure) on any other action, connected with the necessity of finishing a hasty departure, which gives a set expression K_1K_1. It preserves a motivating sign "hastily finish something and leave"[27].

[24] Копыленко М.М., Попова З.Д. Очерки по общей фразеологии. Воронеж : Изд-во Воронеж. гос. ун-та, 1972. С. 77.

[25] ibidem, С. 33.

[26] Ковалева Л.В. Фразеологизация как когнитивный процесс. Воронеж : Изд-во Воронеж. ун-та, 2004. 184 с.

[27] ibidem 2004, С. 27.

Though the author considers the process of phraseologization from the cognitive point of her research does not deal with the character of phraseological concepts of different types. Neither does it reveal the ontological nature of its factors that cause them. Meanwhile it is the difference in denotative situations that leads to the concept that don't coincide with their arrangement. This point of view is confirmed by the principle of iconicity the designated sign to the object which is designated. It is easier to preserve, elaborate and transfer the encoded experience if the code is maximally isomorphic to this experience[28].

Indisputable is the fact that the history of arising phraseological concept-pictures testifies to the reflection of some substance and its signs in denotative phrase meanings (D_1D_1) as well as its signs, that "paint" mental images. E. g., *Siamese twins*, who are extremely rare and medical operations to separate them is often very dangerous. They are called this because of a famous pair of twins in the XIXth century who were born in Siam (Thailand). Nowadays the expression "Siamese twins" is used for the designation of those people who are inseparable friends.

A phrase *to use a sledge-hammer to crack a mut* means "to exaggerate efforts" in doing something (concept-scheme).

The Square of Dignity means the struggle of Ukraine's population against the abuse of power.

To beat the air means to do useless things (concept-scenario).

From the above said it has become evident that the signs of substantial character are fixed with concept-pictures, signs of measure – concept – schemes, the description of the state – concept – frames and signs of motion and process – concept – scenarios as the semantic structure, underlying reinterpretation.

Therefore concepts are not produced "exclusively with mind" but are dictated to the consciousness by the ontology of the world, reflected in denotative situations the interpretation of which are set figurative expressions.

Solving the problems of world ontology reflection, we consider it necessary to note that the above mentioned concepts with inherent in them specificity bear information about the state of the matter both in real and imaginary world. Therefore it turns out that categorical characteristics of action, state, space, time, properties of an object, etc. may be both such that are available in the following concepts – pictures, schemes, frames and scenarios and those when phraseologically named realia are under consideration, which are in fact lacking in the world around, e.g. to come

---

[28] Алефиренко Н.Ф. Поэтическая энергия слова. Синергетика языка, сознания и культуры. М. : ACADEMIA, 2002. С. 68.

off with a whole skin, to save one's bacon, to teach the dog to bark, bad news has wings, care killed the cat, curses like chickens come home to roost, etc. Here one should add, that phrases formed on the basis of "unreal realia" are a peculiar code with which facts of the real world are "encoded". They always reveal themselves as the most vivid and expressive units of the phraseological stock of any language.

Nosing after the history of phraseological concept formation – pictures, schemes, frames and scenarios convinces that phrases, representing cognitive structures under investigation are not unique. The analysis carried out has shown the availability whole classes of phraseological units, which realized the described concepts. It means that a great number of phrases have reason to be considered concept representatives – mental pictures, schemes, frames and scenarios correspondingly. Phraseological units, verbalizing above mentioned concepts differ from one another according to their contents, though there is something in common that draws them closer and directs to grouping, depending on the fact what cognitive structures they represent, that is what type of a phraseological concept is objectificated. Therefore "family similarity" here may be not so much external as internal, similarly to the fact how members of one and the same family may be alike to one another not only according to external signs but also features of character and inclinations.

Regarding concepts, which are rendered by means of phraseological units the use of corresponding dictionary definitions is sometimes quite insufficient. The conceptual contents of a phrase is "read-out" not only according to its dictionary definition, but also as a result of synthesis of sense, rendered by it, and the internal form of a phraseological units. This is the specificity of phraseological concept. Let us dwell upon each of them.

3. Mental Picture. Scheme

The semes in semantic structure of language means, which enable "catching" concept-picture are called figurative as they reflect, above all, in "a picture way" the unfolded idea both about the objects of the world around and the world anybody's imaginations, e.g.,: a bit of blood, blood is thicker than water, blood and thunder, new blood, etc.

Phraseological dictionaries of Ukrainian certain a great number of set expressions the semantic characters of which enable judging about the nature of cognitive structures that belong to concept-structures. They may be phrases that objectificate mental images correlating with a human appearace. It is known that a great number of phrases are anthropomorphically oriented. According to Yu. Stepanov's just remark

linguistics will always be a branch of knowledge about language in a human being and about a person in a language.

Among the phrases, which allegorically show a person looks like, a significant position is occupied by those, that form images, correlating with zoomorphisms. They are: *a black hen lays a white egg* – 'appearances are deceptive'; *a cat in gloves catches no mice* – 'everything is done with applying efforts'; *a cock is variant on his own dunghill* – 'no heroism in doing anything'; *a curst cow has short horns* – 'those who are cursed can do very little'; *a fly in the ointment* – 'something miserable that has spoiled a great deal of something'; *a fox is not take twice in the same snare* – 'it is impossible to deceive old and experienced persons'; *a good dog deserves a good bone* – 'a person is rewarded according to his or her deserts'.

Zoomorphic phrases that realize a concept-picture, also include: a black cat, an ugly duckling, a sleepy fly, etc. There are also phrases that correlate not only with zoomorphisms but also with colour characteristics of an object. Colour is one of the most vivid signs of a particular person, thing or phenomenon which are sensuously perceived, an important element of objective reality, one of the forms of being, underlying world cognition.

The ability of a person to see a colour association with an already known object is the result of cognitive processes in which comprehension and structuring of new images occurs, e.g.: *men (gentlemen, boys) in blue* – 'policemen'; *a white crow* – 'rare phenomenon'; *a yellow dog* – 'a cowardly, foul man, a contemptuous person'; *a brown shirt* – 'a nazist'; *a red cock* – 'a fire'.

Figurative semes are able to reflect objects, that correlate with folklore, mythological and biblical plots, e.g.: *water nymph* – 'a mermade'; *be in deep waters* – 'to be in difficult position'; *the Alpha and Omega* – 'the beginning and end, the most essential thing'; *an angel of light* – 'a person that is dear and beloved by everyone'; *as old as Methuselah* – 'every old, old as Methuselah'.

The given examples testify that the contents of phraseological units, realizing concept-pictures may be very diverse, however in this diversity one and the same type of concept is nosed after. It is due to this reason that the above mentioned phrases are considered as set figurative expressions having certain similarity with one another. Such phrases call visible ideals in human consciousness, "picture" images drawn as a result of ocular perception. As it is well-known, eyesight is one of the main channels of coming information about the world.

Concept-scheme as a type of mental structure is an exceptionally rare phenomenon in phraseology. Only those phrases, which verbalize

extremely simplified models (from which their figurative beginning has been emasculated) may scheme cognitive structures in the consciousness of a native speaker, that correlate with concept-schemes. To phraseological units, which objectivate concept-schemes, one may conditionally enough refer to a lanky fellow, that is when people speak of a person who is exceedingly high. Only the idea of vertical projection in space, that correlates with the concept-scheme remains in the consciousness of Ukrainian speakers.

The category of space form is organically built in the coceptosphere of "space". The geometrical nominations of the type "*the quadrature of a circle*" occupy central place in the lexico-semantic field of "form". There is a seme "a geometrical figure in space" in the meaning of this phraseological unit when Ukrainians speak about an insoluble task, about something, which is absolutely impossible and inaccessible.

4. Schematic Picture. Frame. Scenario

A particular cognitive structure is singled out between a concept-picture and a concept-scheme. On the one hand, it underlies set expressions the meaning of which contain signs, characterising a concept-scheme, on the other one, such a cognitive structure that is associated with figurative semes, cannot be exclusively equated with a scheme, being a summary as a certain synthesis of a scheme and a picture.

An expression a way of life as a phraseological unit is not yet fixed in dictionaries however, it is widely used in Modern Ukrainian. A way of life is perceived as a certain way (according to an imaginery line, leading upwards downstairs, to the right, to the left) from birth to death of a human being. A way of life is also a natural furrow of a certain extent on a human palm, with which one may define beforehand the duration of his or her life. The idea of vertical projection is also nosed after in phrases of the type Babel pandemonium, Lombardy poplar, etc.

A scheme in the form of a certain horizontal projection is revealed in the plane of contents of the phrase *at (to) the world's end*, however one may imagine a feature according to which the world becomes invisible, is not perceived with eyes, that is the place where it is ended. Its meaning is very far; *a secluded corner* – 'a remote, out-of-the way place, which is rarely populated'.

In association with a phrase *secluded conner*, the taiga corner come into being, which is not yet fixed in dictionaries but already fixed in conscious of people who populate taiga. See also: *at stone's throw close at hand, far and wide, to have* (smth.) *at one's fingers' ends*.

The scheme of measure is fixed in the expressions *it makes a cat laugh, nothing to speak of, a drop in a bucket, pocket money*, etc.

In Ukrainian there are phrases that objective a concept-schematic picture, the components of which are geometrical nominations, which cause figurative images in consciousness, e.g.: *a vicious circle*, *lover's triangle*, *pyramid of power*, etc.

According to the definition a triangle is a geometrical figure that is limited with three direct lines that interest and form three integral corners and any object f the same form. The situation that is designated with the expression lover's triangle also provides the presence of three participants. Therefore there is reason for the assertion, that while perceiving of a figurative meaning of an expression a native speaker of Ukrainian compares mental measure with a triangle and appeals to the knowledge about its properties. The properties of a circle, its "locked vision" are reflected in the meaning of the expression a vicious circle – a combination of events from which it is difficult to find any exit.

Thus, a scheme (a schematic picture) as a type of a phraseological concept may be represented in different ways. Phraseological concept-schematic pictures are materialized with phrases, in the meaning of which measuring parameters, vector representations and geometric configurations of objects, associated with figurative images, are reflected. However, all the available alternatives are only variants of the scheme-invariant which serves as the basis of the above mentioned phrases.

Concept-frames are represented with phrases, the meaning of which correlate with a state, a certain state of affairs. They are also pictures but with volumetric ("golographic") contents.

The examples of concept-frames, that are verbally explicated with phrases, are the following phraseological units: *martial law, morale, state of health, state of siege, weather conditions, in a bad state, neglected state, etc.*, containing the same "state of affairs" in their plane of contents. The phrases of this group are imported with a number of common features, among which one may single out the description of a static situation, deprived of visible and perceptible changes as well as characteristic of arisen circumstances, e.g.: *Augean stables* – 'according to ancient Greek stories, the very dirty buildings where a king named Augean kept thousands of cattle'; *the Promised Land* – 'in the Old Testament of the Bible the Land of Canaan, which God promised to give to the Israelites'.

A concept-frame verbalized phrases, containing a seme "volumetric vision of place", e.g.: *in the field of battle*, *mass media sphere*; *sphere of action*, *field of vision*, *free economic zone*, *disaster area*, etc. In this case a phraseological frame as a specific structure of knowledge representing that

implies a complex, volumetric vision of realia gives an integral idea about the place with characteristic for it community of any signs and conditions.

Concept-frames also represent the following phrases: *on a death bed*, *by the road*, *by the bank*, *beyond the limits of understanding*, *beyond the borders of the country*, *on the edge of a knife*, *by a thread*, etc., containing a seme "an extreme state". In this case a concept-frame, implying a complex situation that embodies everything that is typical and essential for a limiting state, beyond which there may be transition to a new state, e.g., *within a hairbreadth of smth.* – in an extreme dangerous state (close to death, ruin, catastrophy, etc., that is close to any other dangerous state).

Thus, versatile phraseological concept-frames are objectivated with phrases containing the following semes: "a state of affairs", "the volumetric vision of the place", "an extreme state", having a unique, combining them cognitive factor.

"Family similarity" is perceived in the sense implication of a number phraseological units, which are inherent in the semes of motion, the development of events, reflecting at this the following: a) relocation (changing places), e.g., *to get out of bed on the wrong side*, *to walk in step*, *to tread on smb's corns (toes)*, *to trip one up*, etc.; b) procedural action, e.g. *to go to extremes*, *to play at blind man's buff*, *to cover up one's traces (tracks)*, *to put out a feeler*, *to drop a kind word in favour*, etc.; c) the influence on the object, e.g.: *to have effect (on)*, *to bring trouble*, *to face down at smb's feet*, *to act craftily*, *to play the fool*, *make a fool of oneself*, *to turn up one's nose*, etc.

CONCLUSIONS

Considering questions concerning classification of concepts in phrases we draw a conclusion that they significantly vary within the limits of certain sense domains. Even within one and the same domain they are different though in each of them unique reasons, inherent in all the members of a certain category, are felt. For the phrases that represent concept-pictures they are image semes, for those that verbalize schemes – semes of measures and spatial parameters (upstairs – downstairs, to the left – to the right), for the phrases, which represent schematic pictures – semes of measure and spatial parameters, associated with the visual image about correlative with them objects of reality. For the phrases that materialize concept-frames they are semes of state a state of affairs, for the phrases that objectivate concept-scenarios – semes of action and motion. Thus, there is every reason for the conclusion that human consciousness there are imagery senses of different conceptual arrangement, which are ready for objectification in speech at the availabity of an adequate intention.

The structure of knowledge presentation in a human head reflects the way how human mind or intuition comprehends essentials of everything available in the world around. Certain signs of substantial essences are fixed with concept-pictures, different measurable characteristics – with concept-schemes (including adjacent cases, that draw nearer a picture and a scheme).

State and state of affairs are embodied in concept-frames and scenes of events or actions, executed actions by anyone – in scenarios.

In language consciousness categorical characteristics of action, state, space, time, properties of a subject, etc. are reflected not directly but through the medium of language units and this means, that through the phrase meaning correlative with objects of both real and imaginary worlds. Unequal denotative situations as far as their nature is concerned lead to the formation of different types of phraseological concepts as the semantic structure of phrases inherits and incorporates the features of initial mental structure, underlying the basis of reinterpretation.

The phraseological material analyzed in the article enabled answering a question how the prerequisites are conceived in human consciousness for sense objectification, expressed by set expressions in what cases it occurs and, at last, with what the system of figurative thinking is defined. The analysis was based on the comprehension that concepts as ideal formations are studied by linguists at the time when they turn out to be "caught" by the meaning of language signs, the expression means of which are phraseological concepts in the form of mental pictures, schemes, frames and scenarios.

SUMMARY

The article deals with the expounding the results of studying conceptual structures and elucidating how images (senses) come into being, the plane of the expression of which are language units, verbalized with the phraseological stock of the Ukrainian language. Its relevance is stipulated that the studies in the field of typology of phraseological concepts are insufficient and lack of investigations concerning the revelation and description of the peculiarities of their language realization.

The author proceeds from the assumption that denotative situations underlie the basis of figurative set expressions, however, in the meaning of word combinations, designating them, denotative semes, in time, are changed into connotative. Ontological essences are revealed in the following denotative situations: categories of an object and its signs, measure, state and process. The author comes to a conclusion, that these parameters are reflected in concepts of different types, they are

incorporated in the meaning of language signs under reinterpretation. Another conclusion is drawn that the sphere of conceptual knowledge enables penetrating into specific mental processes covert out of immediate observation. However, not all the concepts, objectificated with phraseological means, may be included in pictures, schemes, frames and scenarios. Unanalysed types of concepts, materialized with phrases, still expect their first investigators.

REFERENCES

1. Алефиренко Н.Ф. Спорные проблемы семантики. Волгоград: Перемена, 1999. 274 с.

2. Алефиренко Н.Ф. Поэтическая энергия слова. Синергетика языка, сознания и культуры. М.: ACADEMIA, 2002. 391 с.

3. Бабушкин А.П. Типы концептов в лексико-фразеологической системе языка. Воронеж: Изд-во Воронеж. гос. ун-та, 1996. 104 с.

4. Брысина Е. В. Фразеологический фрагмент языковой картины мира диалектоносителей. *Слово – сознание – культура: сб. науч. тр.* М., 2006. С. 240–248.

5. Бусел В.П.Великий тлумачний словник сучасної української мови (з дод. і допов.). К.; Ірпінь: ВТФ "Перун", 2005. 1728 с.

6. Венжинович Н.Ф. Фраземіка української літературної мови: когнітивний та лінгвокультурологічний аспекти: автореф. дис. … д-ра філол. наук: 10.02.01 – українська мова, 2018. 43 с.

7. Виноградов В.В. Лексикология и лексикография. М.: Наука, 1977. Т. 3. 319 с.

8. Жайворонок В. Антологія знаків української етнокультури. Словник-довідник. К.: Наукова думка, 2018. 760 с.

9. Илларионов С.Ф. Различный характер образной основы в смысловой структуре лексических и фразеологических единиц. *Системные отношения лексических и фразеологических единиц.* Курск, 1981. С. 55–62.

10. Ковалева Л.В. Фразеологизация как когнитивный процесс. Воронеж: Изд-во Воронеж. ун-та, 2004. 184 с.

11. Копыленко М.М., Попова З.Д. Очерки по общей фразеологии. Воронеж: Изд-во Воронеж. гос. ун-та, 1972. 121 с.

12. Кубрякова Е.С. Части речи с когнитивной точки зрения. М.: Наука, 1997. 330 с.

13. Кубрякова Е.С. Язык и знание. М.: Языки славянской культуры, 2004. 560 с.

14. Лихачев Д.С. Концептосфера русского языка. *Известия РАН. Серия литературы и языка.* 1993. Т. 52. № 1. С. 3–9.

15. Мокиенко В.М. Славянская фразеология. М.: Высшая школа, 1989. 187 с.

16. Полюжин М.М. Об основних направлениях и процедурах лингвоконцептуального исследования. *Когнитивные исследования языка. Вып. XXX //* Материалы конгресса по когнитивной лингвистике 20–22 сентября 2017 г. Москва – Тамбов – Белгород, 2017. С. 170–173.

17. Попова З.Д., Стернин И.А. Общее языкознание. Воронеж: Изд-во Воронеж. гос.ун-та, 2001. 191 с.

18. Проблемы фразеологической семантики. СПб: Изд-во СПб гос. ун-та, 1996. 172 с.

19. Сабурова Н.А. Структура фразео-семантического поля пространства. *Филологические науки*. 2002. № 2. С. 81–87.

20. Савченко Л.В. Феномен етнокодів духовної культури у фразеології української мови: етимологічний та етнолінгвістичний аспекти. Сімферополь: Доля, 2013. 600 с.

21. Сидоренко М.И. Парадигматические отношения фразеологических единиц в современном русском языке: автореф.дис…. д-ра филол. наук: 10.02.01 – русский язык. Л., 1986. 18 с.

22. Стернин И.А. Когнитивная интерпретация в лингвокогнитивных исследованиях. *Вопросы когнитивной лингвистики*. Тамбов, 2004. № 1. С. 65–70.

23. Телия В.Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты. М.: Школа "Языки русской культуры", 1996. 284 с.

24. Ужченко В.Д. Культурно-национальный компонент в украинских фразеологических единицах. *Слово во времени и пространстве*: К 60-летию проф. В.М. Мокиенко. СПб: Фолио – Пресс, 2000. С. 186–195.

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

CONCEPTS-POLITONYMS AS A REVEAL
OF THE POLITICAL "WE IMAGE"

Yaremko Ya. P.

INTRODUCTION

Concepts-politonyms clarify the Ukrainian understanding of *freedom* connected to the native land in both nation of sowers and nation of warriors' consciousness. Thus, land for Ukrainians appears to be not just the provision source but also the source of vital internal power, invincibility of the national spirit as well as the personal territory of freedom. The Ukrainian cordocentric soul always considered the land to be sacred and consequently the vision of land-mother turns up. I. Franko says:

My native land of fertility
Give me the power living in you
For not to fall in a battle[1]…

In this context it is clearly seen the unbreakable connection between the two concepts – *freedom* which is necessary to gain in a fight and *land*. The protection of mother-land becomes the issue of dignity and honor despite the obvious defeat in unfair struggle. The failure however is just physical and never moral or psychological. The realized duty to the god-chosen land gives a human power to become undefeatable and free. A. Camus admitted in his book that *freedom* is not a privilege but responsibility. This is internal dimension of *freedom*. The *internal freedom* acquires the essential value in case of absence of *external freedom* (some rights given by the state, society and the support of their realization) when the native land suffers from hostile invasion.

The vision was characteristic of the rebellious Ukrainians at the time of liberation struggle. "Their highest ideal which served the inspiration for the exploits of sacrifice" according to the participants of the liberation movement were *God and Ukraine*[2]. We may answer the question why the chthonic feature that is the unbreakable merge with the native land in need of being protected as well as the right to save the personality uniqueness on this land, the right of the national identity became the most relevant feature of the Ukrainian nature. The fundamental reason of the Ukrainian liberation movement was the moral requirement to protect the land of

---

[1] Франко І. «Земле моя, всеплодющая мати» // Зібрання творів : У 50 т. К., 1976. Т. 1. С. 28.
[2] Михаськів М. Історичний нарис сіл Сівки-Войнилівської і Мошковець. Львів : Ліга-Прес, 2007. 157 с.

predecessors and to be a lord of this land. According to the Ukrainian thinker Serhiy Krymskyi "the first thing that attracts our attention is the motivation caused by the necessity to get honorable features at the beginning of the liberation movement headed by Bohdan Khmelnytsky. One of the brightest examples is the activity of UPA when its participants realizing the danger of fighting against the Polish army and two armies of totalitarian regimes demonstrated the striking *will for freedom*. Thus, the ideal of freedom was archetypal for the Ukrainian mentality[3]. It is clearly observed that the semantic closeness of the two notions *will* and *freedom* promoted their merge into one – *will for freedom* as conscious, assertive, often sacrificial desire and achievement of a noble goal.

1. Semantic Realization of the Concept Land

Another crucial concept in the Ukrainian consciousness is the concept of *land*. Ukrainians believed that the land saved and passed them the strength and glory of their ancestors. Thus the cult of land as a life giving force appeared. The land was preyed to, wowed to; the lump of ground was taken as a charm on the war or long travel. These actions show the ideas of the *land* holiness in the perception of Ukrainians.

Whatever hard the work was whatever sacrificial the efforts made to protect the land were, the national attitude to the land was changelessly respectful. The land cult generated the emergence of the derivatives with the positive pragmatic connotation: *zemelka, zemlytsia, zemlenka*. A Bow to the ground was regarded as a special reveal of gratitude finding its representation in the phraseme: *uklonytysia do zemli* "to bow very low showing great respect" [DUL III, 558]. The typical epithets *sviata* (holy), *sviashchenna* (sacred), *blagoslovenna* (blessed), *vilna* (free), *vichna* (eternal), *doroga* (treasured), *drevnia* (ancient), *kozatska* (Cossack), *krovno-ridna* (cognate), *shchedra* (generous), *bagata* (rich), *plodiucha* (furtile) etc indicate the national perception of *land*.

The connoisseur of the Ukrainian mentality, G. Lypynsky considered land to be the ethnic basis possessing the special energy that is able to influence the destiny and individuality of a nation[4]. The strong connection with the land created the wide realization of *freedom* as the combination of three dimensions: the political, ethical and moral, and religious. On this harmonious unity, the spiritual integrity of a nation emerges. The deep perception of this existential category I. Ilyin's philosophy reflects: "This integrity is being worked out historically, in struggle, in establishing the only spiritual culture and in self-defense from the attacking conquerors…

---

[3] Кримський С. Під сигнатурою Софії. К., 2008. 367 с.
[4] Кримський С. Під сигнатурою Софії. К., 2008. 367 с.

The call of a nation is to accept their national and historical "reality" and to figure out it spiritually, to make it alive performing the specific national and historical act. This is their undisputable sacred right and at the same time it is their historical, human and what is more religious duty. They do not have any spiritual right to reject this duty and predestination. Once they reject, they are doomed to the spiritual decay and death; they will vanish from the pages of history[5]. The Russian thinker reveals vital (let us say crucial) role of the national factor in self-expression of the conceptual personality – a person or nation: "Only a man or a people can say something great exclusively in their way, the genius can be born only from the national experience, spirit and common life. Denationalization leads to the loss of spirit sources and sacred flame of life; these sources and flame are always national: they bring the national achievements, struggle, and observations, prayers and thoughts for ages"[6].

It is obvious that it is completely impossible to imagine human's worthy existence without national "khrynytsia dukhu" (the spirit source) and "vogni zhyttia" (the life flame). This form can be implemented only "at home" – the native state. It is a key to freedom as the highest form of spiritual value of life. However, the *land* image in people's consciousness is multi-dimensional. The powerful connection with land can promote not only desire for freedom in its ternary entity (political, ethnic-moral, religious) but also become the reason of unfreedom, extreme selfishness, silent betrayal. Then next to the best landwise features of human nature appear the unhuman ones. Eventually "in any society there was always a person who worked on their plot bought for thirty pieces of silver[7]". Its deep meaning Lina Kostenko marked not only with poetical but also with suffered aphorism: "My freedom is always with me". The plot image in the above-mentioned context acquires the symbolic meaning – "the thing for sale as a means to gain pragmatic goals". Those who work "on the plot bought for thirty pieces of silver" serve the bright example of a human-slave. The problem of apostasy as ancient as relevant in politics. The historical evolution of the Ukrainian people reflects the issue where one can observe the stoic heroism next to careless "khataskrainist" (careless attitude towards other people and events outside the house) and even betrayal.

It comes without any doubt that the external freedom supports the development of the internal one. That harmonious interaction becomes possible only in civil democratic society. However, its implementation is

[5] Ильин И.А. Путь духовного обновления // Путь к очевидности. М., 1993.
[6] Ильин И.А. Путь духовного обновления // Путь к очевидности. М., 1993.
[7] Костенко Ліна. Поет, що ішов сходами гігантів // Українка Леся. Драматичні твори. К. : Дніпро, 1989.

quite problematic because of the restrictions of the external freedom in totalitarian state formations where Ukraine belonged to for a long while. Under the conditions of state absence, the center of the internal freedom shifts to the internal one. The feeling of the internal freedom supports the state of "upright position", psychological confidence in their life, makes the thoughts and deeds worthy. Consequently, "the internal freedom gives birth to the will to fight for the worthy life…"[8].

Modelling their daily behavior in unfavorable conditions, an internally free person follows the imperative of duty. The personalities of passionate type are the alive incarnations of internal freedom, "slaves of freedom" (I. Franko). "This is that voluntary thus integral internal must ("a must is a great lord" – says the old proverb) that motivated I. Franko, Lysenko, Grinchenko, Kotsiubynsky, Starytsky and Lesia Ukrainka…and the thing usually called vein was full of devotion… – Ivan Dziuba admits[9] in his work with distinct cognitive vector "In the world of Lesia Ukrainka's Thought".

The conceptoshere created by passioneers facilitated the development of the national cognitive picture of the world and consequently supported the national evolution. Their Ukraine centric world and civil devotion gave birth to the future fighters for freedom who remembered the suffered wisdom of Lesia Ukrainka:

The one who free themselves will gain the real freedom.

The one who free the others will enslave them[10]. The cultural idea of the Ukrainian concept *freedom* contains the universal, human constants. That is the unbreakable relation – explicit or implicit – to the concept *duty*. The words of a famous state figure Konrad Adenauer who Churchill called "the most intelligent German politician since Bismarck time" can serve a good example. "Happiness consists not in getting and retaining great success. Happy is the one who performs the duty and acts according to their values even if they fail"[11]. This idea may seem to be illogic for the people who lost relatives or suffered from other troubles. Nevertheless, in the spiritual dimension the devotion to the preserved duty represents the national spirit on the transcendental level getting to the top of personality.

"In the history of Ukraine the spiritual act of heroism is considered to be equal to the military one"[12]. The reason is that the objective is common – to protect and support the development of *national freedom*. Let us look back to the Ukrainian Renaissance of 20s XX century and those

---

[8] Пахльовська О. «Прямим проломом пам'яті в безмежність" // День. 11-12 листопада 2011 р. С. 6.

[9] Дзюба I. У світі думки Лесі Українки. Луцьк, 2006

[10] Пахльовська О. Імператив інтелектуального опору // День. 2-3 квітня 2010 р. С. 21.

[11] Райхель Ю. «Найрозумніший німецький державний діяч із часів Бісмарка" // День. 31 жовтня 2009 р.

[12] Кримський С. Під сигнатурою Софії. К., 2008. 367 с.

who "persistently plowed up the divine plots and worked on the cultural plot. They were tired, confused and disappointed but always full of categorical and powerful, not understandable for many, disrespected by the most "a must"[13]. As a result, the major part of the Ukrainian intellectuals ended up in Solovky. Can anyone find the equivalent in other languages rendering the same axiological sense of the expression "executed Renaissance"? The image of "executed Renaissance" explains the concept of the *Ukrainian freedom* having lived in the archetypal depth of the national body, in the political thought, fiction prose contrary to the social and historical circumstances. According to Franko, it was nothing but the freedom of the Ukrainian conceptual personality.

It is useful to mention another consituation related to the sixtiers phenomenon. Martha Dziuba shared with her memories: when after the coming out of the book "Internationalism or Russification" by I. Dziuba, the aithor was taken under arrest the famous translator M. Lukash "could not deal with the fact of the arrest and wanted to write a letter suggesting staying in prison instead of Ivan. It was being discussed in Kochur's house in Irpin. I was there and told Mykola that his efforts would not help but can easily worsen the situation […], in two days he came and said, "I have written the letter. I have done this not for Ivan or for you but for myself. Because I could not live with this. It resulted in the complete cessation of publishing of his works".

The provided context of the concept of the internal freedom syncretizes with the concept of duty. It is the reveal of natural "selfishness" equal to altruism.

The sixtiers were also performing their duty; their great "Must" (the word of V. Stus)[14] to the native people. Protecting the national dignity they protected their own as well the price often was their life.

"Must" is a link that can help to figure out the concepts *internal freedom* and *duty*. The noun comes from the verb *musyty* borrowed through the West Slavic languages from German *mussen* related to *messen* "to measure" and close to Latin *mediator* "to think over, to have an intension", Gr. μεδομαί "to care for"[15]. In modern Ukrainian, the synonym of *musity* is buty zobovyazanym (to be obliged). The word *mus* in MUL[16] is qualified as dialectal and synonymic to the word *prymus* with the meaning "someone's pressure, coercion' and semantic shades "efforts over

---

[13] Дзюба I. У світі думки Лесі Українки. Луцьк, 2006.

[14] Сюндюков I. Той, хто не гнув голови // День. 4 вересня 2009 р.

[15] Етимологічний словник української мови у семи томах/ АН УРСР, Інститут мовознавства ім. О. О. Потебні. Головний редактор О. С. Мельничук. Київ : Наукова думка, 1982–2012.

[16] Етимологічний словник української мови у семи томах/ АН УРСР, Інститут мовознавства ім. О. О. Потебні. Головний редактор О. С. Мельничук. Київ : Наукова думка, 1982–2012.

yourself" "conditioned necessity to act in some way regardless your will"; "stipulated by law"[17]. The lexeme musyty and the derivative mus render the meaning, which goes beyond the scope of the common lexicon. The combinability with the attribute *velyky* (great) and writing with the capital letter of the word Mus and the phraseological expression "mus is a great lord" provide the meaning with the exaltation and actualize the connotations connected with moral duty as to some extent moral absolute, codex of honor. Besides the moral dimension, the pragmatic meaning of the word *mus* relates to *freedom* both internal and external. "The presence" of freedom outlines the context of Cossack age. In Ivan Mazepa's worldview the word *mus* acquires heroic and at the same time tragic air. The way of his state thinking supported the perception of *Oychyzna* (motherland) as the land given by the God. Thus to die for Fatherland is the duty of the greatest honor: the immortal human soul realized itself with the help of the highest "land" sacrifice. To be careless means to be doomed to death: "Kto bovim za oychyznu yt khoche vmyraty, toi po tom z oichyznoyu musyt pogybaty" (the one who rejects the death for the land must die with it)"[18].

The semes "nakazovist" (order) and cordocentrism carried out in the expression "nakaz sertsia" (the order, demand of the heart) enrich the implicit meaning of *musyty* (*mus*). According to the memories of the Deputy Commander-in Chief of the Upa Army V. Kuk, R. Shukhevych confessed his participation in OUN and explained it by "the demand of his heart". He was sentenced for three years of prison…"[19].

"The conclusion is – S. Krymsky points out, – that there is the high sense being above success and failure and there are the historical acts when heroes are inspired with the goal bigger than the price for the specific defeats and victories"[20]. This lofty goal, the freedom of motherland and a person, inspired those who passed away in Poltava battle or Solovky, in the UPA or OUN armies, in Kholodny Yar or the Arctic Circle, in Norylsk or Kandehirsk uprises. The rebellious spirit shook GULLAG, and soon the totalitarian Stalin regime petrifying the whole world. "The history of Ukraine demonstrates that the victory issue has broader context than success or failure. Duke Wellington once said: "There is nothing more tragic than victory if not consider defeat. The winners are never judged"[21]. The winners become judges. They write the history.

---

[17] Словник української мови : В 11–ти томах. / АН УРСР. Інститут мовознавства; за ред. І. К. Білодіда. К. : Наукова думка, 1970–1980.

[18] Пахльовська О. Мазепа – архітектор європейської України? // День. 29 червня 2009 р. С. 7.

[19] Кук В. Генерал-хорунжий Роман Шухевич. Головний Командир Української Повстанської Армії. Львів, 2005.

[20] Кримський С. Під сигнатурою Софії. К., 2008. 367 с.

[21] Кримський С. Під сигнатурою Софії. К., 2008. 367 с.

In their ideologically accented interpretation, the defeated become "a traitor", "a criminal", "collaborationist" it should result in historical inevitability of the victory of the one side and doom to defeat of another. However to destroy is not to win. Why then the national consciousness keeps the other axiological features the shooters' graves are made according to the Cossack tradition with the message of holiness and gratitude as a symbol of memory: "to the fighters for the freedom of Ukraine". This context renders the common knowledge of the communicators on the historical events, common perception and esteem. This merge of cognitive areas promote the appearance of presupposition implemented in communication: "Both an idea and human being live until the moment they are remembered". Ihor Yuhnovsky, the head of the Ukrainian Institute of the National Memory pointed out: "The fight of Ukrainians for independence in transition periods acquired various forms indeed it was always tragic for the participants. The main reason of the tragic character was that the memory of their names was neglected by ruling regimes. Official documents demonstrate them as "criminals", "traitors", "spies", "saboteurs" etc. this contempt has been imposing on the nation memory for centuries. They tried to deprive the nation of its memory[22].

Freedom considers the right of choice: "Aut – Aut", "Either – or" using the formula of one of the founders of existentialism Soren Kierkegaard. The choice issue as a main existential question that gets urgent in boarder causal situations. Consequently, psychological Self-concept of personality the real self (the state of being at present) and the ideal self (the desirable being) can get closer or on the contrary move away which is destroying for the person. The position of the person in internal coordinates depends on the codex of honor or its absence. You cannot escape from yourself. Thus, victory may appear to be something different and defeat may have nothing to do with failure. Lesia Ukrainka represented this psychological drama in the poem "Robert Bruce, the King of Scots". According to its deep context, this work deals with conceptually polar notions – *freedom* and *not freedom* leading to treason. There are two conflicts observed: external – the struggle between Scotland and England, when the Scots fought for the independence lead by Robert Bruce; and internal, existential – struggle between the spiritually high, honorable with the vile and sneaky. Apparently, it is not just ethnic or social conflict between the peasants and lords, the conflict is between "close people". The Scottish army consists of peasants because:

---

[22]Юхновський І. Про ідеологію і політику Українського інституту національної пам'яті // Дзеркало тижня. 27 жовтня 2007 р.

The Scottish knighthood went
To serve in the English army
They went to defend with their sword and shield
The crown and power of England[23]

The devoted pragmatic "close" lords that "were given back their rights and estates by the King of England"[24] are opposed to the calm stoicism and brave spirit of the Scots:

The ordinary peasant shields did not have any bright mottos
They all have just one:
"For the freedom, the motherland!
However, no one had it on the shield
But in the heart until the death"[25]

The idea of freedom and the liberation of the motherland from the conquerors transform the army into spiritual monolete. The contextual meaning appears eloquent in the mentioned historical discourse: "It was the demand of their heart". Lesia Ukrainka, as a profound expert of a human self, its "tops" and "bottoms", reveals the treason anatomy representing the slightest movements of the spiritually cloven soul, of the devastated personality unable to enjoy neither privileges nor the meeting with the native land. The internal sight notices the struggle of feelings inside those who "tomorrow…will go home"[26]. The logical question "Why are you so sad and puzzled?"[27] cannot be answered logically. Instead, there is an accurate existential diagnostics:

Because of shame and sorrow
In their soul, it suffers
It seems for them that everything around
Keeps telling: "treason, treason"[28]

Although the problem of the national apostasy of the elite or those who consider themselves to belong to the group is not historically relative to the Ukrainian subject, is eternal and universal. It remains being relevant for the Ukrainian political reality. M. Kostomarov in his work "Dvi Ruski Narodnosti" (Two Rus Nations) stressed that Ukrainians keep losing their

[23] Українка Леся. Зібрання творів у дванадцяти томах // Леся Українка. Роберт Брюс, король шотландський. К., 1975. Т. 2. С. 41–53.
[24] Українка Леся. Зібрання творів у дванадцяти томах // Леся Українка. Роберт Брюс, король шотландський. К., 1975. Т. 2. С. 41–53.
[25] Українка Леся. Зібрання творів у дванадцяти томах // Леся Українка. Роберт Брюс, король шотландський. К., 1975. Т. 2. С. 41–53.
[26] Українка Леся. Зібрання творів у дванадцяти томах // Леся Українка. Роберт Брюс, король шотландський. К., 1975. Т. 2. С. 41–53.
[27] Українка Леся. Зібрання творів у дванадцяти томах // Леся Українка. Роберт Брюс, король шотландський. К., 1975. Т. 2. С. 41–53.
[28] Українка Леся. Зібрання творів у дванадцяти томах // Леся Українка. Роберт Брюс, король шотландський. К., 1975. Т. 2. С. 41–53.

elite: "The thing about the south Rus tribe is that those who stopped being the part of the majority usually lost their nationality; earlier they became the Poles and now they are becoming Velykorosy. The South Rus nationality has always been the inheritance of the ordinary people"[29].

In the traditional Ukrainian consciousness the moral conviction of indignant actions was usually carried out by the "land" court. A person feeling remorse is afraid of facing the land. Land as a sacred phenomenon has extremely intense influence on a human soul, behavior, perception of their selves as spiritual creatures. When "prodigal son" returns, the land reminds of the national sacrifice and refers to conscience the function of the internal moral actualization that gained ground in the soul, "tear it apart", asks "awkward" questions. The ideas rendering the internal psychological state of the spiritual slavery are represented in the idioms with the component "zemlia" (land). They compose the source of the national pedagogy and didactics: *zemlia zapadayetsia* "the dead end"[30]; *ponuryty golovu v zemliu* (to bow one's head to the ground); *potupyty (opustyty, vtupyty) ochi (ochytsi) u zemliu (do zemli)* (to look down, turn one's eyes to the ground) "to bow feeling shame, embarrassment, awkwardness, to look down"[31]; *goryt zemlia pid nogamy (*the ground is burning under one's feet) "terrible conditions, predicament"[32]. These row of idioms being built according to the principle of amplification highlights the internal state of the moral devastation of an apostate.

The conceptual features, that form the context of the concept *freedom,* it is necessary to consider another Lesia Ukrainka's lesson – *personality freedom. National freedom* cannot do without it. The only ones, who dare to kill a slave inside, can build the world of freedom. They do not complain about their bitter destiny or unfavorable conditions – they change them instead. They create the space of freedom around themselves taking proud of the freedom they have. Lesia Ukrainka's reflection in the letter to A. Krymsky is a bright example of the spiritual stoicism: "If to think over I have never experienced the drastic change of character, though the evolution took place anyway. Life has been breaking conditions around (well and sometimes my bones), but my nature has never changed and I doubt it will. I am flexibly stubborn (there are lots of such among

[29] Костомаров Н.И. Об историческом значении русской народной поэзии // Костомаров М. І. Слов'янська міфологія. К., 1994.

[30] Словник української мови : В 11-ти томах. / АН УРСР. Інститут мовознавства; за ред. І. К. Білодіда. К. : Наукова думка, 1970–1980.

[31] Словник української мови : В 11-ти томах. / АН УРСР. Інститут мовознавства; за ред. І. К. Білодіда. К. : Наукова думка, 1970–1980.

[32] Словник української мови : В 11-ти томах. / АН УРСР. Інститут мовознавства; за ред. І. К. Білодіда. К. : Наукова думка, 1970–1980.

women), with skeptical mind, deeply sensitive and I acquired the "tragic outlook" being that good at making people tough"[33].

One of the reveal of the spiritual freedom is the independence of behaviour that on the subconscious level censored with sacramental: "What will people say". Lesia Urainka sticks to according to Nietzsche "something close to high morality"[34] has never fallen into a trap of that stereotype: "I still cannot figure out what prevented us from seeing each other? Could that be your friends making fun of our amity? (You told me once on that point in Tiflis). What I can say about that great man "Qu'en dira-t-on" ("what they will say", Fr.) so then and actually always I was indifferent to him moreover he is hardly ever grateful for the donations given"[35].

Despite her "eternal deceases",[36] the woman from the noble Kosach family demonstrates the amazing aristocracy of spirit. Can anyone cease feeling its emanation that the sincere character of the addressing of one genious personality to another illuminate? – Lesia Ukrainka's to A. Krymsky: "Eventually I have not lived in poverty. There is nothing to complain. Why should we think about the catastrophes, my dear friend? They may definitely happen to us but luckily, we do not know the exact time. You see, I invite you to my house but how can I know that my life will not end before? Although the Berliner medical "guru" gave me 15–20 years, the 5 of them have passed, the last 5 could hardly deal with the real life thus I have just 5-10 years…I may live as long as Pobiedonostsew managed to, against all odds. I am extremely stubborn as I said"[37]. In less than two years the aristocrat of spirit who could "lough through tears" and asked with challenge "Who told you I was weak" passed away.

The contextual additional meanings of *freedom* in Lesia Ukrainka's discourse assign to the concept transcendental character. The notion freedom radiates not only political but also spiritual dimension. Indeed a spirit is a generator of human spirit as a spiritual creature. It defines the internal world of a person, the state of their soul and physically it determines their behavior in particular the communicative one.

2. Political Metaphors Emerged from Associations

One of the means to represent the internal world – the world of freedom – are the cognitive metaphors. It is necessary to consider the perception hierarchy of freedom in human consciousness – starting with personal

---

[33] Українка Леся. Осіння казка // Леся Українка. Драматичні твори. К., 1989.

[34] Пахльовська О. Мазепа – архітектор європейської України? // День. 29 червня 2009 р. С. 7.

[35] Українка Леся. Осіння казка // Леся Українка. Драматичні твори. К., 1989.

[36] Українка Леся. Осіння казка // Леся Українка. Драматичні твори. К., 1989.

[37] Українка Леся. Осіння казка // Леся Українка. Драматичні твори. К., 1989.

freedom to the political national one. When the individual and social elements act as the integrity, they reflect the civil readiness of society.

This synthesis in the Ukrainian concept freedom can be observed during the struggle for the state independence. The specific markers of the evolution of the concept are political metaphors emerged from associations:

Freedom as substance (dish): If less numerous nations do not intend to lose their language and ethnonational identity: Czechs, Croats, the Swedes, Fins, the Danes, the Islanders etc – so there is no reason to expect that 50 million Ukrainian nation will ever do this as they have already felt the *taste of freedom* and value of national dignity"[38].

Freedom as unusual life conditions: "Niccolo Machiavelli (1469–1527) drawing on the Italian experience stated: "People, who suffer from tyranny for a long time, lose the precious gift of gods – independence, courage, honesty. Instead cowardice, hypocrisy and subservience develop. When the form of government suddenly changes, it is usually hard for the people to get used to freedom"[39].

Freedom as the social value: "The Ukrainian elite who consider Ukraine to be more than geographical object, strongly believe that the most realistic politics is the one supporting values of freedom and democracy"[40].

Freedom as an ideal: The events called Pomarancheva Revolution proved the above mentioned […] *Celebration of the spirit of freedom, the power of desire for freedom were* unbelievable. It is noticeable that in this case the internal and external freedoms merged into one unbreakable unity[41].

The use of the political metaphors in the description of the political reality is more than just means of communicative influence. This reality can form the spiritual environment when the feeling of complex freedom appear to be the leitmotif of intentions, thoughts and behavior of a person. The feeling reaches the transcendental level of the conceptual personality and forms the top of their world sensation. "On the transcendental adoration level the language gets separated from the speaker, his consciousness and leads to its deepest layers; on that level we can touch with our *soul* (the author's underlining) something in the language existing beyond the consciousness: metaphor losing its nominative features shifts the perception of a text from contextual to sensational"[42].

[38] Райхель Ю. "Найрозумніший німецький державний діяч із часів Бісмарка" // День. 31 жовтня 2009 р.

[39] Райхель Ю. "Найрозумніший німецький державний діяч із часів Бісмарка" // День. 31 жовтня 2009 р.

[40] Болдырев Н.Н. Значение и смысл с когнитивной точки зрения и проблема многоязычности // Материалы Второй международной школы-семинара по когнитивной лингвистике : В 2 ч. Ч. 1. Тамбов, 2000. – С. 11–17.

[41] Скаб М. Закономірності концептуалізації та мовної категоризації сакральної сфери. Чернівці : «Рута", 2008. 559 с.

[42] Франко І. «Земле моя, всеплодющая мати» // Зібрання творів : У 50 т. К., 1976. Т. 1. С. 28.

The above-mentioned models of context verbalization of the concept *freedom* actualize positive (emotive connotative) halo. However, the evaluation characteristics can vary from positive to negative if the concept *freedom* combines with negative pragmatic component. Thus, the metaphorical constituents of the concept *freedom* may be the following:

Freedom as a stage of prehistorical culture: "The evolution of society is based on the strict principles of dignity, responsibility, professionalism that the majority stick to. Nevertheless, we under the condition of wild freedom it became common experience to violate the principles and what is more to be proud of that"[43].

Freedom as absence of dignity: "The Stus letter to P. Shelest, the first secretary, contains extremely interesting reflections on the distortion of the socialism ideoliogy in the Soviet Union. They evidence the confronting the communism Stus struggled not only for the civil rights. He stood up for the personal right of freedom demonstrating the exceptional courage: "…I am getting convinced that this socialism is not socialism at all. These political liberties are not liberties. This paradise is not paradise. This "truth is the complete opposite. This enslaving of a human soul, conscious, this destroy of humanism is unbearable. Then there is the option of gaining *the freedom of a slave* who never cares when to be silent or to praise the boss, to lie about themselves, the surrounding, and the life. This appropriation of souls depreciates the human existence"[44].

CONCLUSIONS

The concept freedom is assumed to be complex, multidimensional and variable. The political metaphors intensify the dynamics of the concept. Moreover, they become the essential constituents of the discourse not only as means of optimization of communicative interaction but also as the implementation of the spirit, that "brings a man to the spiritual stratosphere".

SUMMARY

The article is devoted to the evolution of the semantics of the concept land 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 a concept.

---

[43] Баган О. Кожна влада ефективно працює лише тоді, коли боїться контролю з боку громадян // Вільне слово. – 26 серпня 2009 р.
[44] Михаськів М. Історичний нарис сіл Сівки-Войнилівської і Мошковець. Львів : Ліга-Прес, 2007. 157 с.

REFERENCES

1. Баган О. Кожна влада ефективно працює лише тоді, коли боїться контролю з боку громадян // Вільне слово. – 26 серпня 2009 р.

2. Болдырев Н.Н. Значение и смысл с когнитивной точки зрения и проблема многоязычности // Материалы Второй международной школы-семинара по когнитивной лингвистике: В 2-ч. Ч. 1. Тамбов, 2000. С. 11–17.

3. Відкритий лист української інтелігенції до адміністрації США та урядів країн ЄС // День. 29 липня 2009 р.

4. Гаврилишин Б. Людство й Україна потребує іншої життєвої філософії // День. – 13–14 липня 2012 р.

5. Дзюба І. У світі думки Лесі Українки. Луцьк, 2006.

6. Донцов Д. "Козак із міліона свинопасів" // Донцов Д. Літературна есеїстика. Дрогобич: Відродження, 2010. С. 154–172.

7. Етимологічний словник української мови у семи томах / АН УРСР, Інститут мовознавства ім. О.О. Потебні. Головний редактор О. С. Мельничук. – Київ: Наукова думка, 1982–2012.

8. Ильин И.А. Путь духовного обновления // Путь к очевидности. М., 1993.

9. Караванський С. Секрети української мови. К.: "Кобза", 1994. 152 с.

10. Кононенко В. Символи української мови. Івано-Франківськ: Плай, 1996. 269 с.

11. Костенко Ліна. Поет, що ішов сходами гігантів // Українка Леся. Драматичні твори. К.: Дніпро, 1989.

12. Костомаров М. Дві руські народності / Серія "Бронебійна публіцистика" / За заг. ред. Лариси Івшиної. Видання друге. Бібліотека газети "День" "Україна Incognita". К., 2013. 72 с.

13. Костомаров Н.И. Об историческом значении русской народной поэзии // Костомаров М.І. Слов'янська міфологія. К., 1994.

14. Кралюк П. Валуєвський циркуляр і група "148" // День, 2-3 серпня 2013 р.

15. Кралюк П. Ніч безелітарності // День. 23-24 серпня 2013 р.

16. Кримський С. Під сигнатурою Софії. К., 2008. 367 с.

17. Крип'якевич І. Історія українського війська. Львів: Видання Івана Тиктора, 1936. Ч. 1. 288 с.

18. Кубрякова Е.С. Об установках когнитивной науки и актуальных проблемах когнитивной лингвистики // Вопросы когнитивной лингвистики. 2004. № 1. С. 6–17.

19. Кук В. Генерал-хорунжий Роман Шухевич. Головний Командир Української Повстанської Армії. Львів, 2005.

20. Кульчицький С. Головна Руська Рада // Довідник з історії України. К.: Генеза, 2001. С. 166–167.

21. Листи Євгена Тимченка до Володимира Гнатюка // Записки НТШ. Праці філологічної секції. Львів, 1992. Т. 224.

22. Маланюк Є. Нариси з історії нашої культури. К., 1992.

23. Масенко Л. Що мав прославляти Стус // День. 1-2 лютого 2013 р.

24. Михаськів М. Історичний нарис сіл Сівки-Войнилівської і Мошковець. Львів: Ліга-Прес, 2007. 157 с.

25. Ницше Ф. По ту сторону добра и зла. М., Харьков, 1999.

26. Пахльовська О. Мазепа – архітектор європейської України? // День. – 29 червня 2009 р. С. 7.

27. Пахльовська О. Імператив інтелектуального опору // День. 2-3 квітня 2010 р. С. 21.

28. Пахльовська О. "Прямим проломом пам'яті в безмежність" // День. 11-12 листопада 2011 р. С. 6.

29. Радевич-Винницький Я. Мовна складова національного буття: студії з української лінгвонаціології. – Київ-Дрогобич: Посвіт, 2013. 266 с.

30. Райхель Ю. "Найрозумніший німецький державний діяч із часів Бісмарка" // День. 31 жовтня 2009 р.

31. Свідзинський Л. Синерґетична концепція культури. Луцьк: ВАТ "Волинська обласна друкарня", 2009. 695 с.

32. Скаб М. Закономірності концептуалізації та мовної категоризації сакральної сфери. Чернівці: "Рута", 2008. 559 с.

33. Словник української мови: В 11–ти томах. / АН УРСР. Інститут мовознавства; за ред. І. К. Білодіда. К.: Наукова думка, 1970–1980.

34. Степанов Ю.С. Константы. Словарь русской культуры. М., 1997.

35. Сюндюков І. Той, хто не гнув голови // День. 4 вересня 2009 р.

36. Українка Леся. Зібрання творів у дванадцяти томах // Леся Українка. Роберт Брюс, король шотландський. К., 1975. Т. 2. С. 41–53.

37. Українка Леся. Там само // Леся Українка. До А.Ю. Кримського. К., 1979. Т. 12. Листи (1903–1913). С. 370–373.

38. Українка Леся. Осіння казка // Леся Українка. Драматичні твори. К., 1989.

39. Федик О. Мова як духовний адекват світу. – Львів: В-во "Місіонер", 2000. 299 с.

40. Франко І. "Земле моя, всеплодющая мати" // Зібрання творів: У 50 т. К., 1976. Т. 1. С. 28.

41. Юхновський І. Про ідеологію і політику Українського інституту національної пам'яті // Дзеркало тижня. 27 жовтня 2007 р.

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

NOTES

NOTES

NOTES