

**DEVELOPMENT OF PHILOLOGY
AND LINGUISTICS AT THE MODERN
HISTORICAL PERIOD**

Collective monograph



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MYTHOPOETICS OF HALYNA PAHUTIAK'S SHORT PROSE

Bokshan H. I.

INTRODUCTION

Novels and novelettes dominate among Halyna Pahutiak's literary works. The most popular works of this writer are the novels "The Servant from Dobromyl", "Urizh Gothic", the collection of novelettes "The Notes of the White Bird", "The Heavenly Dressmaker" and others. The author confessed in her interview: "I am really more inclined to write big compositions <...>. It is explained by the fact that it is more difficult to write one original story than a novel"¹. Even her first book contains not short prose but novelettes "The Children", "The Novelette about Maria and Magdalena", "Lialechka and Matsko" and the novel "The Philosopher's Stone".

H. Pahutiak's short prose is represented by stories and novellas and sometimes it is not easy to differentiate between them. For instance, in the selected works "The Sunset in Urizh" such compositions as "You will be Burnt by the Sun" and "The Mystery of the Heaven" are characterized by a detailed narrative manner combined with unexpected and intense plots, which are inherent to novellas. The cycle "Seven Novels" corresponds to the rules of the genre manifesting such attributes of a novella as "laconism, economy of portraying and expressing means"².

H. Pahutiak's literary works are characterized by aesthetics of the irrational, fantasy, intuitive and dreamlike, therefore she is strongly influenced by gothic literature. But it is necessary to stress that traditional attributes of gothic prose – deserted old houses, blighted areas with forests or bushwood – in H. Pahutiak's prose always acquire the features of psychoanalytical symbols and semantics of archetypes.

Concentration of mythopoetic characteristics in H. Pahutiak's novellas and short stories is as high as mythological intertexts are distinct in her novelettes and novels.

1. Biblical intertexts in the writer's short prose

Mythocentric character of H. Pahutiak's fiction manifests itself in the titles of her short stories which indicate the vector of literary analysis, making researchers use archaic codes to interpret them. For instance, in the story "Once the Tower of Babel..." allusive relationship with the Book of Genesis

¹ Хвіртка в сад Галини Пагутяк: інтерв'ю з Г. Вдовиченко. URL: [http://archive/wz/lviv/ua/articles/pg/249_\(дата_звернення:_11.07.2014\)](http://archive/wz/lviv/ua/articles/pg/249_(дата_звернення:_11.07.2014)).

² Літературознавча енциклопедія: у 2 т. Київ : ВЦ «Академія», 2007. Т. 1. С. 128.

highlights the motif of apostasy of people who decided to reach the sky being arrogant and pretentious. In the author's essay "The Tower being Built from the Top" the biblical motif acquires new arrangement through the correlation with the semantics of the binary opposition "top-bottom": "Kant started building his Tower from the top, not from the bottom, and it did not fall down like the Tower of Babel"³. Therefore, the inability of ordinary people to build the tower in this way is considered by H. Pahutiak as their incapacity to understand harmony of the Universe, reflected in the sky (the top).

In the novella "The Numbers of the Alive and the Dead" the author actualizes the mythosemantics of numbers. At the beginning the narrator speaks about five children, who were "like five fingers on one's hand"⁴. Since this number "means human microcosm, completeness of human existence"⁵ in mythology, a regressive movement from five to one can reflect gradual destruction of microcosm. After the eldest son's death in the war four children were left: "For each corner. A child for each corner"⁶. H. Pahutiak interprets the semantics of this number referring to folkloric and mythological sources, actualizing a cosmogonic component in it (four corners between four walls are associated with four parts of the world) and the Christian symbolism (the children's mother was born on the fourth of August, when a wooden cross was mounted near the church). An autobiographical marker can be identified when the writer mentions about three daughters, and the narrator of the novella was the youngest child of them. H. Pahutiak focuses on the ominous mythosemantics of the number "two", related to twoness: "double objects, according to traditional beliefs, could bring misfortune"⁷. Thus, the narrator of the novel makes a conclusion: "The number "two" is the worst one", because according to my grandfather's belief, "two male persons cannot live together"⁸ in their house. The number "one" which has the semantics of the sacred center in mythology, in H. Pahutiak's interpretation it is associated with loneliness, felt by people before death. The writer actualizes this semantics in her essay "The Gloves Wet with Dew": "Everyone dies alone, even when they are embraced by their relatives"⁹. In this novella there is a symbolic image of the

³ Пагутяк Г. Брама для солі й вітру. *Потонулі в снігах: новели, оповідання та есеї*. Львів : ЛА «Піраміда», 2010. С. 147.

⁴ Пагутяк Г. Кров і піт вигаданого світу : новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. Львів : ЛА «Піраміда», 2010. С. 52.

⁵ Жайворонок В. Знаки української етнокультури : словник-довідник. Київ : Довіра, 2006. С. 492.

⁶ Пагутяк Г. Кров і піт вигаданого світу : новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 52.

⁷ Жайворонок В. Знаки української етнокультури : словник-довідник. С. 167.

⁸ Пагутяк Г. Кров і піт вигаданого світу : новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 52.

⁹ Пагутяк Г. Рукави, вологі від роси. *Мій Близький і Далекий Схід : повість та есеї*. Львів : ЛА «Піраміда», 2014. С. 117.

clock of life, when it stops “the law of dead numbers comes into effect: three, nine and forty”¹⁰. The semantics of these numbers correlates with death in the Christian tradition.

In the story “Crying of the Bystrytsia River” the main character is a personified aquatic image, endowed with the functions of a narrator. The river’s reflections articulate the opposition of the eternal and the transient: a long life of a water body is opposed to “a human’s short miserable existence”¹¹. The mythologem of water manifests ambivalent symbolism, related to life and death. On the one hand, the semantics of the primordial element connected to creation myths is accentuated in it: “water itself is eternal, because it is not enchained by shores and it can percolate everywhere. Shapeless substances have no time. <...> The Creator generates from it a multitude of mortal forms, doomed to struggle and suffer”¹². On the other hand, the infernal semantics of this mythologem is outlined: “We, rivers, obediently descend to the country of death. Sand and desert are left over us”¹³. The semantics of destruction characteristic of eschatological myths is stressed: the river felt “capable of causing the second world flood”¹⁴. The story reflects the relicts of the pagan cult of water: “Veneration of rivers still lives in people: <...> they settled along the shores”¹⁵. The sacrifice of “clay circles, similar to the Sun”¹⁶ for a river actualizes the mythosemantics a holy marriage of two primordial elements. The figure of a child in the cradle, carried away by the river, is associated with Moses, who was put in a basket by his mother and taken to the Nile to be rescued. H. Pahutiak compares Memory and a water body: “It is also an ocean made of rivers, flowing underground. Stones, sand and oblivion are over them”¹⁷. Such identification is based on folkloric and mythological beliefs about rivers: “It also symbolizes the flow of time, eternity and oblivion”¹⁸.

In the focus of the story “Ham, the Son of Noah” there is a life whirlpool with its eternal return: “Someone has born a son. Someone has buried a friend in the afternoon”¹⁹. The episode depicting the funeral of a small child which for the first time appeared in the novel “The Compromise” and is explicated in the essay “The Way of Peony”, highlights the scary atmosphere of the story with a

¹⁰ Пагутяк Г. Кров і піт вигаданого світу: новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 53.

¹¹ *Ibid.* С. 72.

¹² *Ibid.* С. 72.

¹³ *Ibid.* С. 74.

¹⁴ *Ibid.* С. 73.

¹⁵ *Ibid.* С. 74.

¹⁶ *Ibid.* С. 73.

¹⁷ *Ibid.* С. 74.

¹⁸ Войтович В. Українська міфологія. Київ: Либідь, 2002. С. 423.

¹⁹ Пагутяк Г. Кров і піт вигаданого світу: новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 39.

ritual detail: “A woman is going ahead of all and scattering pink petals”²⁰. Interpreting the fundamental archaic antinomy of life and death in this way, H. Pahutiak focuses on the semantics of absurdity. The allusive relationship of the title of the story with the biblical character “Ham, the son of Noah, the one who rescued innocent creatures from the Flood”²¹, underlines the motif of cursing a son by his father and also the binary opposition “sinful–righteous”.

In the story “The Sign” the image of the field, where “a small stream of water spurts on the island of green grass”²², correlates with the motif of uniting with Nature, which has archaic roots. A tired woman is eager to go to the forest, the image of which in H. Pahutiak’s prose has therapeutic semantics: “I would go there some time, lie down in the grass and fall asleep!..”²³. In her essays the writer often accentuates the need of contact with Nature as a guarantee of harmony in the Universe: “A human and a field is a promise of harmony and Paradise”²⁴. The woman and her child consider the appearance of three doves as a sign that everything will be fine. Such interpretation of this ornithological symbol corresponds to the semantics of the dove in the Biblical story. The allusive reference of the bird figure to the Old Testament and the Gospels is explicated in “The Book of Dreams and Awakening”: “The dove, bringing an olive branch, informed that the Great Flood had ended. If a dove flies here, it will mean nearly the same. When you dream a dove, it predicts happiness. “Be harmless as doves, and wise as serpents”²⁵.

In the short story “The Repudiation” H. Pahutiak interprets the tragedy of a boiko woman and her children, resemantizing the Biblical story about Peter’s denial of Jesus Christ. The woman did not show in any way that she recognized her perished sons serving in Bandera’s partisan groups, and nobody of her fellow villagers did that: “There was such great fear”²⁶. The author stresses: “God knows that fear is not a deadly sin, and He smiles sadly remembering Peter Simon and that Boiko woman”²⁷. Analogizing the characters of the boiko woman and mythological Niobe, H. Pahutiak highlights the motif of suffering because of children’s death related to archaic texts. Interpreting the motif of fear, H. Pahutiak focuses on its human nature and shades the semantics of sinfulness, since even Jesus Christ addressed to God before his death:

²⁰ Пагутяк Г. Кров і піт вигаданого світу : новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 40.

²¹ Ibid. С. 40.

²² Ibid. С. 41.

²³ Ibid. С. 42.

²⁴ Пагутяк Г. Рукави, вологі від роси. *Мій Близький і Далекий Схід : повість та есеї*. Львів : ЛА «Піраміда», 2014. С. 126.

²⁵ Пагутяк Г. Книга снів і пробуджень. *Захід сонця в Урожі : романи, повісті, оповідання та новели*. Львів : ЛА «Піраміда». С. 294.

²⁶ Пагутяк Г. Кров і піт вигаданого світу : новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 56.

²⁷ Ibid.

“Why have you forsaken me?” Such interpretation of this motif is also characteristic of the author’s “The Book of Dreams and Awakening”.

In the story “The Blinding Light of Autumn” the motif of a person’s ageing correlates with the mythosemantics of autumn associated with a late season of human life. There is an allusive reference of the characters of the old man and woman to the Book of Ecclesiastes, since both of them realize that “everything is meaningless”. The correlation with the Old Testament text is highlighted with the figure of the cat Solomon, living with the old man. Like the King Solomon who doubts asking: “What do people gain from all their labors at which they toil under the sun” (Ecclesiastes, 1:3), the man ponders over absurdity of the work at which he wasted his best years: “I lived and did not have time. Only work, work and work”²⁸. The woman also regrets about the lost hopes for happiness with her beloved man. She devoted her life to a disabled man, understanding the wisdom of Ecclesiastes’ words: “Two are better than one” (Ecclesiastes, 4:9). The image of the setting Sun symbolizes the end of life.

In the story “The Mystery of the Heaven” the writer interprets the problems of loneliness, good and evil in the light of Christian figures and motifs. Antithesis of the heavenly and underground worlds arises through the opposition of the Angel figure and the image of the underground world of electric trains “inhabited by blind, indifferent and tired half-people-half-rivets of a hell machine”²⁹. There is an echo of the Revelation of St. John the Divine in this story: “The appearance of the Angel in the underground was a caution for all of us”³⁰. The sacred semantics of the Angel character and the light radiated by him is opposed to sinfulness and darkness of the city, “where he is considered as a madman and not as a savior”³¹. This center of “a featureless crowd”, with no one worthy of the appearance of the Angel with “pure and clear eyes”: “Who will dare to talk to him, having neither golden words nor golden heart?”³². The motif of loneliness also acquires apocalyptic arrangement through the figure of the character-narrator who “left a lonely field for a house with tightly closed windows”³³.

In the story “The Gold Bowl” H. Pahutiak originally interprets the motif of expiating a deadly sin, realized through the figure of the woman who drowned a Turkish woman and took her bag with treasures. Since then she doomed herself to eternal torment: the dead Turkish woman appeared in her dreams and visions, the golden bowl also disturbed her and deprived of peace. The semantics of the struggle between sacred and demonic forces manifests itself in the motif of the

²⁸ Пагутяк Г. Кров і піт вигаданого світу : новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 78.

²⁹ Ibid. С. 32.

³⁰ Ibid.

³¹ Ibid.

³² Ibid.

³³ Ibid. С. 33.

temptation by the Devil's who induced the woman to burn the church where the bowl was kept. The motif of expiating a deadly sin in H. Pahutiak's interpretation accumulates the semantics of inevitable retribution for a crime: "And I felt miserable realizing that one cannot return the things done"³⁴.

2. Motifs and figures of the world mythology in Halyna Pahutiak's short stories

In the novella "The Loss of Memory" there is an image of another world, opposed to grey reality, which makes people so indifferent that they do not pay attention to red rain. The representative of that world is a woman in a long chemise, who takes the man "to the field of green rye through a breach in the wall"³⁵. Space changes are accompanied by time changes: "There is no dirty, bearded old man. There is a boy sitting on the lot line and pouring soil from one hand into the other"³⁶. Transformation of linear time into cyclical time characteristic of myths occurs in this way.

Gothic atmosphere of the short story "The House over the River" is generated by the image of an abandoned building, whose owner is buried nearby – "under almost invisible hillock"³⁷. V. Voitovych stresses that "a house was a small projection of Cosmos, therefore it had a clear orientation towards four cardinal directions"³⁸. Thus the image of the house in H. Pahutiak's story can be considered as a projection of a creation myth: "The windows face all the parts of the world"³⁹. Such semantics of the dwelling image is highlighted by the association with the figure of the world tree: the man, who built it, "had rooted into Halychyna land"⁴⁰. The availability of an attic in the building is associated with the plane of the sky, when combined with other parts, it reflects a trichotomous vertical of the world tree. The figures of nobody's horses, grazing near the house, accumulate demonological semantics, since they are connected to the author's mythologem of black horses, "pasturing at the cemetery supervised by three men" from the book "Urizh and its Spirits"⁴¹. In this story there is an image of the mirror characteristic of a gothic tradition. The girl does not see her reflection in it: "And thereafter the glass gets dark and splits because of thunder. The cracks look like a cobweb. <...> The tissue entangles her face and hands, looking like a bird's claws out of wide gloves of a black suit. The mirror falls

³⁴ Пагутяк Г. Кров і піт вигаданого світу : новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 58.

³⁵ Ibid. С. 44.

³⁶ Ibid. С. 44.

³⁷ Ibid. С. 47.

³⁸ Войтович В. Українська міфологія. Київ : Либідь, 2002. С. 557.

³⁹ Пагутяк Г. Кров і піт вигаданого світу : новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 47.

⁴⁰ Ibid.

⁴¹ Пагутяк Г. Уріж та його духи. Львів : ЛА «Піраміда», 2012. С. 99.

to pieces finally, one of the glass splinters remains on the floor”⁴². The semantics of this mythologem is connected to a parallel world, and its mystic dominant is highlighted by the image of the cracked mirror.

The title of the story “How the House was Built” directs the vector of interpretation towards creation myths, since “every dwelling is imago mundi and every construction copies cosmogony”⁴³. In “Sentimental Journeys through Halychyna” H. Pahutiak focuses on the features of a wooden house, embodying the connection with nature: “A wooden house lives its own life, it knows what it needs and it heals itself. It is patient and gentle with every creature, nestling in it in winter, even with the least bug and caterpillar”⁴⁴. Such semantics is extrapolated to the image of the house in H. Pahutiak’s story: “There is nothing better than a wooden house: warm and dry”⁴⁵. In the novelette “The Notes of the White Bird” opposition of the images of “the concrete box” and the wooden house, “where there is a constant shade of the old garden”⁴⁶ actualizes the opposition “artificial–natural” characteristic of dystopias. An important element of any cosmogony is the sacred center, embodied in the image of the stove in the story. Such semantics is explained by the fact that “communication of people with the world of gods and ancestors occurred through sacrifice, preys and rituals”⁴⁷ near a stove. In the book “Urizh and its Spirits” H. Pahutiak connects the semantics of the sacred center with the personified image of the house: “If a stove is taken apart, the house will be ruined, because the stove is its heart. Its warm heart”⁴⁸. The woman’s reluctance to leave the house after the death of her husband and two sons reflects the connection with her family, since “a house is a material and spiritual core of a family”⁴⁹. The image of the door in this story symbolizes a boundary between the world of people and the other world: “The door opened: Yuzo came in. <...> The door creaked. Her husband entered”⁵⁰. The dead men advised the woman not to sell the house: “It will be good if somebody lives in it, otherwise it will be pulled down and a new one will be built. Then our souls will never find peace”⁵¹. It corresponds to folklore

⁴² Пагуляк Г. Кров і піт вигаданого світу: новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 47.

⁴³ Элиаде М. Мифы, сновидения, мистерии. URL: http://royallib.ru/book/eliade_mircha/mifi_snovideniya_misterii.html (дата звернення: 11.07.2014).

⁴⁴ Пагуляк Г. Сентиментальні мандрівки Галичиною. Львів: ЛА «Піраміда», 2014. С. 19.

⁴⁵ Пагуляк Г. Кров і піт вигаданого світу: новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 50.

⁴⁶ Пагуляк Г. Записки Білого Пташка. *Записки Білого Пташка: романи; повість*. Київ: Український письменник, 1999. С. 137.

⁴⁷ 100 найвідоміших образів української міфології / В. Завадська та ін. Київ: Орфей, 2002. С. 73.

⁴⁸ Пагуляк Г. Уріж та його духи. С. 95.

⁴⁹ Войтович В. Українська міфологія. С. 557.

⁵⁰ Пагуляк Г. Кров і піт вигаданого світу: новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 50–51.

⁵¹ *Ibid.* С. 51.

and mythological ideas about a house as “the place where souls of the dead dwell”⁵².

In the center of the story “The Bridge and the Spirits” there is an image of the wooden bridge, which was “a trap at night and fear at daylight, and it was impossible to cross it in night dreams”⁵³. H. Pahutiak’s interpretation of this image corresponds to the folklore and mythological sources in which a bridge was considered a connection between two worlds: “Now the bridge belongs to the spirits of water and earth, and it can be crossed only once”⁵⁴. Demonological semantics is stressed in the images of the spirits: “When they need to pass to the other bank, they sit on people’s shoulders and, having brought the load of evil spirits, they get weak and then die”⁵⁵. In the book “Urizh and its Spirits” such sense emphasis are observable in the figures of the vampires, who “often meet people making them take these creatures to the other bank, because they could not go over the bridge”⁵⁶. In the story “The Bridge and the Spirits” people pay with their hearts for “crossing the bridge. It is over there. Somewhere in the west. A silver bridge”⁵⁷. Such interpretation of the image corresponds to the opposition of the water body and the mythological river of death and the ferryman: “It is not Styx, and that spirit is not Charon”⁵⁸.

In the short story “The Snowball Tree Pipe”, as in “The Fairy Tale about the Snowball Tree Pipe” by Oksana Zabuzhko, H. Pahutiak resemantized the folk fairy tale of the same name, in which the motif of rivalry, dating back to the Old Testament story about Abel and Cain, is a key one. The fairy tale archetypes of a grandfather’s and a grandmother’s daughters are embodied in the characters of shy Olha and her envious friend Nelia from an unreliable family. The motif of rivalry evolves as Nelia’s desire to humiliate Olha in the presence of the boys. In the fairy tale and in H. Pahutiak’s story the forest is a place of dramatic events. Therefore, in the stories analyzed before and in “The Snowball Tree Pipe” “not a mythological motif or a plot undergo interpretation, but the modern reality and its hero are interpreted in the light of archaic myths”⁵⁹.

In the story “The other” the mythological motif of turning a person into an animal is transposed into a modern context, represented by the figures of a woman and a man, that is allusively connected to the episode of Circea’s

⁵² Войтович В. Українська міфологія. С. 557.

⁵³ Пагутяк Г. Кров і піт вигаданого світу : новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 54.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Пагутяк Г. Уріж та його духи. С. 54.

⁵⁷ Пагутяк Г. Кров і піт вигаданого світу : новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 55.

⁵⁸ Ibid.

⁵⁹ Погребная Я. Актуальные вопросы современной мифопоэтики. URL: http://royallib.com/book/pogrebnaaya_yana/aktualnie_problemi_sovremennoy_mifopoetiki.html (дата звернення: 04.12.2014).

turning Ulysses' shipmates into pigs. The semantics of this motif in the world mythology and the Bible correlates with sinfulness and evil forces. In H. Pahutiak's story it can be related to domination of animal features over human ones in the man character: "He is a pig with a tie, in his suit and pajamas"⁶⁰. Dialectics of good and evil can be traced in the woman character: on the one hand, the God thinks that she deserves the place in Heaven living a righteous life; on the other hand – the Devil gives her a possibility to return "to the world, where chaos reigns"⁶¹. This demonological figure correlates with the transformed Biblical motif of temptation: the Devil suggests that the woman kill the man lest she "become a hungry restless soul after her death"⁶². The woman is surprised because the God does not see her otherness: "While everybody is sleeping, she breaks walls, tears off the wickerwork of electric wires, crushes doors, tears carpets to bits and pillows"⁶³. Reactualizing mythological motifs and figures, H. Pahutiak interprets the interaction of human and animal features in people, the fight of light and darkness.

The motif of finiteness of human life is interpreted in the short story "The Old Woman's Death": it depicts a lonely ill old woman, who refused to go to hospital, though "it was cold and extremely dirty in her house"⁶⁴. The medical attendant persuaded the woman to cut her hair, "because she will not be admitted to hospital if she has lice"⁶⁵. The old woman's reluctance to have her hair cut can be explained from a mythological point of view: hair was considered a place where soul dwelt and it accumulated life force⁶⁶. Therefore hair cutting symbolizes the woman's death: "Her head bent from one side to the other as if she were a doll"⁶⁷.

In the story "The Drowned Soul", dedicated to the memory of Borys Zhdaniuk, the eschatological motif is realized through the image of a dying village, where the dead painter's mother and brother-cripple lived. Since the image of a house accumulates the semantics of ancestral memory, the house destruction symbolizes the family disappearance: "The village was vanishing in the dusk. At first the abandoned houses were drowned. Then those where there was still a fire of life. And at last the house, hiding the picture and the table at which the whole family gathered, disappeared"⁶⁸. The eschatological motif in

⁶⁰ Пагутяк Г. Кров і піт вигаданого світу: новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 68.

⁶¹ Ibid. С. 69.

⁶² Ibid. С. 69.

⁶³ Ibid. С. 68–69.

⁶⁴ Ibid. С. 70.

⁶⁵ Ibid.

⁶⁶ 100 найвідоміших образів української міфології / В. Завадська та ін. С. 413.

⁶⁷ Пагутяк Г. Кров і піт вигаданого світу: новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 71.

⁶⁸ Пагутяк Г. Кров і піт вигаданого світу: новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 77.

the story is highlighted by the images on the pictures of the dead artist, who painted “scared, carelessly dressed people from his native village, who were drowned in the bug in spring and autumn”⁶⁹. One of the paintings reflects the semantics of the other world: “On the picture there was a man taken from the earth by the people in black suits <...>, and behind there was a leafless tree, as if it were a winter season”⁷⁰.

In the story “Orpheus’ Visions” the mythological motif of journey evolves through the character of the musician-flutist, who found himself in the world inhabited by animals in his vision. This motif is reminiscent of the ancient Greek myth about Orpheus. Like in the pretext, in H. Pahutiak’s story music is a mediator between the worlds and is a part of the rite of passage. The opposition “cosmos–chaos” correlates with this motif: if music is capable of arranging the environment, it means that its ending leads to “an awful abyss of disharmony”⁷¹. The motif of music also actualizes the opposition “spiritual–material”: in the flutist’s vision there are “perishable bodies, which are shelters of immortal souls, temporary and unworthy. Under the impact <...> of music the souls went out of those shelters and, like butterflies, fluttered around Orpheus”⁷². The semantics of the motif of the lost Universe harmony is articulated in the lion’s words: “Carelessness is what people have been longing for, since they broke up with nature”⁷³. In the relation to Orpheus character this motif is realized as a desire to get into the garden. Projecting the mythological motif of Orpheus’ longing for his beloved Eurydice on the plane of the present time, H. Pahutiak resemantizes it as a motif of people’s longing for the lost harmony.

Antithesis of real and fictitious worlds is at the heart of the short story “Blood and Sweat of an Imaginary World”, which is an intertext of H. Pahutiak’s “small novel” “A Joyous Desert”. The topos of a real world, whose representative is the boy, accumulates the semantics of disharmony, a destructive impact of civilization on nature: “Old apple-trees and absolutely young trees paid their lives for the extension of the road; a huge maple without any dry branch has also been cut”⁷⁴. The girl character is associated with the image of an imaginary world: the semantics of harmony with nature is realized through it. The motif of loneliness correlates with the island topos: “She lives alone, as if she were on the island”⁷⁵. Since in mythology “Aa island symbolizes reliable protection from the sea of chaos”⁷⁶, the world

⁶⁹ Ibid. C. 76.

⁷⁰ Ibid. C. 77.

⁷¹ Ibid. C. 30.

⁷² Ibid.

⁷³ Ibid. C. 30–31.

⁷⁴ Ibid. C. 20.

⁷⁵ Ibid.

⁷⁶ Войтович В. Українська міфологія. С. 351.

where the girl lives is associated with cosmos where “there is everything <...> a forest, a river, mountains and planes”⁷⁷. The binary opposition “death–resurrection” actualizes the motif of initiation in the story, related to the boy and the girl characters. Like in J. Fowles novelette “The Ebony Tower”, in H. Pahutiak’s literary work the male character is associated with a knight figure: “It as necessary to get up very early, at the sunrise, as a true knight and adventurer should do”⁷⁸. The girl character in the story embodies the archetype of a Princess, who needs to be rescued from the danger threatening her”⁷⁹. Deheroization of a culture hero characteristic of neomythologism is realized in H. Pahutiak’s interpretation as the boy’s inability to pass to the world of men as a result of initiation: the girl gets married to the other man, because her beloved one “is able to love only across the distance”⁸⁰. The writer transforms the wedding motif, identified with an initiation ordeal⁸¹, highlighting the semantics of death in it: “Music has started. Out of the blue, as if it were a funeral. <...> He started dancing, and that dance was endless, like eternity, he could not look over it and see her darling in her white dress and black veil”⁸². Such interpretation is reminiscent of the folkloric and mythological motif of ill-fated love.

In the story “To Get into the Garden” the mythological motif of journey evolves in correlation with the main character – Hrytsko – the man with epilepsy, who plays and sings in commuter trains. Mentally he compares himself with Hryhorii Skovoroda. His friend Mykola calls Hrytsko “a holly fool”. The figure of this wandering musician is associated with God’s fools, who were venerated in Christianity because of their resemblance to children. The correlation with the figure of Skovoroda is highlighted by the topos of the garden, the place where Hrytsko dreamt to get into: “He will enter the garden, lie on the entangled fragrant grass and lean against the mother-earth with his cheek”⁸³. Such interpretation actualizes the motif of longing for the lost paradise. Considering the garden a prototype of the paradise in her essay “About Flowers, Trees and Forests”, H. Pahutiak explicates the semantics of this mythologem: it is “a place of friendly communication of people, plants and animals, their complete mutual understanding. The garden is an ideal that should be reached”⁸⁴.

⁷⁷ Пагутяк Г. Кров і піт вигаданого світу: новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 21.

⁷⁸ Ibid. С. 20.

⁷⁹ Ibid.

⁸⁰ Ibid. С. 22.

⁸¹ Мелетинский Е. О литературных архетипах. Москва: Российский государственный гуманитарный университет, 1994. С. 23.

⁸² Пагутяк Г. Кров і піт вигаданого світу: новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 23.

⁸³ Ibid. С. 15.

⁸⁴ Пагутяк Г. Брама для солі й вітру. *Потонулі в снігах: новели, оповідання та есеї*. С. 93.

The novella “Two Hundred Years Ago in Urizh...”, opening the cycle “Seven Novellas” tells about the master-builder of the church who joked at the man on the cart, enchanting his horses. In order to disenchant them, the man was advised to “break a bottle of beer against a shaft”⁸⁵. The master’s fall from the bell tower is explained by H. Pahutiak in her book “Urizh and its Spirits”: “his death was not an unlucky event, but it was a consequence of a counteraction of one magic to another”⁸⁶. The writer mentions about archaic “fear of people who deal with iron – smiths and carpenters”⁸⁷. V. Voitovych explains the nature of this emotion with the fact that “smiths belonged to a “priest’s” area since the initial “kowati” meant art on the whole and magic art in particular for the pre-Slavic world”⁸⁸. Therefore the plot of H. Pahutiak’s novella is resemantization of the motif of a magic power related to the mythologem of heavenly fire.

The novella “Halia was tempted...” is allusively related to a folk song. In H. Pahutiak’s literary work there is a frightful vision of fire which is burning a deer and then a woman, “tied to the pine-tree with her hair” for committing a sin: “She threw her baby into water, because she did not know, who was its father, but she knew, that it was dead and covered with hair like an animal”⁸⁹. The figure of the woman who left the maternity home without her child and wanted to reduce her spiritual sufferings with a physical pain, thrusting her hand into the fire, correlates with the motif of atoning for sins in the fire of Hell.

In the novella “The Lady with Yellow Hair” the motif of a wild wedding evolves as a vision of a wedding train with a bride – “the lady with yellow streaming hair dressed in ancient clothing”⁹⁰. The mythologem of fire correlates with this motif: “The fire followed the wedding as if it had legs”⁹¹. Like in the writer’s essay of the same name from the book “Urizh and its Spirits”, in her novella “The Lady with Yellow Hair” H. Pahutiak connects the autobiographical material and the mythopoetics of her prose, stressing the red color of her hair: “Nobody in my family has had such hair. It appeared from my grandfather’s memory about the young bride whose ghost rushed over a night fire, whose restless soul is probably living in my body and straining to search for a shelter at night”⁹². Thus, the figure of a mysterious lady whose semantics is most vividly articulated in the fairy novel “The Enchanted Musicians” can be considered not only as the motif related to the Celtic mythology, but also as the one autobiographically marked.

⁸⁵ Пагутяк Г. Кров і піт вигаданого світу : новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 57.

⁸⁶ Пагутяк Г. Уріж та його духи. С. 35.

⁸⁷ *Ibid.*

⁸⁸ Войтович В. Українська міфологія. С. 231.

⁸⁹ Пагутяк Г. Кров і піт вигаданого світу : новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 58.

⁹⁰ *Ibid.* С. 59.

⁹¹ *Ibid.*

⁹² *Ibid.*

In the novella “The World of Barbarians” there is an image of inhuman society, left by an old man and a young boy. The image of the forest where they found a shelter accumulates the semantics related to “the symbolism of the female principle or the Great Mother”⁹³: in winter the runaways hid themselves deep in the leaves, “pressing their knees against their breasts, like babies in a mother’s womb”⁹⁴. Feeling that there is no place for them in the barbarian world, the man and the boy decided to live in the forest. The semantics of the motif of searching for the lost paradise is realized as a reunion with nature: at night they dreamt “the things that trees had in their dreams: the songs of birds returning home in spring”⁹⁵.

In the novella “The Others” H. Pahutiak depicts the representatives of “a parallel world” and the man who had contacts with them. The figures of “the others” acquire demonological semantics: “They were inferior creatures: either angry, or spoilt, or destructed. <...> their bodies did not radiate warmth and did not have shadows”⁹⁶. Portraying psychosomatic effects of meetings with “the others”, H. Pahutiak concentrates gothic atmosphere of the literary work: “Cold sweat appeared on his forehead and his heart started beating extremely loudly”⁹⁷. The image of the river accumulates the semantics of a border between the worlds: “The man could not cross the water, because it was autumn, though it was more silent on the other bank <...>. He felt that there is no access for him to that wonderful world, that he stays with “the others”⁹⁸. The topos of “the wonderful world” on the other bank is explicated by the writer in her essay “Over the Danube”: it is a country, “where there is neither sorrow, nor grief, where those aspiring to be free and nearer to heaven live”⁹⁹.

The cronotope of the novella “It will Never be in this Way” is related to the autobiographically marked toponym – the village Zalokot, whose image is mythologized: “There is a huge mountain with the sun hanging over it at noon, and it rises behind the smaller mountain, and it sets behind our house”¹⁰⁰. The image of the plane actualizes the motif of flying, whose mythosemantics is connected to spirit rising: “Oh, if only that plane were so big that it could contain all the people from Zalokot, their dogs, cats, cows, goats and horses so that they could see their village and their mountains as birds can see at least once in their life!”¹⁰¹. Therefore, the image of the plane in a neo-mythological aspect manifests the semantics of a mediator between two worlds.

⁹³ Cirlot J. E. A Dictionary of Symbols. London : Routledge, 2001. P. 112.

⁹⁴ Пагуляк Г. Кров і піт вигаданого світу: новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 59.

⁹⁵ Ibid. С. 60.

⁹⁶ Ibid. С. 61.

⁹⁷ Ibid. С. 60.

⁹⁸ Ibid. С. 61.

⁹⁹ Пагуляк Г. Уріж та його духи. С. 56.

¹⁰⁰ Пагуляк Г. Кров і піт вигаданого світу: новели та оповідання. *Потонулі в снігах: новели, оповідання та есеї*. С. 61.

¹⁰¹ Ibid. С. 62.

CONCLUSIONS

Though novels and novelettes dominate among Halyna Pahutiak's literary works, the concentration of mythopoetic characteristics in her novellas and short stories is as high as mythological intertexts are distinct in her long prose. Mythocentric character of the writer's fiction manifests itself in the titles of her short stories and novellas which indicate the vector of literary analysis, making researchers use archaic codes to interpret them. Biblical intertexts, motifs and figures of the world mythology are vivid in the author's short prose. In H. Pahutiak's short stories and novellas the attributes of neo-mythologism can be traced in reactualization and resemantization of archaic senses of mythological motifs and figures aimed at interpreting the phenomena important for the author in the context of eternity. The mythologems of the garden, the sun and the river organizing space and time relations in the writer's works acquire the status of recurring ones, making it possible to go beyond the limits of the actual chronotope and return to mythical precedents. In H. Pahutiak's short prose the modern content reflects the construction of the literary world by the key principles of mythological thinking, based on binary oppositions. The nameless heroes of the writer's neo-myths can be considered as the accentuation of the relation to pre-personal archetypes.

SUMMARY

The study examines the specific features of the interpretation of mythological motifs and figures in H. Pahutiak's short prose. It looks at the resemantization of both Biblical texts and the plots of the world mythology in the writer's stories and novellas. The research made it possible to find out that in H. Pahutiak's works the attributes of neo-mythologism can be traced in reactualization of archaic senses of mythological motifs and figures aimed at interpreting the phenomena important for the author in the context of eternity. In her short prose the modern content reflects the construction of the literary world by the key principles of mythological thinking, based on binary oppositions. The recurring motifs and figures made it possible to go beyond the limits of the actual chronotope and return to mythical precedents. The nameless heroes of the writer's neo-myths can be considered as the accentuation of the relation to pre-personal archetypes. These findings can be useful for further research on similar topics, in particular, on the interpretation of mythological texts in contemporary fiction.

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OLD AGE IN THE DISCOURSE OF PHILOSOPHY

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But if we are not going to be immortal,
it is yet desirable for man to cease living in his due time;
for nature has its measure, as of all other things, so of life.
Old age is the closing act of life, as of a drama,
and we ought in this to avoid utter weariness,
especially if the act has been prolonged beyond its due length.
Cicero. De Senectute

INTRODUCTION

The phenomenon of old age has been the subject of philosophical inquiry for thousands of years. Deep thinkers have discussed basic notions of life, such as life course, the sense of life, the experience of aging, the fear of death, hatred and disrespect to the elderly.

Plato and other ancient thinkers emphasize on distortions of character and bodily decay as markers of ageing. However, they also agree that old age gives opportunities for “immaterial pleasures which were earlier ignored or underdeveloped,” such as intellectual faculties, deep meaning of life, friendliness¹.

The Middle Ages, although advocated Christian ideals, also promoted the idea of decline with the frightening dark image of old age and the isolation of the elderly which flourished even more during the period of industrialization in the 19th century.

Our contemporary society, in the words of Baars, called the “premier philosopher of aging”², is greatly influenced by two contradicting tendencies: firstly, “premature cultural senescing” when people usually live longer but are called old at earlier ages; and secondly, the desire to stay young but grow older³. As it is assumed in the review of his book *Aging and the Art of Living*, “these paradoxes result from the contradictory desires of long life and infinite youth. Our culture produces them because it suppresses and tries to control finitude and our increasing vulnerability over time”⁴.

¹ Murphy C. F. *Reflections on Old Age: A Study in Christian Humanism*. Eugene, Oregon: Resource Publications, 2015. P. IX.

² Whittington F.J., Cole T.R. What's the Point of Aging? Does Philosophy Make a Difference? / *The Gerontologist*, 2014. Vol. 54. No. 3. P. 519.

³ Baars J. *Aging and the Art of Living*. Baltimore: Johns Hopkins University Press, 2012. P. 84.

⁴ Whittington F.J., Cole T.R. What's the Point of Aging? Does Philosophy Make a Difference? / *The Gerontologist*, 2014. Vol. 54. No. 3. P. 519.

Present-day philosophy presents an interesting approach when “there is no explicit discussion of aging, but rather of themes or concepts that are crucial for our understanding of it”⁵. Drawing on these ideas, in this research the analysis is conducted to address the problematic aspects of old age and human longevity. The first part of the chapter briefly sums up the views on old age and the elderly throughout the history of philosophy, from the ancient times to modern period. The second part discusses the issues of ageing as a definitional problem, outlines the main tendencies in the verbalization of the older person and the themes of OLD AGE conceptualization in the present-day English discourse of philosophy.

1. The philosophy of ageing: a look back

The ontogenesis of the old age phenomenon has had a long history and is analyzed in the works of many ancient philosophers. Ancient Greeks, for instance, generally hated ageing and were afraid of it, since it represented a decline from highly praised youth and vigour. The boundaries for old age in the ancient world were also rather vague. As claimed in recent studies, e.g. Diamandopoulos (2017), the average lifespan in Classical Greece was about 25 years. Accordingly, in ancient society “the old were younger and fewer than in our own era, and there were many young people to care for them”⁶.

Most researchers believe that “the Classical philosophers were well aware of the common folk judgments shared by the masses of the hardships, deficiencies, and embarrassments of old age. What sets them apart is that, through their ethical, metaphysical, and epistemological commitments, they found ways to reinterpret the meaning and value of old age”⁷.

The 4th century B.C. philosopher and physician Hippocrates, who is known as the father of medicine, also contributed to the theory of ageing. He believes that each individual, depending on their way of living, has a certain amount of innate heat or vital force that can partially be renewed. Diseases and ageing result from the disharmony and imbalance in the replenishment of the heat and lead to death. Researchers state that Hippocrates assumed this to be “a natural and normal course of things and his advice for longevity was moderation and the maintenance of daily activities”⁸.

⁵ Baars J. *Philosophy of Aging, Time, and Finitude. / A Guide to Humanistic Studies in Aging.* Eds. T.R. Cole, R. Ray & R. Kastenbaum. Baltimore: Johns Hopkins University Press, 2010. P. 106.

⁶ Diamandopoulos A. *The ideas of Plato, Aristotle, Plutarch and Galen on the elderly / JGG, 2017. 65. P. 326.*

⁷ Audrey A. *Ageing in classical philosophy. / The Palgrave Handbook of the Philosophy of Aging.* Ed. Geoffrey Scarre. London: Palgrave Macmillan, 2016. P. 128–129.

⁸ Williams M. E. *Growing Old in Ancient Greece and Rome. How history helps us see ourselves as we age.* 2017. Available online at <https://www.psychologytoday.com/us/blog/the-art-and-science-aging-well>.

Plato's views on old age are expressed in his work *The Republic*, where he defines two different modes of aging – the continuity and the disengagement. Ageing as continuity is observed when the elders continue pursuing the activities they used to do when they were younger “as a means for staying robust and also for insisting that their previous efforts were not spent in vain”, whereas the disengagement ageing means limiting the activity of the old, freeing them from their previous ambitions and letting them concentrate on spiritual issues⁹.

In *The Republic*, Plato views old age as an opportunity for a spiritual life when you are not distracted by the bodily issues, “for old age brings peace and freedom from all such things”¹⁰, “as the physical pleasures wither away, my desire for conversation and its pleasures grows”¹¹. He also shows respect to the elderly, “I enjoy talking with the very old, for we should ask them, as we might ask those who have travelled a road that we too will probably have to follow, what kind of road it is, whether rough and difficult or smooth and easy”¹². Thus, it may be assumed that in Plato's view, the elderly are social, friendly, knowledgeable and deserve respect.

Moreover, the elderly are generally seen as advisers in Ancient Greece. According to Plato, the wisdom is the property of the old and for this reason, he insists that the guardians of a wise city are likely to be old, “isn't it obvious that the rulers must be older and the ruled younger? Yes, it is”¹³.

Another Ancient Greek philosopher, Aristotle, displays a serious theoretical interest in old age. He believes that ageing is a natural process, and in his works *On Youth, Old Age, Life and Death*, and *On Length and Shortness of Life* discusses the issues related to this phenomenon. However, as different from Plato, for Aristotle, old age is evil, it causes decay and the older people are wicked, distrusting and inactive, many of them become annoyingly negative in old age. He suggests that middle age is the prime of life, youth is the second-best stage in life, and old age is miserable. Youth is closest to middle age in behavior, middle-aged people seem to act responsibly, behave rationally, and do what they ought to do¹⁴. Thus, Aristotle considers old age to be the worst of the three life stages.

Contemporary philosophers believe that Aristotle's characterization of the elderly character is mainly negative, that is especially clearly observed in the second book of *Rhetoric* where he contrasts the three types of character that accompany the three ages of life: the youthful, the elderly, and men in their prime:

⁹ Diamandopoulos A. The ideas of Plato, Aristotle, Plutarch and Galen on the elderly / JGG, 2017. 65. P. 326.

¹⁰ Plato. Complete Works. Ed. John Cooper. Indianapolis: Hackett, 1997. 329 c.

¹¹ Ibid. 328 d.

¹² Ibid. 328 e.

¹³ Ibid., 412 c.

¹⁴ Cited in: Audrey A. Aging in classical philosophy / The Palgrave Handbook of the Philosophy of Aging. Ed. Geoffrey Scarre. London: Palgrave Macmillan, 2016. P. 118–119.

The elderly character is said to be contrary to the youthful, and both are viewed as extremes while the character of men in their prime is a mean between these, possessing the valuable qualities of both and none of the vices. The elderly are, quite literally, “past their prime” (Rhetoric 1390b 7-9)¹⁵.

Viewed in a broadly negative light, old age is presented as the deterioration of the body and Aristotle regularly compares it to disease. Even more, in his *Generation of Animals* he calls a disease an “acquired old age” and old age, in his words, is a natural disease¹⁶.

Aristotle’s theory considers heat to be an essential quality of life and it plays a central role in the explanation of the process of aging. Accordingly, everything that lives has a soul that is in the heart and cannot exist without natural heat. Life is closely interrelated with the soul and living means maintaining the heat. Researchers claim that Aristotle likened this innate heat to a fire which is maintained and provided with fuel, when the fire runs out of fuel or is put out, innate heat is also extinguished or exhausted¹⁷. A feeble flame, as in old age, is more easily extinguished than the strong flame of youth. The thinker goes on to state that the person dies of old age when the fuel is exhausted.

It is commonly agreed in philosophy, that “the bulk of his (Aristotle’s) discussion addresses the material-efficient causal factors of aging, identified as the growth and decay of the lungs and corresponding exhaustion of heat in the heart”¹⁸. According to his theory of elements, all animal bodies consist of the hot and the cold, the dry and the wet. Hot and wet means being alive, while old age is dry and cold. In Aristotle’s view, old age and illness are due to drying and cooling of the body.

The extraordinary ancient physician Galen in his treatise *Hygiene* adheres to the ideas of Aristotle and Hippocrates about the inner heat and views ageing as a gradual natural process of drying leading to the loss of vitality. Although Galen believes that a person’s ageing is mostly individual, with a wide range of possible health outcomes at each stage, this stage is the innate destiny of every mortal creature¹⁹. According to Galen, the final stage of lifespan can be subdivided into three phases of unspecified length, from active old age to senility. And he argues, in the words of contemporary researchers, that the “causes of destruction” are present “innately from the beginning”, thus emphasizing on the importance of a healthy youth as the basis for a good old age²⁰.

¹⁵ Cited in: Woodcox A. Aristotle’s Theory of Aging. / Cahiers des études anciennes. LV, 2018. P. 65–78.

¹⁶ Ibid.

¹⁷ Williams M. E. Growing Old in Ancient Greece and Rome. How history helps us see ourselves as we age. 2017.

¹⁸ Woodcox A. Aristotle’s Theory of Aging. / Cahiers des études anciennes. LV, 2018. P. 65–78.

¹⁹ Williams M. E. Growing Old in Ancient Greece and Rome. How history helps us see ourselves as we age. 2017.

²⁰ Burstein S.M. and Finch C. E. Longevity examined: an ancient Greek’s very modern views on ageing. A 2,000-year-old view of old age. / Nature, 23.08. 2018. Vol. 560.

Galen is the first to assume that elder care is an essential part of doctors' duties and in the work *On the preservation of health* notes that ageing can be eased, delayed by prevention or managed to maximize the quality of life. He concludes that death is inevitable as "the body deteriorates of itself", but life could be prolonged²¹.

Previous research summarises that "the culture of Ancient Greece failed to foster a tolerant attitude towards old age, and there were few reasons for the absence of the fear of old age. In this ancient civilization people hardly survived into old age, therefore this fear was not impending"²². Although Ancient Greeks mostly disrespected the elderly and old age, older warriors, elder philosophers and statesmen were commonly well treated. In fact, the Spartans valued the wisdom of elderly citizens and set up the Gerousia, a counsel of the men in their advanced years, to control their city-state and manage their community affairs.

The Ancient Romans also displayed interest in the issues of ageing and death. Thus, Marcus Cicero assumes that old age is rarely favoured by the young, who find it unattractive, even frightening, therefore it leads to the social exclusion of the elderly, "*What I find most lamentable about old age is that one feels that now one is repulsive to the young.*" But, as generally agreed, he also sees older people as a source of great wisdom, "*States have always been ruined by young men and saved by the old*"²³.

Cicero is said to lay stress on the positive aspects of ageing and praises the activity of the elderly, their contributions to societies and achievements in literature, arts and bringing up youth²⁴. He recognizes older men's positive features, and states they should be shown proper respect.

In a philosophical thesis, *On Old Age* (De Senectute), which presents the discussion of human declining years, he attempts to defend old age and outlines four main reasons why people dislike old age. Firstly, Cicero notes that many hate old age because it leads to the exclusion of the elderly and prevents them from doing their routine activities, "*Old age cuts one off from the management of affairs. Of what affairs? Of those which are managed in youth and by strength of body? But are there not affairs properly belonging to the later years of life, which may be administered by the mind, even though the body be infirm?*"²⁵. However, it is generally assumed that this complaint

²¹ Burstein S.M. and Finch C. E. Longevity examined: an ancient Greek's very modern views on ageing. A 2,000-year-old view of old age. / *Nature*, 23.08. 2018. Vol. 560.

²² Мовчан М.М. Лабіринти страху старості: проблеми і перспективи / М. М. Мовчан // Гуманітарний вісник ЗДІА. – 2013. – № 53. – С. 81.

²³ Williams M. E. *Growing Old in Ancient Greece and Rome. How history helps us see ourselves as we age.* 2017.

²⁴ Полькина Т.М. Особенности понимания феномена старости на разных этапах психолого-философского осмысления / Т. М. Полькина//Вестник Башкирского университета.- 2012. -Т. 17. – № 3. – С. 1407.

²⁵ Cicero Marcus Tullius. *De Senectute (On Old Age)* / Translated with an Introduction and Notes by Andrew P. Peabody. Boston: Little, Brown, and Co., 1887.

results from a misunderstanding of what it means to be active and to pursue something actively²⁶.

Furthermore, Cicero says that the activities performed by the aged are even more important than those of the youth:

*He may not be doing what younger members of the crew are doing, but what he does is better and much more important. It is not by muscle, speed, or physical dexterity that great things are achieved, but by reflection, force of character, and judgement; in these qualities old age is usually not only not poorer, but is even richer*²⁷.

The second reason of hatred is that old age makes the body weaker. Although Cicero does not deny the loss of strength that usually accompanies old age, e.g. “*Old age lacks strength, it is said*”, he defends this state “*But strength is not demanded of old age*”, and goes on to explain, “*To pass to the next charge against old age, I do not now feel the need of the strength of youth...any more than when a young man I felt the need of the strength of the bull or of the elephant. Such strength as a man has he should use, and whatever he does should be done in proportion to his strength*”²⁸. He also adds that older men have enough strength to advise the younger ones and share their experience and knowledge with them, “*You can at least help others by your counsel; and what is more pleasant than old age surrounded by young disciples? Must we not, indeed, admit that old age has sufficient strength to teach young men, to educate them, to train them for the discharge of every duty?*”²⁹.

Thirdly, old age is said to deprive us of physical pleasures, “*I come now to the third charge against old age, that, as it is alleged, it lacks the pleasures of sense*”.³⁰ In defense against this accusation, Cicero adds that many pleasures are “*more harmful than all things else!*”. Similar to Plato, he believes that such things not only prevent the elderly from intellectual pursuits, but also these pleasures may provoke outrageous behaviour: “*In fine, there is no form of guilt, no atrocity of evil, to the accomplishment of which men are not driven by lust for pleasure. Debaucheries, adulteries, and all enormities of that kind have no other inducing cause than the allurements of pleasure*”³¹. The desire for pleasure is not only a distraction, it is, quite possibly, the root of all evil. However, an elderly person is free from such temptation. Cicero assumes that we should be grateful to old age for preventing us from leading an immoral lifestyle, “*I, indeed, for the pleasure of conversation, enjoy festive*

²⁶ Audrey A. Aging in classical philosophy / The Palgrave Handbook of the Philosophy of Aging, Hrsg. Geoffrey Scarre. London: Palgrave Macmillan, 2016. P. 127.

²⁷ Cicero Marcus Tullius. De Senectute (On Old Age) / Translated with an Introduction and Notes by Andrew P. Peabody. Boston: Little, Brown, and Co., 1887. vi.

²⁸ Ibid. ix.

²⁹ Ibid.

³⁰ Ibid. xii.

³¹ Ibid.

entertainments, even when they begin early and end late <...> and I am heartily thankful to my advanced years for increasing my appetency for conversation, and diminishing my craving for food and drink”³². Old age is not to be blamed, rather blessed, because we could concentrate on more intellectual pursuits.

Finally, Cicero comes to the charge against old age that it is close to death, “*There remains a fourth reason for deprecating old age, that it is liable to excessive solicitude and distress, because death is so near; and it certainly cannot be very far off*”. The fear of death, as well as fear of old age, are common themes in ancient philosophy. Cicero denies this claim, stating that death could take anyone at any age: “*Youth has many more chances of death than those of my age. Young men are more liable to illnesses; they are more severely attacked by disease; they are cured with more difficulty. Thus few reach old age*”³³.

Another significant difference is that the elderly person, providing that he leads a virtuous life, has lived a long and good life filled with accomplishments, “*There is, however, a calm and serene old age, which belongs to a life passed peacefully, purely, and gracefully...*”. The elderly can be free from the anxiety that their life was meaningless, they can no longer have the fear of death, “*The close of other ages is definitely fixed; but old age has no fixed term, and one may fitly live in it so long as he can observe and discharge the duties of his station, and yet despise death. Old age, fearless of death, may transcend youth in courage and in fortitude*”³⁴.

To sum up, ancient philosophers view the value of old age as dependent on the character of the individual. Cicero admits that youthful blessings are desirable, yet he adds that the older person can retain them if he is temperate and disciplined enough not to squander such gifts. They valued this stage of life for its positive qualities, such as wisdom and honor, “*I have no fault to find with old age,*” – a noble answer, worthy of a learned man. *Unwise men, indeed, charge their vices and their faults upon old age.*”³⁵ Cicero’s philosophical ideas can teach how to structure your own lives in preparation for old age, “*I am praising the old age that has laid its foundations in youth*”³⁶, and how to live it virtuously every day. For Cicero, receiving respect is the greatest joy you can get in your advanced years, “*What pleasures of body are then to be compared with the prerogatives of authority?*”³⁷.

Seneca, another ancient Roman philosopher, compared old age to the natural disaster which crushes and sweeps everything on its way. He admits the fact

³² Cicero Marcus Tullius. *De Senectute (On Old Age)*. / Translated with an Introduction and Notes by Andrew P. Peabody. Boston: Little, Brown, and Co., 1887. xiv.

³³ *Ibid.* xix.

³⁴ *Ibid.* xx.

³⁵ *Ibid.*

³⁶ *Ibid.* xvii.

³⁷ *Ibid.*

that old age leads to deterioration of the body. In his Letter from a Stoic, he writes, “*I am now afraid that I have left old age behind me. For some other word would now apply to my years, or at any rate to my body; since old age means a time of life that is weary rather than crushed*”³⁸. Thus, he is perfectly aware of all the threats and horrors, accompanying ageing.

Seneca, even being in his last years, feels that one should be thankful to his age for the clarity of the mind, even if the body is declining, “*I feel that age has done no damage to my mind, though I feel its effects on my constitution. <...> Only my vices, and the outward aids to these vices, have reached senility; my mind is strong and rejoices that it has but slight connexion with the body*”³⁹.

Seneca believes that we should accept the fact of ageing. In fact, he considers that old age should be valued as the grand finale that ends the play of one’s life, since it gives pleasure, you only need to know how to use it:

“*Fruits are most welcome when almost over; youth is most charming at its close; the last drink delights the toper, the glass which souses him and puts the finishing touch on his drunkenness. Each pleasure reserves to the end the greatest delights which it contains. Life is most delightful when it is on the downward slope, but has not yet reached the abrupt decline*”⁴⁰.

However, he admits “the abrupt decline”, i.e. old age leading to inevitable changes, you are as if “*on the edge of the roof*”⁴¹. Seneca’s attitude in this letter is mostly sympathetic, although he underlines that old age should not be simply endured, but also enjoyed. However, those who waste their life, waiting only for pleasure, are likely to suffer more when getting old:

“*they spend life in making ready to live! <...> Old age surprises them while their minds are still childish, and they come to it unprepared and unarmed, for they have made no provision for it*”⁴².

“*they fight against the weakness of the body, they judge old age to be a hardship on no other score than because it puts them aside.*”⁴³

The philosopher Seneca states, “*Senectus morbidus est*” (“Old age is a disease”). Thus, the ideal old age in his interpretation is a healthy one with intellectual activities, because the highest value consists in the activities of the mind, i.e. when the body declines, the mind preserves its vigour. He promotes the idea of living for the others, as we mature, especially those who suffer from the decline of body and mind.

The problems of old age are discussed by another representative of ancient philosophy, Ovid, in his *Metamorphoses*. For him, ageing is a physiological

³⁸ Seneca. Letters from a Stoic. Epistulae Morales ad Lucilium. London: Penguin Books Ltd., 1969. Letter 26.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid. Letter 12.

⁴² Seneca. On the shortness of life. London: Penguin Books, 2004. P. 6.

⁴³ Ibid. P. 14.

process which affects both men and women. The changes in the appearance are immediately visible and only magic may help to reverse them. Hermeneutic studies of Ovid's *Metamorphosis* assume that the narrative discourse of the elderly in the poem is characterized by three main features: selective memory, self-glorification and sententious moralism⁴⁴. Ovid regards old age as the fourth stage of life, when a person is exhausted and harassed, trapped by death. The image of physical decay dominates in the novel and Ovid compares old age to severe winter, "*Then aged winter comes shivering in, with tottering steps, its hair all gone or what it has turned white.*" He views ageing as metamorphosis, i.e. physical changes in the body: wrinkles, hair whitening, the loss of strength – which he calls "trappings of age"⁴⁵.

Medieval Europe has inherited many of their basic ideas about old age from the ancient times, although the philosophers of that period were discussing the problems of ageing concentrating on their theological aspects. This epoch presents the rise of the striking difference between the earthly and heavenly life, between the secular and the divine. Dante Alighieri, known for his *The Divine Comedy*, also writes about age and growing old. He is called a Neoplatonist who "*looked at the universe as multiplicity that proceeded downwards from the supreme unity that existed in the mind of God*"⁴⁶. Dante distinguishes four ages of men which he calls Adolescence, Youth, Old Age and Decrepitude. In Dante's opinion, old age begins at forty five and usually lasts till seventy with. The old are portrayed positively in his works, being regarded as the source of wisdom. They are said to know a lot about the past and the present, understand what fairness and justice mean and practise respect in relations among themselves and other age groups (see, for example *The Banquete*, book 4, Ch.XXVII)⁴⁷. Within the theological paradigm of the epoch, Dante views the human nature as oriented at God. Yet this process of refinement is accompanied by biological decline. Old age for Dante is the ultimate stage of virtues and maturity, followed by the age of decrepitude. Critics consider that his spiritual and metaphysical view on physical decline means "*a final ascent to God*". He compares an older man to an old sailor who returns to his port, thus a noble soul "*should enter the last haven with gentleness and peace*"⁴⁸.

The Christians believe that the world was created by God, and will also be ruined by God. Only the noble soul is immortal, living a meaningful blessed life

⁴⁴ Nikolopoulos A. D. Tremuloque gradu venit aegra senectus: Old Age in Ovid's "Metamorphoses" / *Mnemosyne*, 2003. 56 (1). 4th series. P. 59-60.

⁴⁵ *Ibid.* P. 50.

⁴⁶ Murphy C. F. *Reflections on Old Age: A Study in Christian Humanism*. Eugene, Oregon: Resource Publications, 2015. P. 9.

⁴⁷ Cited in *Ibid.* P. 10.

⁴⁸ Murphy C. F. *Reflections on Old Age: A Study in Christian Humanism*. Eugene, Oregon: Resource Publications, 2015. P. 11.

leads to salvation⁴⁹. In fact, in the medieval philosophy there appears an image of an elderly transcendental older person whose highest desire is to return to its source, to God. This conception of life is a reflection of the general religious attitude of that period. With the constant fear of the hell, the elderly were reminded of the necessity to save their souls, make their last years useful for the spirit, despite their miserable decrepit bodies.

Another representative of this epoch, Petrarch, develops a number of ideas relevant even for modern thinkers, namely the idea of apotheosis of divine creativity and maturity of old age, the vanity of human trifle aspirations, inevitability of death. Being inspired by the works of Cicero and Seneca, he writes a series of *Letters of Old Age* in which he discusses his philosophy in life. The passage of time is a common theme in Petrarch's works⁵⁰. He understands the brevity of his life and impending old age urges him to be more careful with how he spends his time: "*when the difficulties of life are pressing on me so sharply and inexorably and the cares pertaining to my literary labours make the longest life seem far too short.*" It is claimed in recent research, that "throughout Book VIII's eight letters, there is a continuing resonance of the Ciceronian and Senecan representation of old age as a period of dignity, serenity, wisdom, and inner freedom for a self-motivated man", they speak of the benefits of old age (Sen. VIII, 2), or the widespread and wrong belief in fortune's adversity and in opinions (Sen. VIII, 3), and the importance of friendship (Sen. VIII, 4)⁵¹.

English philosopher Roger Bacon studies the causes of ageing and the ways of increasing life span. Being a theologian, he admits the brevity of human life as compared to our Biblical patriarchs. He seems to be convinced that human beings could live longer if they led a different, healthful lifestyle. Bacon believes that the salvation of the Christians is related to scientific breakthroughs and in recent researches he is assumed to become famous for his advances in experimental science⁵².

Despite some of the positive portrayals of old age, it was commonly frightening and morbid in Middle Ages. Geoffrey Chaucer in his *Canterbury Tales* compares old age to a rotten fruit. He also provides a metaphorical representation of it as an empty barrel:

*The day I was born a long time ago, death opened up the spigot of my life and left it on. And ever since that day the old tap has just run and run until now the barrel is practically empty*⁵³.

⁴⁹ Полькина Т.М. Особенности понимания феномена старости на разных этапах психолого-философского осмысления / Вестник Башкирского университета, 2012. Т. 17. № 3. С. 1409.

⁵⁰ Barolini T. The Self in the labyrinth of time. *Rerum vulgarium fragmenta. / A Critical Guide to the Complete Works*. Eds. Victoria Kirkham and Armando Maggi., 2009. P. 33.

⁵¹ Skenazi C. Aging Gracefully in the Renaissance. *Stories of Later Life from Petrarch to Montaigne*. Leiden. Boston: Brill, 2013. P. 74.

⁵² Murphy C. F. *Reflections on Old Age: A Study in Christian Humanism*. Eugene, Oregon: Resource Publications, 2015. P. 13–14.

⁵³ Cited in *Ibid*. P. 14.

Mickelangelo also contributes to Medieval Philosophy and in his poems depicts his attitude towards this stage of life. His philosophy is based on the ideas of Neoplatonism. Old age for him is characterized by the inconsistency between the form and the content. On the one hand, older people are geniuses, intellectually prominent, on the other, they are visually unattractive, even ugly. Such a realistic understanding of old age corresponds to the author's goal, since he believes that only when the material outer form is cast out, the inner wisdom is revealed. Thus, the only way for humans in their efforts to ascend to the divine, eternal life is creating masterpieces that would be inherited by future generations and promote immortal living⁵⁴.

A more rational approach is seen in the works of Francis Bacon, a founder of gerontology, who analyses old age from the applied-scientific point of view. In one of his works *Of Youth and Age*, he compares the advantages and disadvantages of these two stages and concludes that each of them has both positive and negative values. Some of the present-day philosophers claim that old age, according to Bacon, has the power of understanding, although it can be criticized for its "*mediocrity of success*"⁵⁵.

In the realm of natural philosophy with an accent on the Christian world view, old age is described by Leibniz, one of the great thinkers of the seventeenth and eighteenth centuries. Leibniz assumes that "*all corporeal phenomena can be derived from efficient and mechanical causes*," though there may be final causes (or "higher reasons") that underlie them⁵⁶. Leibniz believes that each substance has a unique series of perceptions programmed by God to play in harmony with all other substances.

The pragmatic approach to ageing is observed in Hobbes' works where he compares a person with material things that have their cost and value depending on the usefulness and demand for them in society. Accordingly, old age loses its existential content and is regarded from the purely consumerist approach. For Hobbes, those who accumulate wealth, are better prepared for old age and can provide for themselves⁵⁷.

Representative of new European philosophy, Nietzsche was a gifted writer, as well as an academic who developed extraordinary insight into some of the most complex ideas. It is obvious, that the thinker differentiates between the ageing of the body and that of the mind, "*Profundity of thought belongs to*

⁵⁴ Польшкина Т.М. Особенности понимания феномена старости на разных этапах психолого-философского осмысления / Вестник Башкирского университета, 2012. Т. 17. № 3. С. 1409.

⁵⁵ Murphy C. F. *Reflections on Old Age: A Study in Christian Humanism*. Eugene, Oregon: Resource Publications, 2015. P. 16.

⁵⁶ Leibniz G.W. *A Specimen of Dynamics* (1695). / *Philosophical essays*. Ed. & Transl. by R. Ariew & D. Garber. Indianapolis & Cambridge: Hackett Publishing Company, 1989. P. 126.

⁵⁷ Stewart D. Thomas *Hobbes* / *The Stanford Encyclopedia of Philosophy* (Spring 2019 Edition), Edward N. Zalta (ed.). Available online at <https://plato.stanford.edu/archives/spr2019/entries/hobbes/>.

youth, clarity of thought to old age"⁵⁸. What he fears most is mediocrity. His ideal is *Übermensch* "overman", while the opposite of the *Übermensch* is called *der letzte Mensch*, "the last man." Strong people have no fear of old age, moreover such people are not frightened even by the prospect of inevitable death. Nietzsche experienced a number of serious health problems, therefore he believed that it is important to finish your earthly life in good time, where 'good' means before getting old⁵⁹.

In Britain at the end of the eighteenth century, *The Rambler*, an essay periodical was edited and mostly written by Samuel Johnson, in some of its issues the problems of old age and the relations between old and young are discussed (e.g., Rambler #50, 69). Although Johnson denies the idea of fruitful communication between these age groups, since he believes they are too different and share no similar hopes, he admits that such relations could be mutually rewarding, e.g. "*Youth to be taught the piety of age – age to retain the honour of youth*". Furthermore, he reminds that the old and the young should be tolerant to each other, "*he is young, consider that he shall one day be old and remember when he is old that he had once been young*" and goes on to state that the young have to honor the wisdom of the old. Also, he provides a metaphor to describe them as two extreme opposing seasons, winter and spring, "*though the contrariness of Winter and Spring can never be fully united, mutual tenderness and respect can draw the extremes of age closer together.*"⁶⁰ Moreover, interesting theses on retirement are observed in *Rambler*, where Johnson promotes the idea of voluntary retirement before you are induced to retire. Similar to Hobbes's ideas, the importance of well-being is highlighted, if you have accumulated some financial wealth and have your family's support, you will not feel neglected in old age.

The philosophy of ageing in the English-speaking world is said to be greatly influenced by S. de Beauvoir's *The Coming of Age* (1972), which is seen as reaction against the classical ancient studies of old age⁶¹. Beauvoir believes that later life is idealized and excessively romanticized and highlights the horrors of physical life of the elderly, their social isolation and contempt, "*We must assume a reality that is certainly ourselves although it reaches us from the outside and although we cannot grasp it. There is an insoluble contradiction between the obvious clarity of the inward feeling that guarantees our unchanging quality and the objective certainty of our transformation. All we can do is to waver from the one to the other, never managing to hold them both*

⁵⁸ Nietzsche F. AZQuotes.com. Wind and Fly LTD, 2019.

⁵⁹ Ницше Ф. Так говорил Заратустра. [пер. с нем. Ю. Антоновского]. СПб.: Издательская группа «Азбука-классика», 2010. С. 74.

⁶⁰ Cited in: Murphy C. F. *Reflections on Old Age: A Study in Christian Humanism*. Eugene, Oregon: Resource Publications, 2015. P. 17.

⁶¹ Nikolopoulos A. D. *Tremuloque gradu venit aegra senectus: Old Age in Ovid's "Metamorphoses"* / *Mnemosyne*, 2003. 56 (1). 4th series. P. 49.

firmly together"⁶². *The Coming of Age* consists of two parts: outsiders' look at the elderly and the elderly's own inner understanding of old age. The first part presents analysis from biology, gerontology, anthropology, history and sociology which observe the elderly as "from the outside", whereas in the second part Beauvoir shows how she experiences old age as "from the inside", based on her own experience of herself and her family.

Beauvoir discusses ageing also from the viewpoint of time, "Age changes our relationship with time: as the years go by our future shortens, while our past grows heavier. The aged man may be defined as an individual with a long existence behind him, and before him a very limited expectation of life"⁶³.

2. Reconceptualization of ageing in the discourse of modern philosophy

Present-day philosophers discuss old age and the aged, as well as interpret ageing processes. They present the analyses of concepts important for our understanding of this stage of life, the problematic aspects of human longevity. These narratives can be used as sources to disclose the main conceptual features of OLD AGE concept. The material for this study presents discourse fragments randomly selected from Jan Baars's *Philosophy of Aging, Time, and Finitude* and Kevin Aho's *The contraction of time and existential awakening: a phenomenology of authentic ageing*.

Research results show that OLD AGE in the discourse of philosophy is verbalized as [a period/state when one is old] by means of the key lexeme *old age*, together with its synonymic nominative units: *age, oldness, elderliness, years, senility; a higher age, later years, the passing of time, seasons of life*.

Depending on the perspective, present-day thinkers accompany the concept's key lexeme (or its synonyms) with the markers, i.e., words, word combinations or contexts with different notional and figurative-emotive content which provide the multifaceted description of old age: e.g., *human/social/authentic/chronological/adult **aging**, the neglect/story/narrative/image/slowness of **aging**, social **aging**, **age** theorists/identity/cohort*, etc.

The analysis shows that old age is perceived as: a) transforming, liberating power which grants access to a new understanding of the present: *old age is sharpening my awareness; the breakdown of the body can pull us out of our harried restlessness, slowing us down and granting us access to the poignancy of the present moment*; b) a new identity, socially created: *aging can illuminate the value of ontological flexibility, of letting-go of the ego and freeing ourselves from identities that are no longer livable; old age as an experience of fragmentation or splitting off from one's former self; old age is socially created, sustained and elaborated*; c) noncompliance, limiting the activity and

⁶² Beauvoir Simone de. *The Coming of Age*. 1970 / Trans. Patrick O'Brian. New York: W.W. Norton, 1996. P. 290.

⁶³ *Ibid.* P. 361.

possibilities, leading to isolation of the elderly: *senility is just a convenient tag on which to hang non-conformity; aging as the inevitable narrowing and tightening of this horizon* (of existential possibilities).

A highly debated issue in philosophy is delimiting old age, defining the time when one becomes old. As it is stated in the present-day research, “*One of the main paradoxes we are confronted with is that all human beings are constantly aging, but at a certain moment in life one is labeled aged or older (older than whom?) and life beyond that point is labeled aging*”⁶⁴. The answer to this question does not seem so simple. Gerontological studies usually begin by defining their population in terms of chronological age. Old age is commonly founded on the number of years lived. However, it seems true that “*individuals are transformed into an “aging,” “aged,” or “older” body at a particular chronological age without any evidence that important changes are taking place at that age, apart from sudden cultural relocation. This relocation into the category of the “aged” or “older” may take place at the age of 40 years when the stigma of the “older worker” begins to hit, especially for one who has become unemployed*”⁶⁵. This example with a high degree of possibility indicates the fall of age as an indicator of ageing which means that the definitions of old age are no longer based only on chronological age, rather on social criteria, such as (un)employment. Also, in redefining old age material well-being is regarded as an important factor: e.g., “*a class of poor persons may be considered old at 40, while a class of wealthy at 70.*” Thus, philosophers come to the conclusion that societies also influence the perception of ageing, because, “*the rates at which one ages, how one ages, and the ways in the ageing <...> are at least partly socially generated*”. It is commonly agreed that old age is a historically sensitive issue and social changes in this field in the course of the last century are quite obvious. Advances in science and medicine encouraged the increase in the life expectancy, accordingly “*50 is the new 40, 60 is the new 50*”.

An important part in the nominative field of the concept OLD AGE is represented by the synonymic anthropological group of nominative units denoting [the person who is old]: *aged, the aged person, aging people, aging person, the elderly, elderly adults, elderly person, geezer, happy pensioner, a nursing home resident, old people, old person, older person, older individuals, old timer, people getting on in years, person who has lived many years, 60-year olds, 70-year olds.*

The examples above may help to define main properties of the ageing identity as verbalized by these units. The results show that this conceptualization seems to be determined by social factors or/and institutionalization of old age

⁶⁴ Baars J. Philosophy of Aging, Time, and Finitude. / A Guide to Humanistic Studies in Aging. Eds. T.R. Cole, R. Ray & R. Kastenbaum. Baltimore: Johns Hopkins University Press, 2010. P. 4–6.

⁶⁵ Ibid.

(elderly person, aged person, the aged, aging people, aging person, old people, old person, older person, older individuals, elderly adults, the elderly, a nursing home resident, pensioner), chronological indicators denoting the actual number of years or longevity (60-year olds, 70-year olds, people getting on in years, person who has lived many years), as well as stereotypes and prejudiced attitudes (geezer, old timer). The most common perception of older adults is that they have lived a long life, are retired/have finished their working lives and receive pensions from the government. However, this perception seems to be greatly influenced by negative social stereotypes emphasizing that “*the elderly are, among other things, socially and technologically incompetent; have diminished cognitive functioning; are no longer physically desirable or sexually active; and are lonely and depressed*”⁶⁶. Moreover, they are said to be outdated, having no prospects in future, e.g. “*people over forty-five basically die in terms of new ideas*”⁶⁷.

Another deeply rooted stereotype, influenced by destructive ageist culture, is the prejudiced attitude towards the elderly who are assumed to differ so much from the rest of the population, that they are seen as abnormal, “*The expressions aged and aging are without any justification understood as references to a special and abnormal group*”⁶⁸.

Within this approach getting older means becoming different, not only from the younger population, but also from the former self, which may result in the loss of one’s personhood, “*the view that the elderly are somehow separate and discontinuous with their younger or middle-aged self*”⁶⁹.

The common markers of the older people are expressed by negative evaluative adjectives: *inactive, silent, submissive, non-functional, non-productive, incompetent, burdensome, lonely, depressed, etc.* All these features of OLD AGE, in general, and the elderly, in particular, are seen from the outside, by society. When seen from the inside, they commonly result in “*decreased self-esteem, self-efficacy, and overall life satisfaction*” of the elderly themselves⁷⁰.

The main themes that may be important for understanding the concept OLD AGE in the discourse of philosophy are grouped as to their connotations into negative evaluative, including the feelings of sadness and despair, the concept of nostalgia, loneliness and isolation, losses, the invisibility of the elderly by societies, limits of their agency, the issues of autonomy and personhood in later

⁶⁶ Aho K. The contraction of time and existential awakening: a phenomenology of authentic ageing. P. 2.

⁶⁷ Ibid.

⁶⁸ Baars J. Philosophy of Aging, Time, and Finitude. / A Guide to Humanistic Studies in Aging. Eds. T.R. Cole, R. Ray & R. Kastenbaum. Baltimore: Johns Hopkins University Press, 2010. P. 4-6.

⁶⁹ Aho K. The contraction of time and existential awakening: a phenomenology of authentic ageing. P. 17.

⁷⁰ Ibid. P. 2.

life, and positive, conceptualizing the idea of liberation/freedom, perceiving ageing as transformation or the age of new opportunities.

The process of ageing is seen as a series of losses. Firstly, the elderly are assumed to be greatly influenced by **personal losses**, such as *the loss of beloved ones, at a loss where ageing is concerned*.

Furthermore, it might be **the loss of personhood, the loss of one's identity**: e.g., *as we get older, our identities are under continual threat; unable to inhabit or perform our identities in the same way; the experience of fragmentation or splitting off from one's former self; the loss of one's former self; no longer regarded as a person we used to be; dehumanize the elderly; different elderly; less human; low in value; fail to acknowledge them as people; decreased self-esteem; losing control of one's life*.

Old age is also assumed to cause **the loss of autonomy and independence**: *moving into assisted living*.

The institutionalization of ageing in the course of the last century has resulted in the **isolation of the elderly**, they are seen as “impediments to progress”,⁷¹, **socially abandoned, burdensome and lonely**. The following fragments clearly highlight these features of the concept OLD AGE: *exclusion from the most central domains of life; stay away from the places where elderly congregate; restricted social networks; withdrawal from society; a nursing home resident; keep them out of workplace*.

The elderly are portrayed as ignored, not fitting in the demands of modern societies with **uncertain future**: *the horizons of possibilities contract; the insecurity of the future; a destructive form of presence in the past; cannot keep up with the speed of modern life; contracting, narrowing possibilities*.

In our youth-obsessed societies, the process of ageing is commonly believed to be medicalized, as a result, old age is viewed as **deterioration or physical and mental decline**: *the inescapable movement toward disability and death, changing biological processes, the devastation, the haunting prospects of dementia, old age as impairment, failing organs, failing health, brittle bones, centrality of health concerns in self-definition, diminished cognitive functioning, ageing is a meaningless and inescapable process of decline*.

Furthermore, ageing is regarded as **deviation from the norm, anomaly, abnormal process**: *ageing is not “normal” (social norm is young and healthy); ageing is not a “natural” process; ageing and aged <...> abnormal groups*.

The **emotional sphere** characterization is predominantly negative, expressed as a state of being old with the feelings of regret, resentment, bitterness, sadness, shame, vulnerability etc.: e.g., *sunlight gives <...> joy no more; the poignancy of the present moment; a void stillness that can be terrifying; lonely and painful death; depressive feeling of being trapped*.

⁷¹ Murphy C. F. Reflections on Old Age: A Study in Christian Humanism. Eugene, Oregon: Resource Publications, 2015. P. XI.

The conceptual features which provide positive evaluation of OLD AGE are less representative. They are principally associated with the idea of liberation, the notions of freedom and transformation.

In conceptualization of the elderly, the ancient idea of **transformation** is also observable: “*not born an elderly, but **become** an elderly*”, thus ageing is seen not as a static notion, but is presented dynamically. Moreover, this transformation might be viewed as opening new horizons for the elderly, for their further development: *opportunity for personal and spiritual growth by opening aspects of life we fail to see when young; transformed outlook, a more profound understanding of reality; existential awakening, sharpening awareness; we become more selective in our social commitment, become aware of fragility and preciousness of the present moment, expectant decisiveness to be patient and courage to go slowly.*

Old age is also viewed as a qualitatively new stage, with **new opportunities, aspirations, the age of wisdom and maturity**: *a possibility for wisdom and deep meaning, the reservoirs of depth and richness; a glorious thing; a signal of rebirth; opportunity for personal and spiritual growth, wisdom and meaning; growth in experience and competence; the perfectly insured life of a happy pensioner.*

The idea of **liberation** is not new in philosophy, it can be seen throughout the centuries, beginning with the works by Plato, where he develops the concept of freedom in connection with aspects of metaphysics, epistemology and ethics. Ageing is assumed to free the person from their previous worries and concerns: *liberation from illusion of our permanence; to be free and flexible with our self-interpretations; being unlocked; freedom and letting go; liberating function; free from trivial concerns; old age as a potential site for liberation.*

Present day thinkers, also continuing Plato’s tradition of highly praised and respectful old age, consider it to be a **unique period**: *unique contributive role, age reached by few.*

CONCLUSIONS

Significantly increased life-expectancy over the past century has encouraged series of approaches to the study of the nature and problems of old age and ageing in different contexts. My particular interest in this paper is philosophical interpretation and perceptions of senescence, and the ways the elderly and old age are conceptualized in discourse. The adopted in this work approach gives insight into the problems related to OLD AGE as it is perceived by philosophers in different time periods and helps to trace main tendencies in its conceptualization. Our present-day perceptions of ageing reflect our cultural and historical background and seem to be based on social conventions, prejudices and fears. However, the research into this area has had a long history. Philosophers have been working on the problems of old age for thousands of years, trying to answer the same metaphysical questions that are holding the attention of reserchers today.

This paper begins with the survey considering the evolution of views on old age in the history of philosophy. The analysis has shown that, for ancient thinkers, old age presented a disputable question, being the object of fear or intolerance, on the one hand, and respect, maturity and wisdom, on the other. Despite a predominantly negative attitude towards old age, classical philosophers advocated a relatively optimistic view of the elderly as senior advisers and valued for their wisdom citizens. During the Middle Ages, there appeared a new theological interpretation of old age, with the image of a transcendental older person with the declining body, but immortal soul, whose main desire is salvation and a final ascent to the divine, eternal life. The modern epoch supports a rational pragmatic attitude towards the elderly. Although life expectancy is increasing, older people are commonly seen as a burden for society, which has led to their social isolation and less inclusion in the community activities.

In the second part, the paper focuses on rethinking old age in the present-day society and the analysis of approaches to the definition of this human stage of life. The data suggest that the definitions of old age are no longer based only on chronological age, but also on social criteria, such as (un)employment and/or material well-being and wealth. These basic findings are consistent with the research showing that the conceptualization of the ageing identity also proves to be determined by the institutionalization of old age, social factors, stereotypes and prejudiced attitudes.

Overall, the most common themes, relevant for understanding the conceptualization of OLD AGE in the discourse of philosophy, have been outlined. Results indicate that the textual plane is predominantly negative with the perception of ageing as decline, the age of loneliness and limited possibilities, highlighting the loss of autonomy and personhood, the state of sadness and despair. Positive conceptualization is observed only in an inconsiderable number of discourse fragments, portraying ageing as transformation, liberation or the age with new opportunities.

Future research is needed to validate these conclusions and explore the conceptualization of OLD AGE in other types of discourse.

SUMMARY

This chapter aims to examine the concept of OLD AGE in the discourse of philosophy. Firstly, it gives insight into the ways in which this stage of human life is featured across the ages in the history of philosophy. Accordingly, the survey of ideas about old age and the elderly by ancient philosophers, as well as modern thinkers, is conducted to trace the transformation of their approaches to interpreting senescing processes. Furthermore, the paper discusses main themes of OLD AGE conceptualization in the present-day English discourse of philosophy in order to define its main conceptual features. Ageing and old age are seen as complex life stages, conceptualized as liberation or freedom,

the period of transformation with new opportunities, the rule of wisdom, on the one hand, and sadness and despair, loneliness and isolation, the losses of autonomy and identity, the invisibility of the elderly by societies, narrowing the limits of their agency, on the other. The findings of this research might provide further implications for critical discourse analysis of the concept OLD AGE in other types of discourse.

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**“THE GOSPEL ACCORDING TO AHASUERUS”:
APOCRYPHAL DISCOURSE OF THE NOVEL
“THE WANDERING JEW” BY S. HEYM**

Ilinska N. I.

INTRODUCTION

Multi-genre nature is one of the features of postmodern historical novel “The Wandering Jew” (1981) by S. Heym. Its multi-level structure covers the genre elements of a historical and philosophical novel, a religious historical novel, an a myth / anti-myth novel, an apocryphal novel. The apocryphal discourse of the novel, marked by the legendary image of Ahasuerus and the non-canonical image of Jesus, has a plot-forming role. These images belong to the category of eternal ones, endowed with stable semantics and associations. Their use in a literary text creates a multidimensional interpretative field, which includes the tragic experience of mankind with its existentials (profane and sacred, sin and piety, holiness and demonic, theomachism and faith, fidelity and betrayal, etc.).

The author’s transformations become especially evident in comparison with pretexts. In S. Heym’s novel there are several of them. We should mention the Old Testament apocryphal “The Book of Adam and Eve”, the canonical Gospels, telling about the earthly way of Jesus and His sacrificial deed; medieval apocryphal legend of Ahasuerus; The Revelation of St. John the Divine; allusions from the apocryphal Gospel of Judas, the Second Book of Enoch. All of them are subjected to the author’s interpretation in the genre form of the work, which synthesizes the events of the canonical and apocryphal gospels with the narrative structures and poetics of the postmodern novel. Hence the aim of the study is to consider the theoretical aspects of the concept of an “apocryphal novel”; to analyze the strategies of “apocryphization” in S. Heym’s novel “The Wandering Jew” at the plot-compositional and figurative levels; to find out the author’s intentions of the inversion of the canonical pretext.

1. Theoretical aspects of the concept of an apocryphal novel.

Principles of apocryphization

As we know, apocryphal literature is considered to be one of the four sources that nourish world literature along with mythology, folklore, religion and epic. Traditionally, the apocrypha was a list of texts of unknown origin with mystical or esoteric content, intended for initiates. Apocryphal sources included originals spoiled by copyists, as well as books that were not included in the biblical canon¹.

¹ Літературознавча енциклопедія : У двох томах. Т. 1. / Авт.-уклад. Ю.І.Ковалів. К.: ВЦ «Академія», 2007. С. 84.

Apocryphal literature is wide and diverse, nevertheless there are two main groups: the Old Testament apocrypha (“The Testament of the Twelve Patriarchs”, “The Apocalypse of Baruch”, “The Slavic Book of Enoch”, “The Testament of Abraham”, etc.) and the New Testament (“The Gospel of Judas”, “The Gospel of Philip”, “The Gospel of Thomas” (“The Gospel of the Childhood”), etc.). Compared to the Old Testament Apocrypha, which is multi-genre in nature, the New Testament is written in the gospel genre with rare exceptions (for example, “The History of Joseph the Carpenter”, “Jesus in the Temple”).

It should be noted that a similar trend dominates the headings of modern apocryphal novels as a special genre variety, which originates in the paradigm of classical aesthetics of the 19th century. For example, “The Gospel of Judas” by G. Panas (1973), “The Gospel According to Jesus Christ” by J. Saramago (1991), “The Gospel of Pilate” by E.-E. Schmidt (2000), “Lamb. The Gospel According to Biff, Christ’s Childhood Pal” by Ch. Moore (2002) and others. I. Nabytovich approves the idea of “the birth of a modern novel (as one of the most widespread and productive genre formations of the Modernism era) from the sources of the sacred”, that “its basis is the religious outlook of homo religious”². Indeed, the non-classical aesthetics of the 20th and 21st centuries constantly turns to canonical and para-Christian primary sources, updating the processes of apocryphization, mythologization and demythologization, which leads to the dithering of religious canons in the literature of modernism and postmodernism. Their result is the formation of experimental genre forms, including an apocryphal novel and a myth- novel, the boundaries between which are transparent and interpenetrate³.

Apocryphal texts appear at the same time with the canonical gospels, as well as before and after their creation from the end of the 1st to the fifth century in various Christian groups. I. Svetsitskaya sees the reason for their creation in the growing interest in the earthly life of Jesus and his surroundings⁴. As we know, the canonical gospels are reluctantly allowed into the private life of the Savior, so folk fantasy fills these gaps. The apocrypha reflected various traditions and teachings related to the life and sermons of Jesus, their distinctive interpretation⁵. Apparently, these aspects of apocryphal texts are also relevant for modern literature, recreating the image of Christ and interpreting the spiritual aspects of His teachings with a certain degree of freedom in relation to Christian dogma. From this point of view, all fiction thematically related to biblical history is apocryphal (A. Men).

²Набитович І. Універсум *sacrum*’у в художній прозі (від Модернізму до Пост-модернізму) : Монографія. – Дрогобич-Люблін : Посвіт, 2008. С. 141.

³См. об этом : Ротай С.В. Роман-апокриф как жанровая форма: методология и поэтика. Автореферат канд. филол. наук. Краснодар, 2010. С. 7, 9. 20 с.

⁴Апокрифы древних христиан (Перевод и исследование И.С. Свенцицкой и М.К.Трофимовой). М.: Сфера, 2004. С. 8. 304 с.

⁵Там же.

Studies on the theoretical and historical-literary aspects of the apocryphal novel are modestly represented in modern literary criticism. These are articles and monographs by A. Tatarinov⁶, O. Savelieva⁷, our works⁸. Special place is occupied with dissertations by S. Rotay, L. Serebryakova, A. Nalobin⁹. In these works the methodology, poetics and typology of the apocryphal novel are the subject of special study. Researchers analyze the historical and literary aspects of the genesis and development of literary works, based on the gospel story. They state the vagueness of the criteria and the terminological “polyphony” in determining the genre structure of the apocryphal novel, and identify techniques for the romanticization and of canonical characters, strategies for the transcoding of the gospel story. Literary scholars define the genre nature of literary texts written on the basis of the gospel history as “stylized (literary) apocrypha” (A. Tatarinov), literary apocrypha (A. Nalobin), passionate apocrypha (O. Savelieva), “apocryphal apocrypha” (S. Yershov), “gospel novel” (A. Krasnyashchikh). It seems that the differences existing between them are covered by the more universal concept of an “apocryphal novel” (S. Rotay). At the same time, we note that this kind of genre form is not always focused only on gospel history, as some literary scholars believe (cf. “only works that reproduce the whole life path of Christ from birth to death and resurrection are called apocryphal novels¹⁰”). An example, when the author creates a work, referring to the canonical text of the Old Testament, can be the greatest apocryphal novel of the 20th century “Joseph and His Brothers” (1926-1943) by T. Mann. And this is not the only case.

Literary scholars consider the introduction of a love story, everyday realities, elements of adventurous or detective stories to be the principles of the “Romanization” of the apocrypha. Indeed, one cannot disagree with this. The most striking examples in the literature of the late 20th – early 21st centuries are the apocryphal plot basis of D. Brown’s conspiracy theological novel “The Da Vinci Code” (2003) or the postmodern pastiche modeled from apocryphal and canonical sources in Ch. Moore’s novel “Lamb. The Gospel According to Biff, Christ’s Childhood Pal” (2002). However, the strategies for apocryphization of the image of Christ may be different, as we see in S. Heym’s novel

⁶ Татаринов А.В. Власть апокрифа: библейский сюжет и кризисное богословие художественного текста. Краснодар, 2008 / <https://textarchive.ru/c-2343814.html>

⁷ Савельева О.А. Русский апокрифический Христос: к постановке проблемы. *Slavia Orientalis*, 2003, № 2. С.159-178

⁸ Ильинская Н.И. Религиозно-философские искания в русской поэтической традиции рубежей XX века : специфика сознания, концептосфера, типология : Монография. Херсон : Айлант, 2005. 468 с. С. 335-344.

⁹ Налобин А. Литературный апокриф в русской прозе XIX – начала XX века. Автореф. дис. филол. наук. – 2014. <http://os.x-pdf.ru/20filologiya/776269-1-literaturniy-apokrif-russkojy-proze-xix-nachala-veka.php>.

¹⁰ Серебрякова Л. В. Роман-апокриф как литературный феномен : автореф. дисс. ... канд. филол. наук. Пермь, 2012 / <https://studfiles.net/preview/8119168/>.

“The Wandering Jew”. The author’s goal is not so much penetration to Christ’s earthly life that makes his image “human”, and sometimes “too human”, as much as understanding the Savior’s Personality and His soteriological mission on a metaphysical planetary scale.

The problem of the genre nature of S. Heym’s novel attracts the attention of researchers in the context of various aspects of its study. Thus, G. Ishimbaeva in her article “Transformation of the biblical myth in post-modernism literature (“The Wandering Jew” by Stefan Heym)” defines S. Heym’s work as an apocryphal novel representing the non-canonical version of the gospel story of Jesus’ life and notes the non-traditional ending in it¹¹. Agreeing with the separate positions of the work, we consider the “value center” of the work to be the path of the God-seeking of Ahasuerus, his search for Truth. The structure-forming role of this image is indicative. In a multi-level organization of the work, the mythologem of Ahasuerus combines three storylines – mythological (biblical time), historical (Germany of the 16th century after the Reformation) and modern (socialist German Democratic Republic of the 80-s of the 20th century). Each of them has its own mythology. A productive definition of the genre of S. Heym’s work as an apocryphal novel in the article by G. Ishimbaeva is only stated.

Some aspects of the problem we have stated, namely apocryphization of the image of Ahasuerus, are presented in the dissertation of N. Polishchuk¹². She considers the “polyapocryphal nature of the mythologem of Ahasuerus”, “the game aspect of the creation of meta-apocrypha,” but the meaning of these interesting concepts is not specified. The urgent task of our study is to fill out the highlighted gaps by describing the apocryphal components of the multi-genre structure of novel “The Wandering Jew” by S. Heym.

In our study, we define the apocryphal novel as a prosaic work focused on canonical and apocryphal sources. In contrast to the “sacred parody” (*parodia sacra*) – the medieval form of “playing with the sacred word”¹³, in the structure of which there is no doubt about the sacredness of the Holy Writ, the apocryphal novel has a subjective interpretation of the Christian dogmatics, recoding of stable meanings and emblematic images. The writer creates an author’s myth, which implies a “game with shrines,” a travesty of biblical stories and images, liturgical rituals, and a fun sermon. According to J. Haizinga, the game “removes the distinction between faith and pretense. This understanding of the game without any stretch of communication is related to

¹¹ Ишимбаева Г.Г. Трансформация библейского мифа в литературе постмодернизма («Агасфер» Стефана Гейма) // www.lib.csu.ru/vch/2/1997_01/019.pdf.

¹² Polishchuk N. Трансформація міфологеми Агасвера в західноєвропейській літературі XIX – XX ст. Автореф. дис... канд. філол. наук. Л., 2001. – 20 с.

¹³ Литературная энциклопедия терминов и понятий / Под ред. А.Н. Николюкина. Институт научн. информации по общественным наукам РАН. – М.: НПК «Интелвак», 2003. – 1600 стб. С. 958.

the concept of sanctification and the sacred”, it is applicable “to the sacred consciousness, to the faith”¹⁴.

In the individual author’s myth, the “mechanisms” of mythologization and demythologization are syncretically included. According to V. Toporov, they “work” “a single whole”: “mythologization as the creation of the most semantically rich, energetic and powerful examples of reality images and demythologization as the destruction of stereotypes of mythopoietic thinking that have lost their “lifting power”¹⁵. The apocryphal novel is not located “inside the church walls” and does not solve religious and didactic problems. As N. Frye rightly observes, “even ... irreligious writers ... sometimes resort to religious terminology and symbolism,”¹⁶ since secular art plays with everything. His main motivation is creative one.

2. Apocryphal component of the novel “The Wandering Jew” by S. Heym

The apocryphal component of the novel “The Wandering Jew” includes two storylines focused on various sources. One of them is associated with the image of Ahasuerus, who acts as an apocryphal evangelist telling the story of Rabbi Joshua; the second is based on the adogmatic version of the sin offering of Jesus Christ. In the literary text of S. Heym’s apocryphal novel they are closely intertwined. We will consider the semantics and poetics of the apocryphal component of the novel in the context of author’s ideology.

2.1. The image of the apocryphal evangelist Ahasuerus

The pretext of the first storyline is the apocryphal medieval legend of the Eternal Jew – a man who offended God. There are several of its options, reflecting changes in the national topics with a common plot. The legend tells how, on the way to Calvary, Jesus, tired of the weight of the cross, wants to stop near Ahasuerus’ house for rest. However, the Jerusalem cobbler orders him to go further. As a punishment, Ahasuerus, called the Eternal Jew, is doomed to wander from century to century, waiting for the Second Coming of Christ, since only He alone can remove the curse from him¹⁷. In Germany, the myth of the Eternal Jew is widespread at the beginning of the 17th century. It was then that there appeared a “Brief narration of a certain Jew from Jerusalem named Ahasuerus who was present at the crucifixion of Christ, and also shouted with

¹⁴ Хейзинга Й. Homo ludens. Человек играющий / Пер. с нидерл. В.В.Ошиса. М.: Изд-во ЭКСМО-Пресс, 2001. 352 с. С. 50, 52.

¹⁵ Топоров В. Н. Миф. Ритуал. Символ. Образ: Исследования в области мифопоэтического: Избранное. М.: Издательская группа «Прогресс» – «Культура», 1995.– С. 5. 624 с.

¹⁶ Фрай Н. Критика, религия, литература. Вопросы литературы. 1991. № 9-10. С. 157–187. С. 173.

¹⁷ Аверинцев С. Агасфер. Мифы народов мира. Энциклопедия: в 2 х т. / Гл. ред. С.А. Токарев. М.: Рос. энциклопедия, 1997. С. 34.

others: “Crucify him” – and cried out for Barabbas” (Kurtze Beschreibung und Erzählung von einem Juden mit Namen Ahasvérus. Welcher bey der Creutzigung Christi selbst Persönlich gewesen auch dos Crucifige uber Christum hat helfen schreyen und umb Barrabam bitten hob auch nach der Creutzigung Christi nimmer gen Jerusalem können kommen auch sein Weib und Kinder nimmer gesehen: und seit hero im Leben geblieben)¹⁸.

Starting from the 18th century and ending with the literature of the late 20th – early 21st centuries, this short story about the Wandering Jew is subjected to various interpretations, which is explained by its archetypal nature. We know C. Jung’s words that if he didn’t call himself Ahasuerus, “he would still have arisen under a different name”¹⁹. Enlightenment, preromantic, romantic, modernist, postmodern interpretations of the image of the Eternal Jew are developed depending on the creative personality and author’s intentions. Among other stable motives of the “Ahasuerus complex” (A. Nyamtsu) – “eternal wanderings”, victory over time, suffering and atonement, motives of wandering, aimlessness and infinity of existence – the invariant motive of immortality should be emphasized, as it turns into punishment in reward for righteousness (in Christianity – “Eternal life”). S. Averintsev calls this structural principle of the legend a “double paradox,” when the dark and the light change places twice: immortality, the desired goal of human efforts, in this case turns into a curse, and a curse turns into mercy (the possibility of expiation)²⁰.

This is the first layer of apocryphization in S. Heym’s novel, since it transforms the invariant features of the image of Ahasuerus and the semantics of the motive of immortality, which have developed in the folklore and literary tradition. Unlike Ahasuerus from folklore sources (Jerusalem shoemaker, praetorian watchman, etc.), S. Heym’s hero is endowed with a transcendental nature. He is an angel, a spirit from the Spirit of God, created on the second day of creation from flames and puff of eternity. Therefore, he is immortal by definition, therefore, a journey through the ages is a natural existence for him. Together with another angel – Lucifer (in S. Heym’s novel – Leuchtenträger) he was cast down by God from heaven for refusing to worship a person from the sixth day of creation, created from mud and water (allusion to the Old Testament apocryphal “The Book of Adam and Eve”)²¹. The God-fighting motive, rooted in a romantic interpretation of the image of Ahasuerus, finds its

¹⁸ Наумова Е.Е. Легенда об Агасфере и особенности интерпретации образа в немецкоязычной литературе XVIII–XIX веков // Филологические науки в МГИМО. 2017. № 4. / <https://socionet.ru/publication.xml?h=spz:neicon:filnauki:y:2017:i:2:p:109-119&l>.

¹⁹ Юнг К.Г. Бессознательное рождение героя. От Эдипа до Осириса. М., 1998. С. 286. С. 238–308.

²⁰ Аверинцев С. Агасфер. Мифы народов мира. Энциклопедия: в 2 х т. / Гл. ред. С.А. Токарев. М.: Рос. энциклопедия, 1997. С. 34.

²¹ Житие Адама и Евы [Латинская версия] / http://apokrif.fullweb.ru/apocryph2/adam_eva_lat.shtml.

original embodiment in S. Heym's apocryphal novel, that is polyphonic in nature. The cross-cutting image of the Eternal Jew combines the myth of creation and the eschatological myth, which emphasizes its special significance in the events of the Holy History presented in the novel. The high status of the overthrown angel Ahasuerus – created by his nature – is supported by his proximity to Jesus, who is mentioned in the Revelation: "I am Alpha and Omega, the Beginning and the End" (Rev. 1: 8)²². In other words, S. Heym creates the author's mythopoetic versions focused on the myth of the creation of the Book of Genesis and the eschatology of the Apocalypse. Such a free interpretation by the author of the Holy Scripture, its addition by new characters and "coloring" with events that are absent in the canonical texts, allows us to confirm his apocryphization in the novel by "The Wandering Jew" by S. Heym.

In the history of mankind, as it reflected in S. Heym's novel, the Eternal Jew is a witness to the Golgotha's sufferings of the Savior, the Reformation and religious wars in Germany, and a participant in the revolt in the Warsaw ghetto. He is the owner of a shoe store in modern Jerusalem, the only one who has the grace to see the Second Coming of the Savior on earth, which happened at the end of the 20th century by the will of the author of the novel.

It seems interesting to trace the similarities and differences between legendary Ahasuerus and the image of the apocryphal evangelist from S. Heym's novel. They are brought together by a feeling of dissatisfaction with Jesus' refusal from revolutionism, which they understand differently. In the first case, the historical context is taken into account – Rabbi Joshua refused to become the messiah and lead the struggle of the Jewish people against Roman sway. That is why, as it is written in the title of the national book, the shoemaker Ahasuerus shouted with the crowd "Crucify him" – and cried out for Barabbas. In the second case, we are talking about the doctrinal grounds of religion and faith.

In S. Heym's novel, Ahasuerus is a "multi-faced hero": he is a fallen angel and an apocryphal evangelist, an English sir and a preacher from Holland, a Jew who gave the dying hope of immortality and a soldier sentenced to death for desertion. But the main thing is that he is an ideologist, a spirit of doubt and an opponent of God on a planetary scale. The author's position is corresponded to him, the basis of which is doubt in man as the crown of God's creation, characteristic of Gnostic apocrypha. The author's ideology is clearly represented in the dialogue of the fallen represented in the dialogue of the fallen angel with God, artistically realized in the immanent apocrypha genre of vision (chapter 13). As befits a visionary, Ahasuerus first hears the voice of God, as the righteous Job hears it from the storm, then he sees His throne adorned with

²² Исследователи констатируют двойничество образов Агасфера и ребе Йошуа. См. об этом: Борисеева Е. А. Мифологема Агасфера в литературе эпохи постмодерна / <http://elib.bsu.by/handle/123456789/36674>. Однако эта позиция подается без аргументации.

precious stones, and finally the Almighty, filled with heavenly beauty and magnificence. God is trying to find out why Ahasuerus, who refused to be blissful in heaven and praise His glory, continues to turn everything inside out and doubt the wisdom of His creation.

In fact, the fallen angel admires the natural world of the Creator, subtly feeling its beauty and perfection. And he doubts the Divine world order and Its law: God's justice, the God-like nature of a man as His creation, the spiritual essence of Christ's sin offering. Hence Ahasuerus' provocative attempt to find out from the Almighty: "What is true – the God-like nature of a man or the humanity of God?" (compare with the canonical statement: man is God-like, but not God-equal). Without answering the question whether a person really resembles God or, on the contrary, God resembles a person, the Creator turns into a mist, leaving an empty throne in all its splendor. The symbolism is quite transparent – the attempts to reach out to God, whom Ahasuerus wanted to love with all his heart, are vain, in return only fog and emptiness remain. Father which is in Heaven is not the God of love. He is the Universe to which feelings are unknown. The actualization of the adogmatic thought about the God-leaving of mankind, about the indifference of the Creator to His creation is one of the methods of apocryphization of biblical truths, motifs and images in S. Heym's novel "The Wandering Jew".

In the dialogue between God and the fallen angel Ahasuerus, explicit and implicit allusions to biblical and apocryphal texts, transcoded by the author in an ironic mode, are "scattered". Such, for example, is the allusion to the ladder of Jacob (Genesis 38: 10-22), which Isaac's son sees in a dream. It connects heaven and earth so that angels ascend and descend on it, which personifies the unity of God and the human world. The translated apocrypha "Jacob's Ladder" is based on this biblical story, the symbolism of which portends the coming of Christ to earth.

In S. Heym's novel, Ahasuerus, like Jacob, observes the movements of little white, with pink-headed angels, heavily lowering the empty throne to the earth, which will be occupied by the Lord. The narrator ironically notes that from the side it seems that the angels are just dragging furniture. The obvious subtext of this statement serves as demythologization both the sacred ritual of the Epiphany and the character. The same desacralizing connotations contain an allusion from the apocryphal "Jacob's Ladder" to the future appearance of Christ: according to the Evangelist Ahasuerus, a miserable figure of Rabbi Joshua looked through the splendor of the Old Testament God.

The allusions to the Book of Job are more "hidden". This Book is one of the most difficult to interpret books of the Old Testament. So, the figure of the long-suffering Job, asking God uncomfortable questions, is superimposed by an ironic projection on the image of Ahasuerus, who is also punished by the Higher powers and also thinks about God's injustice. Like Job, he argues with God, blames Him, revealing impudence and stubbornness. Both characters are

united by the desire to know the essence of the God-like nature of a man. In a polemic with the Almighty, the Eternal Wanderer ironizes over his “double curses”: first, God the Father, and then His Son, as if the one was not enough. And then the narrator’s sarcastic attack against the Holy Trinity follows: it remains to join the Holy Spirit, that is little known about.

Among the allusive images from the Book of Job, transformed in S. Heym’s novel “The Wandering Jew”, one should name the sea monster – the leviathan. God is especially proud of his creation and power over him and considers it one of the most weighty proofs of His greatness and power. However, in the text of S. Heym’s apocryphal novel, God’s creationism is inverted to a molecule, which only He could create. It is perceived as a parody detail against the background of God’s achievements of the Book of Job. So, on the path of knowledge of God as a result of a conversation with the Almighty, Ahasuerus comes to a disappointing conclusion: both God and the world He created are far from perfection, full of contradictions and need to be corrected. Ahasuerus tries to make Rabbi Joshua his ally on the path of changing the unfair world order of God the Father, so that He, if he is actually the Son of God, will destroy the old world and build the kingdom of heaven on earth.

2.2. The apocryphization of the version of “The Gospel according to Ahasuerus”

The adogmatism and Ahasuerus’ atheistic boldness of the thinking is clearly manifested in the version of earthly life of Rabbi Joshua and the assessment of His sin offering. The compositionally apocryphal “The Gospel according to Ahasuerus” is a “text in a text” and consists of five chapters (chapters 5, 8, 12, 20, 29). It is based on the author’s modification of several genre structures and motifs, namely: stories of Jesus’ temptation by the devil in the wilderness (chapter 5), the passionate canon of the synoptic Gospels (chapters 8, 12), the Revelation of John the Theologian in the eschatological end of the novel (chapter 29), the motifs of the apocryphal Gospel of Judas, the folklore motifs of Judas’ seducing by the devil. The named pretexts were rethought by S. Heym in the spirit of a “high game” with religious and cultural values, in a modus of irony and sarcasm, which are aimed at the images of the Old Testament God, the Son of Man and the idea of His sin offering.

In S. Heym’s novel, there remains a roll call with apocryphal sources in the thoughts of the essence of Christ²³: who is He, the God-man, as the dogma of the Orthodox Church says, or He need to prove that He is really the Son of God? If he is the Son of God, can he even have a human nature, and if he is the son of a carpenter, can he be part of the Divine Trinity? Is the crucified Rabbi Joshua the omnipotent messiah, who the prophet says about will judge the nations and

²³ См. об этом : Апокрифы древних христиан (Перевод и исследование И.С. Свенцицкой и М.К. Трофимовой). М.: Сфера, 2004. С. 8.

make them reforge swords on sickles? Or could He be the savior of people like everyone created in the image and likeness of God, because he believed in it? These questions are asked by the apocryphal evangelist Ahasuerus, who, unlike the legendary character (we will use the words of Goethe), is “ennobled by love for Christ”, as evidenced by his statements and actions.

The Eternal wanderer, who knows the fate of Rabbi Joshua, driven by love and compassion, is trying to save Him from his cross tortures in an earthly way. In his opinion, He should become the messiah for the people of Israel and lead a rebellion against the Romans, but He chooses the path drawn by God. In the dialogue between Ahasuerus and Rabbi Joshua (chap. 5), everyone defends an individual understanding of the essence of God, the world order and their mission.

If Ahasuerus’ God is the Creator of those kingdoms of the world where the strong humiliate and oppress the weak, then Joshua unquestioningly believes in His Divine love and forgiveness. If Ahasuerus understands that the kingdom of God’s justice can be created only with a sword in his hands, then Rabbi Joshua believes that this is the destiny of the meek and humble, because the Kingdom of God is not of this world. Therefore, Ahasuerus sees the coming Messiah strong, endowed with power and avenging enemies, and Rabbi Joshua – righteous, saving and meek. His messiah, who will take upon himself the sin of the world, will ride the holy city of Yerushalayim not as a victor on a white horse, but he will sit on a young donkey. The dialogue includes an extensive reminiscence-allusion layer, which marks the speech of the interlocutors. Turning to the biblical intertext, the author creates a witty situation where, using scripture quotes, polemicists confirm opposing points of view. Apparently, by this method S. Heym wanted to emphasize that the “crisis of authorities” came much earlier than the theorists of postmodernism announced this.

As we know, the gospel Jesus Christ is represented by two forms: Christ in Glory – the supreme judge of the last times, and Kenotic Jesus – the humble Lamb that “will not break the broken cane and will not extinguish the smoked flax” [Is. 42:3; Matt. 12:20]. In the apocryphal discourse of S. Heym’s novel “The Wandering Jew”, on the foreground there is weakness, humbleness, and humility to Rabbi Joshua – a meek lamb doomed to slaughter, which manifests itself both in appearance and in character. Knowing that He will be betrayed, hated, ridiculed and mocked by those who, three days ago, laid their clothes under the hooves of His donkey, He humbly goes towards fate in order to drain the cup that the Father prepared for Him. It is significant that over time, Ahasuerus overestimates Joshua’s humility. Instead of blind obedience to God, Ahasuerus sees the greatness and strength of the spirit of Rabbi in His ability to resist the temptations and go His way to the end. So in the gospel history the thoughts of a twentieth century man on freedom of existential choice are interwoven. This idea is developed by S. Heym in the motive of Judah’s betrayal.

In the canonical Gospels, the love of money (Matt. 25: 14-16; Mk. 14: 10-11) and obsession with demon (Luke 22: 3-6; Jn. 13:27) are considered to be the

motives of Judas' betrayal. However, these versions are questioned in other sources – the apocryphal Gospel of Judas²⁴, in the historical and cultural studies of this problem²⁵, in the works of modernism and postmodernism: the novel-essay “Unknown Jesus” by D. Merezhkovsky (1932-1933), stories by L. Andreev “Judas Iscariot” (1907), J.L. Borges “Three versions of Judas” (1944), apocryphal novels by A. Burgess “Man of Nazareth” (1979), N. Mailer “The Gospel According to the Son” (1991), and J. Saramago “The Gospel According to Jesus Christ” (1997); E.-E. Schmidt “The Gospel of Pilate” (2000). This list can be continued. Their authors review the traditional notion of one of the twelve apostles as “a thief and a traitor”. In these works, Judas becomes a faithful ally of the Savior from the snitcher and the profit-seeker. He is entrusted with a tragic role in the realization of the Divine mission of Christ. He goes through his Dolorosa: he commits a sin by “betraying the virgin Blood” (Matt. 27: 4), deprives himself of the life bestowed by God, remains in the memory of mankind as a symbol of betrayal of all times and nations. Is all this because of love and infinite devotion to Jesus or there are other mysterious reasons? D. Merezhkovsky wonders: in the case of Judas, does “one have to solve the equation with two unknowns, to solve one dark riddle and the other that is darker? The only conclusion to this is that the stones at Judah need to be cast more carefully – Jesus is too close to him”²⁶.

How does S. Heym riddle this “riddle”? In his novel, Judas is deprived of the tragic halo of the martyr devoted to Christ. According to the apocryphal evangelist Ahasuerus, this apostle is the most unpleasant one of the twelve Jesus' disciples. He is cunning and dodgy. Contrary to traditional ideas, Lucifer does not seek or seduce him. He doesn't need a demon. The miserable man of Judas, ready to betray his Master for 30 pieces of silver. It is only one of the arguments in the long-standing dispute of an overthrown angel with God, a testimony to the meanness of His creation. When the Almighty did not succeed in destroying a man by flood, brimstone, or war, he decided to send a redeemer – His Son, who would take on others' sins and suffer for the human race. “There is nothing to say, a good thought, but the Author is not better”, Lucifer says sarcastically.

In S. Heym's novel the image of Judas reflects the worldview of a man of the 20th century who has lost stable axiological orientations. As an experienced manipulator, Lucifer gives the apostle a truly devilish advice: to place responsibility for treachery on the Master and on God, since everything is already predestined. At the Last Supper, so it happened: the Lord stretched out

²⁴ Евангелие от Иуды / <https://www.liveinternet.ru/users/mila111111/post14605798/>.

²⁵ Эрман Б. Утерянное Евангелие от Иуды. Новый взгляд на предателя и преданного [²⁶ Мережковский Д. Иисус Неизвестный. М.: Эксмо, 2007. С. 505. 752 с. – \(Антология мысли\).](http://rubooks.net/author.php?author; Михайлов С. Иуда Искариот: предатель или святой? : Исследование / Malkin.</p></div><div data-bbox=)

to the “son of perdition” a piece of bread, dipping it into a sauce of bitter herbs, and said, “What do you do, do it sooner” (Jn 13:27).

In the dialogue between Judas and Ahasuerus one of the main problems of the novel is solved – the problem of predestination and free will. The disciple of Christ does not consider himself a traitor, for he only fulfilled the last will of Rabbi, though in fact the words of Lucifer were fulfilled. Ahasuerus objects to Judas: in spite of predestination, God always reserves the right to choose between good and evil, and the last word is after a man. Therefore, Judas became a traitor by his own will, breaking the moral commandments of being. Thus, through the Gospel story of S. Heym, the author consolidates its connection with the ontological issues of modernity, following the path of anthropologization. In the apocryphal discourse of his novel, the higher powers that rule over a man appear not so much transcendental or infernal factors as the man himself with his responsibility for thoughts and deeds.

One of the most pressing problems of the Christian Church – the meaning and consequences of the sacrificial sacrifice of Jesus Christ – is emphasized in S. Heym’s novel “The Wandering Jew”. In the canonical version it is said that Christ died for all men, taking on their sins (“... Christ died for our sins ... He was buried ... and rose again on the third day, according to Scripture ...” (I Corinthians 15: 3-6)). This doctrinal position has been subjected to a thorough revision by the author on several aspects, that also testifies to the apocryphization of the gospel history. Thus, in S. Heym’s apocryphal novel in the inseparable Divine-human nature of Jesus his human hypostasis is emphasized. Only in the final paintings of Armageddon Ahasuerus for the first time states Rabbi Joshua’s God-parity of God the Father. The leitmotif in the text of the work is Ahasuerus’ thought, according to which Jesus fulfilled His Father’s will without thinking about what would change after His sacrifice. Ahasuerus’ words that God the Father made people as they are, and Jesus wants to change them with his pitiful death (ch. 12), are the culmination of a dispute between a fallen angel and the Son of God. It was the doubts about the righteousness of the act of the Father who sacrificed the Son for the redemption of human sins, as well as Ahasuerus’ confidence in the futility of this sacrifice, served his punishment.

Artistically, this thought is embodied in a number of Ahasuerus’ invectives against humanity that forgot the Sermon on the Mount and continued to commit lawless acts; in the actualization of the folklore motif of the “unrecognized Christ” – His Second Advent to the Holy City of Jerusalem remained unnoticed for all but Ahasuerus. The author uses a direct quotation from the Christian denomination formula as an ironic testimony that for most people Jesus exists only as a Symbol of Faith with which the Son of God who ascends to heaven identifies Himself. He is lifeless, as if cut out of wood and painted, and the halo is the embodiment of His holiness, barely shimmers. Christ himself, like His Father, became indifferent to men. He confesses that by redeeming their

guilt with his sacrifice, he did not exterminate the sin itself. The apocalyptic paintings of Armageddon in the finale of the novel, stylized by the Revelation of John the Theologian, are expressions of the author's thought, according to which the last questions are not solved even in this battle, and God remains a great thought and dream.

CONCLUSIONS

In S. Heym's novel, "The Wandering Jew" the apocryphal discourse is the ideological and stylistic dominant of the multi-genre structure of the work. It is based on two vectors: 1) modification of the legendary image of Ahasuerus and 2) adogmatic interpretation of the Christ's sin offering. The name Ahasuerus in the title and the role in the plot-compositional organization of the text allow to stay that he is the main character of the novel. Endowed with angelic nature and immortality, Ahasuerus acts as a mediator between the sacred and profane realms. The ambivalence and ambiguity of the image of Ahasuerus gives him features of oxymoronicity: on the one hand, he bears a curse as doomed to exile from heaven; on the other, he shows grace as a witness of gospel events and a harbinger of the Second Advent of Christ. In Ahasuerus' world, such a feature of postmodern consciousness as epistemological uncertainty is manifested. It is caused by the so-called "crisis of authority". His path is the search for Truth.

Using apocryphal plots and motives, the textual structures of the passive canon (the entrance of the Lord to Jerusalem, the Last Supper, the cross of Christ, the destruction of the veil in the temple), direct evangelical and theological quotations, S. Heym creates narration with a different semantic content. Apocryphization is manifested in the non-traditional functions of the characters, in the liturgical intentions, in the recoding of the semantics of images in a parody-ironic mode.

The peculiarity of the apocryphal novel "The Wandering Jew" by S. Heym is the rejection of the traditional principles of romanization at the expense of love story, psychologization of sacred characters or penetration into the reality of their private life. Its adogmatic dominance of the interpretation of Sacred History and sacred images suggests that S. Heym creates an apocryphal novel of a new type – ideological, polyphonic in structure.

SUMMARY

The article deals with the theoretical aspect of the concept of "apocryphal novel", its difference from other literary transformations of Old Testament and canonical subjects and images. The specificity of the apocryphal discourse, its plot and meaning-forming functions in S. Heym's novel "The Wandering Jew" are revealed. It is indicated that its components are a modification of the legendary image of Ahasuerus, an apocryphal evangelist in the text of the novel, and a semantically related narrative of the earthly ministry and the sin offering

of Jesus. The principles of apocryphization and transcoding of the canonical gospels, as well as other religious and paralegal sources, are analyzed. The conclusions about the anti-dogmatic intentions of the author of the apocryphal novel “The Wandering Jew” are made, which aim at any manifestations of monopoly on truth and utopianism.

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FEATURES OF THE RECEPTION OF DOSTOEVSKY'S WORKS IN *THE MASTER OF PETERSBURG* BY J. M. COETZEE

Keba O. V.

INTRODUCTION

The Master of Petersburg by J. M. Coetzee obviously belongs to genre of fictional biography, one of the most prevalent genres in contemporary Anglophone literature. Just remember *Chatterton*, *The Last Testament of Oscar Wilde* by P. Ackroyd, *Nothing Like the Sun: A Story of Shakespeare's Love Life*, *Napoleon Symphony: A Novel in Four Movements* by A. Burgess, *The late Mr. Shakespeare* by Robert Nye, *According to Queeney* by Beryl Bainbridge, *Flaubert's Parrot*, *Arthur & George* by J. Barnes etc. First of all, these works are characterized by a combination of factual and fictional, in which the factual can be both documentary and "forged", therefore it is an imitation of a document. This phenomenon has a specific name – mockumentary, a contamination of *mock* and *documentary*. Mockumentary often appears in works about well-known artists and writers as a literary device, which is employed to enhance the credibility of the story. It is closely related to intertextuality, an integral part of contemporary creative writing.

It is unnecessary to prove that any author of fictional biography risks. The risk is doubled if it is a matter of books that do not fit perfectly into this specific genre but are somehow relevant to it or even deconstruct it, as it is often observed in works of postmodern orientation. The risk is tripled when a writer intrudes into an "alien" national mentality and unfolds the socio-historical background of the created biographical situation. And in general, the risk is immense when the author undertakes a task to write about a figure of such enormous scale and such incredible complexity as Fedor Dostoyevsky. This is the case, in fact, with the J.M. Coetzee's novel *The Master of Petersburg*.

A key question posed by almost everyone who ventured to interpret Coetzee's novel is the question of the purpose of writing the work, since it is too unusual, and for some critics and readers the author's approach to create Dostoevsky's image is shocking, especially since the novel is written by the writer who has an extremely high reputation in the contemporary literary world. Below, giving a brief overview of the critical reception of the novel, I will analyze some of the answers to this question, therefore the main purpose of this exploration is to answer it; at the same time, the following caution is important. The depth and sharpness of the author's drafting of numerous interrelated moral, philosophical, social and political problems, the exceptional content density of his works and the remarkable artistic inventiveness obviously make any unambiguous assessments and interpretations impossible.

Related to the main task is such a question as – why Dostoevsky? And one more question – is Coetzee's novel congenial (in a sense) to the author of *The Devils*, as in order to write about him one requires extraordinary intellectual power, creative and psychological courage? It is a priori clear that without trying to achieve such congeniality, no matter how pretentious and presumptuous it may seem, the novel would be doomed. Therefore, the proposed paper is an attempt to provide an interpretation of the above-mentioned questions and problems. One of the efficient ways of realizing such an attempt is to read the novel through the prism of its intertextual sources and components. Another way is to get as close as possible to the text of the novel in order to see the author's program in its multilayer structure.

Thus, the aim of the research is to identify the different aspects of Coetzee's conception of creative genius, keeping in mind that *The Master of Petersburg* is not just a novel about Dostoevsky and Rissia of nineteenth century, but also about a genius artist in general, his ambivalent, unreliable, uncertain essence and extremely complicated relationships with reality.

1. *The Master of Petersburg* in critical reception: a short review

The Master of Petersburg was translated into Russian by Sergei Ilyin in 1999. The analysis of poetic and stylistic features of the translation, in the general ideological and artistic context of the work, causes the opinion, that the interpreter uses the translation strategy of "domestication". Considering the peculiarities of the translator's use of epithets, comparisons, lexical-semantic filling of the text and its intonation-syntactic coloring, it can be concluded that the translator deliberately oriented towards the approximation of the text both to Russian literary speech of the 19th century and to the stylistics of Dostoyevsky. Recognizing the advisability of transfer title of the novel as "Osen' v Peterburge", the option in Ukrainian as "Volodar Peterburga" seems more appropriate.

It is natural, that *The Master of Petersburg* caused a lot of responses among Russian literary critics. Most of them said that Coetzee freely reconstructs the initial moment of the creative history of *The Devils* and on this basis builds an individual myth about Russian writer, too far from the "real" Dostoevsky. These feedbacks were mostly negative, and in part simply contentious. Despite all the reservations made by the authors of the reviews about the writer's undisputed "right" to "his word" about Dostoevsky, the novel's ratings are largely limited to his "incredibility", or to the fact that the work "like any bold experiment, deserves attention"¹. Andrey Stepanov, ironically calling Coetzee "ideal" Nobel laureate, claims that in Russia "the novel had no success", despite the "brilliant translation, and even very brilliant, somehow too much, against the

¹ Волгин И. Из России с любовью? Русский след в западной литературе // Вопросы литературы. 1999. № 1. URL : <http://magazines.russ.ru/inostran/1999/1/volgin.html>. Access date (22/9/2019).

original" (!), and puts forward his version of such "failure": "This novel in Russia had no more chances than in South Africa any "Autumn in Johannesburg" of Russian production, write it though Dostoevsky himself..."². Both of these theses are not supported in the article, especially since in fact several editions of the novel (translated as "Osen' v Peterburge"³) were completely sold out shortly after publication.

It is difficult to disagree with the opinion of Alexander Bezzubtsev-Kondakov that "to think about how close Coetzee's Dostoyevsky is to the real writer is thankless and unnecessary"; but when the author of a generally interesting and in-depth article sets the "most important" in the novel as "to recreate the atmosphere in which Dostoyevsky's characters live, to introduce their characters into the world of "underground people"..."⁴, it is already difficult to agree with such a narrowing of the "super purpose of the novel. This opinion also prompts the debate of the critic that Coetzee "created a typically postmodernistic novel, based on the principle of *memory of the text*"⁵. In this regard, it should be noted that the use of various so-called postmodern techniques (collage and pastiche, exposure of the means, intertextuality, play with reality, texts and the reader etc.) does not make Coetzee a conceptual postmodernist, since he is not "indifferent" to the world and a human. Everything that comes out of his pen is an absolutely serious and responsible word about our time and the eternal problems of human existence. It is imperative to remember such an installation of the writer in order not to fall into his rhetorical condemnation for pessimism, travesty, apology of decentration, flicker of meaning, incompleteness of construction.

Igor Volgin, a well-known researcher of Dostoevsky's life and creative work, has repeatedly mentioned Coetzee's novel, calling it a "talented" book (such an assessment should be considered at least ambiguous. Rather, such an assessment should be at least ambiguous, especially since the retelling of the novel by Volgin is riddled with ironic remarks that over-simplify some, at first glance, "frivolous" episodes of the work, such as "draws love episodes with meticulous neophyte"; "Fyodor Mikhailovich as a decent person politely invites Anna Sergeevna to beget with him a child"; "The painful cohabitation of the future author of *Devils* with Anna Sergeevna <...> is, so to speak, purely official in nature" etc.). To Volgin's thought, "all the pathos of "Osen' v Peterburge" is in the attempt to reproduce circumstances, so that they *could*

² Степанов, Андрей. Дж. М. Кутзее: «идеальный» нобелиат? URL : <http://www.read.in.ua/book196041>. Access date (22/9/2019).

³ Кутзее Дж. М. Осень в Петербурге / пер. с англ. Сергея Ильина. Москва : ЭКСМО, 2016. 288 с.

⁴ Беззубцев-Кондаков Александр. Двусмысленность пустыни. О прозе Джона Максвелла Кутзее [Часть первая]. URL : <http://www.topos.ru/article/6548>. Access date (22/9/2019).

⁵ Ibid., italicized by the author – O.K.

have preceded the appearance of the great novel..."⁶. Undoubtedly, the reproduction of such circumstances was very important for Coetzee, however, it is unlikely that the "pathos" of the novel can be reduced. In addition, the pathos (or irony) of Volgin could be unquestionably supported if the novel belonged to the literature of type "John Doe without a secret" or "John Doe without trousers".

Particularly harsh was the reaction of Pavel Fokin, the author of the book "Dostoevsky without gloss" (and a whole series of biographies of Russian artists with this formulation). In it, P. Fokin refers Coetzee's novel to books by "spiritual looters, for whom a miracle is not a miracle at all, but only a plot for a bad joke..."⁷.

Claims for the Coetzee's novel are expressed even in academic studios. For example, Dagna Berzhayte, a lecturer at the Department of Russian Philology at Vilnius University, details (and not always correctly) recounts a novel, points to its glut of "not always convincing, sometimes boring dialogues" and states: "if the novel did not mention Dostoevsky's name, then it is difficult to tell to make this book look really interesting to someone..."⁸. In her perception, the novel leaves "a sense of absolute anguish and hopelessness..."⁹. Such a feeling is caused of complete absorption of the father by the loss of his son (here the author, following some other interpreters of the work, believes that the main impulse for its writing was the tragic death of Coetzee's son John two months before his twenty-three years). Therefore, according to D. Berzhayte, this is a novel dedicated to parents, a novel about the suffering of parents, the only desire of which remains to return the lost children.

Unfortunately, I have failed to find any feedback on Coetzee's novel by Lydmila Saraskina, today one of the most productive and profound researchers of Dostoevsky's biography and works. In addition to the fundamental biography of F.M. Dostoevsky (2013) and the monograph "*The Devils: a novel-warning*" (1990) L. Saraskina is the author of a number of popular editions about Dostoevsky and people in his circle. Moreover, she is the author of an intensive and profound book "Testing the future. F.M. Dostoevsky as a participant in modern culture", which explores contemporary literary, artistic, and journalistic reflections on Dostoevsky's work, but the name of J.M. Coetzee is not even mentioned in it.

⁶ Волгин И. Из России с любовью? Русский след в западной литературе // Вопросы литературы. 1999. № 1. URL : <http://magazines.russ.ru/inostran/1999/1/volgin.html>. Access date (22/9/2019); italicized by the author – O.K.

⁷ Фокин, Павел. Достоевский без глянца. URL : www.informaxinc.ru/lib/dostoevsky/fokin. Access date (22/9/2019).

⁸ Бержайте, Дагне. Посвящение отцам, или Диалог с русской литературой (Дж. М. Кутзее. Осень в Петербурге) // LITERATŪRA. Research journal for Literary Scholarship. 2009. No 2. Vol. 51. С. 27.

⁹ Там же. С. 31.

Thus, in Russian literary criticism, Coetzee's novel received controversial responses, and the problem of the author's "super purpose", in fact, remained bypassed.

It is significant that the original perception of the novel in the Western literary world was mixed. Responses in book reviews of prestigious editions (*The Independent*, *The Times Literary Supplement*, *The Spectator*, *The New York Times*) demonstrated the perplexity of the reviewers and replete with question marks. Yes, a columnist for *The New York Times* wrote that the novel is "dense and difficult", "frustrates at every turn" and without "any clear narrative resolution"¹⁰.

Academic experts also seemed unstable in their reflections and evaluations. So, well-known literary theorist and expert on Russian classics Joseph Frank wrote about "enigmatic and rather puzzling book, whose aim is difficult to unravel", "and the effect that he creates is more somnambulist than realistic"¹¹. J. Frank draws parallels between Dostoevsky's rejection of terror in the Russia of nineteenth century and Coetzee's position in the complicated political situation in South Africa in the 1980s. Therefore, the "super purpose" of the novel Joseph Frank considers the author's explanation and protection of his socio-political and aesthetic position, the complexity of the relationship of "reality" and "fiction". However, it is hardly legitimate to reduce the multifaceted artistic system of the novel to this thesis. It should be noted that Joseph Frank, in his assessment of the novel *The Master of Petersburg*, acknowledged the writer's right to fictionalization, however he reproached the author that he had not made the necessary reservations and had not addressed the reader, explaining that he did not create the image of a "real" Dostoevsky. At the same time, J. Frank points out that Coetzee's Dostoevsky may encounter the same thing as Dostoevsky himself, whom he once identified with the narrator of *Memoirs From the House of the Dead*, considering him to be his wife's murderer.

Another interpretation of creativity as the central problem of the novel is offered by David Atwell, author of the monograph "J. M. Coetzee and the Life of Writing: Face-to-face with Time". He claims that the *Master of Petersburg* embodies the idea of the subconscious essence of the writing, and "Dostoevsky" by the very process of creation tries to bring back the dead son from the darkness of nothingness¹².

¹⁰ The Master of Petersburg [Reception]. https://en.wikipedia.org/wiki/The_Master_of_Petersburg. Access date (22/9/2019).

¹¹ Frank, Joseph. *Between Religion and Rationality: Essays in Russian Literature and Culture* / Joseph Frank. Princeton University Press, 2010. P. 202.

¹² Atwell, David. *J. M. Coetzee and the Life of Writing: Face-to-face with Time*. Oxford UP, 2015. 272 p.

Athena Andreadis, a well-known author and editor, describes Coetzee's novel as a good example of a narrative "from inside another writer"¹³. In addition, she originally interprets the system of characters of the work, claiming that all characters of the novel are sustained in the spirit of Dostoevsky and at the same time are imprints of his personality and the embodiment of such archetypes as the Anima, the Guide, the Superego, the Id.

It is significant that the mention of *The Master of Petersburg* also got into "Dostoevsky's *Devils*: A Critical Companion", edited by William J. Leatherbarrow, in which the novel is declared "historically unreliable"¹⁴.

2. Intertextual sources of *The Master of Petersburg*

The very fact that the main character of *The Master of Petersburg* "Dostoevsky" inevitably incorporates the fictional discourse of the work into a wide field of intertextuality.

Talking about the intertextual component of *The Master of Petersburg*, researchers most often talk about the novel *The Devils* (the Coetzee's novel also often directly mentions or allusively reminisces a number of works of the Russian classic – *Poor Folk*, *Notes from Underground*, *Crime and Punishment*, *Memoirs From the House of the Dead*. Undoubtedly, *The Devils* is the main pretext of the Coetzee's novel, but it is equally important to say about those intertextual sources of work that are not so obvious and relate more not to Dostoyevsky's creative work but rather to his critical reception in Western artistic and aesthetic thought.

In the theory of intertextuality and in the practice of analyzing different artistic texts rooted in intertextual writing strategies, it has become axiomatic that for many contemporary writers, pretextual sources may be not only the works of a particular author but also, first, the circumstances of the biography of an author, and, secondly, the critical discourse related to his works. In the case of "Dostoevsky" and the novel *The Master of Petersburg*, it seems especially important.

I leave for another time a detailed analysis of the "biographical intertext" of the novel by Coetzee (about which literary critics also sporadically wrote, mainly emphasizing the "inventiveness" and "inorganic nature" of the biographical situation reproduced in *The Master of Petersburg*) and focus critical intertext of the novel.

The Coetzee's interest and deep knowledge of Dostoevsky's legacy attests to his interviews, in which he speaks about the author of the *Crime and Punishment* as a genius and as well about the contradiction of his nature and

¹³ Andreadis, Athena. *The Master of Petersburg*. A novel by J. M. Coetzee. URL : <http://www.toseekoutnewlife.com/coetzee.html>. Access date (22/9/2019).

¹⁴ Dostoevsky's *The Devils*: A Critical Companion / ed. by William J. Leatherbarrow. Northwestern University Press, 1999. P. 158.

worldview¹⁵. The importance of Dostoevsky's experience for the author of *The Master of Petersburg* is also indicated by numerous references to Dostoevsky in various works of Coetzee, including fictional ones, such as the novel *Diary of a Bad Year* (2007), where a separate section is dedicated to Dostoevsky.

Finally, Coetzee is the author of the critical studio *Confession and Double Thoughts: Tolstoy, Rousseau, Dostoevsky*¹⁶ and a number of reviews on critical works devoted to the creativity of the author of *The Devils* such as the fundamental monograph of the above-mentioned J. Frank¹⁷.

All this makes it possible to say that critical discourse of Dostoevsky's work was in the field of Coetzee's view. In particular, the opinion of the author of "The Devils" as a mystic, a prophet, an expressionist of the ambivalence of life and human nature, is widespread in Western literary circles (see, for example, the section "The German «myth» about L. Tolstoy and F. Dostoevsky in the first third of the XX century" in the G.A. Time's book¹⁸) was largely driven by the reviews of modernist writers, who were also partly literary critics.

One of those who saw in Dostoevsky an ingenious visionary of the innermost depths of the human heart was Thomas Mann. He consistently presented his version in an introduction to the American edition of the writings of the Russian writer with accented title "Dostoevsky – in Moderation"¹⁹. In this article, Thomas Mann proceeds from the axiom of literary criticism that every character of a writer is a part of himself, and speaks of Dostoevsky's epilepsy as a disease that is consistently implicated in the various variants of the novel being of his characters, "sinners": "No matter to what extent the malady menaced Dostoevsky's mental powers, it is certain that his genius is most intimately connected with it and colored by it, that his psychological insight, his understanding of crime and of what the Apocalypse calls "satanic depths," and most of all his ability to suggest secret *guilt* and to weave it into the background of his frequently horrible creatures – all these qualities are inseparably related to the disease..."²⁰.

The "mystical awareness of guilt" accented by Thomas Mann in his assessment of Dostoevsky, the author of *The Master of Petersburg* just brings to the surface, or deconstructs, according to postmodern terminology. Well known, the principal deconstructivist seeks to expose, debunk, unmask the

¹⁵ See, eg, J. M. Coetzee in Conversation with Jane Poyner // J. M. Coetzee and the Idea of the Public Intellectual / Ed. J. Poyner. Athens, Ohio, 2006. P. 21-24.

¹⁶ Coetzee J. M. *Confession and Double Thoughts: Tolstoy, Rousseau, Dostoevsky* // *Comparative Literature*. Vol. 37, No. 3 (Summer, 1985), pp. 193-232.

¹⁷ Frank, Joseph. *Dostoevsky: The Miraculous Years, 1865-187*. Princeton University Press, 1995. 544 p.

¹⁸ Тиме Г. А. Россия и Германия: философский дискурс в русской литературе XIX – XX веков. Санкт-Петербург : Нестор-История, 2011. 456 с.

¹⁹ Mann, Thomas. *Dostoevsky – in Moderation*. URL : <https://ru.scribd.com/doc/195155175/Dostoevsky-in-Moderation-Thomas-Mann>. Access date (22/9/2019).

²⁰ *Ibid.*

"hidden", prove the failure of the author's construction and the delusion of any rationalized meanings. Instead, Coetzee's artistic discourse is little in line with such canons of deconstruction. Another thing that author of the novel uses these means to embody in expressive paintings and images the "mysterious guilt" of which Thomas Mann speaks, but not names directly.

Before considering Coetzee's vision of "Dostoevsky's guilt," let us dwell on another problem closely related to it, as well as with the whole complex of socio-historical and moral-psychological problems of the work. This is the relationship between "parents" and "children". This problem, traditional for Russian literature, in Coetzee's novel is the quintessence of "Dostoevsky's" intense dialogues with various characters – detective Maximov, terrorist Nechaev, Anna Sergeyevna Kolenkina, Matryosha. This is also exacerbated in the protagonist's internal monologues with expressive specific formulas: "the history of the world has to consist of nothing but fathers and sons at war with each other"; "Fathers and sons: foes: foes to the death"; "Not *the People's Vengeance* but *the Vengeance of the Sons*: is that what underlies revolution – fathers envying their sons their women, sons scheming to rob their fathers' cashboxes"; "The children against those who are not children, those old enough to recognize in their lovemaking the first foretaste of death..."²¹.

It seems very likely that for the author of the novel, the first impulse of artistic and aesthetic comprehension of this problem was its production in Sigmund Freud's famous work "Dostoevsky and Parricide". Freud points to the four features of Dostoevsky's rich personality: "Four facets may be distinguished in the rich and complex personality of Dostoevsky: the creative artist, the neurotic, the moralist and the sinner"²². All of these Dostoevsky hypostases are more or less represented in *The Mater of Petersburg*. Let us dwell on the latter. Freud in particular writes: "it must be asked why there is any temptation to reckon Dostoevsky among the criminals. The answer is that it comes from his choice of material, which singles out from all others violent, murderous and egoistic characters, thus pointing to the existence of similar tendencies within himself, and also from certain facts in his life, like his passion for gambling and his possible confession to a sexual assault upon a young girl..."²³.

Of course, there are a lot of reasons to discuss this categorical conclusion, but this kind of overtone of Dostoyevsky's sinfulness is an artistically logical ending in Coetzee's novel.

Dostoevsky is in a state of special artistic and psychological trance when he writes about Stavrogin, and identifies himself with Stavrogin and with his adopted son. That is why the sin of the "most terrible devil" passes over to him.

²¹ Coetzee J. M. *The Master of Petersburg*. URL : <http://flibusta.is/b/126075/read>. Access date (22/9/2019).

²² Freud, Sigmund. *The Complete Works*. URL : <https://www.holybooks.com/sigmund-freud-the-complete-works>. Access date (22/9/2019).

²³ Ibid.

It is not excluded that Coetzee in forming such a concept of "Stavrogin" relied on the essay "Stavrogin" by Nikolai Berdyaev. In this essay, a well-known Russian philosopher emphasized the unique status of this character in the system of heroes of the writer. He names him "one of the most mysterious images not only of Dostoevsky, but of the whole world literature", and highlights the author's attitude to Stavrogin: "He is romantically in love with his hero, captive and deceived by him. None of them had ever been so in love, no one had ever spoken so romantic. Nikolai Stavrogin is the weakness, the seduction, the sin of Dostoevsky. The other he is taught as an idea, but Stavrogin is known for him as evil and perish"²⁴.

It is significant that Berdyaev apparently did not know about Dostoevsky's commentary on Stavrogin's character. It is usually reduced to the phrase "I took it from my heart", as it does, for example, L. Saraskina in the book "Fedor Dostoevsky. The Overcoming of Demons"²⁵. In the meantime, it is important to provide an accurate quote, restoring its context. In a letter to M. Katkov dated 8 (20) October 1870, F.M. Dostoevsky describes the significance of Stavrogin's character in *The Devils*: "this incident (refers to events triggered by Peter Verkhovensky in provincial town described in the novel. – O.K.) – only the accessory and setting of another person's actions that could really be called the main face of the novel. This other person (Nikolai Stavrogin) is also a grim face, also a villain. But it seems to me that this person is tragic, although many people will probably say after reading: «What's this?» I sat down for a poem about this person because for too long I already want to portray him. In my opinion, this is both a Russian and a typical person. I will be very, very sad if I fail. It will be even sadder if I hear the verdict that the person is stilted. I took it from my heart...."²⁶.

Calling Berdyaev's essay a possible intertext to the novel *The Master of Petersburg*, I would like to reckon that Berdyaev's concept of Stavrogin's could become known to the author from another plausible source. Coetzee was reviewing Joseph Frank's monograph and could not ignore the proposed version of Stavrogin's character, very close to Berdyaev's. Based on the drawings and sketches for *The Devils*, Coetzee analyzes the transformation of the "Prince's" image in the novel and the representation of his idea of denying any difference between good and evil and, in particular, concludes: "Indeed, the abominable violation of little Matryosha is really a terrible experiment designed to test such ideas in practice...."²⁷.

²⁴ Бердяев, Николай. Ставрогин. URL : <http://www.vehi.net/berdyaev/stvrogin.html>. Access date (22/9/2019).

²⁵ Сараскина Л. Федор Достоевский. Одоление демонов. Москва : Согласие, 1996. С. 391.

²⁶ Достоевский Ф. М. Полное собрание сочинений: в 30-ти томах. Т. 29 (1). Ленинград : Наука, 1986. С. 142.

²⁷ Frank, Joseph. Dostoevsky: The Miraculous Years, 1865-187. Princeton University Press, 1995. P. 467.

I will return further to the question of whether the novel has a "positive programm"; now let us emphasize that Coetzee, probably based on the assumptions of Thomas Mann, Freud, Berdyaev about the psychological and biographical genesis of "Stavrogin sin", not only expresses the ideas of his predecessors, but creates an original (fictional, but not speculative!) version of a genius artist and inserts it into the fundamentally important for him conception of the ambivalent essence of creativity and writing. The Coetzee's conception is affirmed in various aspects in all of his major texts – *The Life and Times of Michael K.*, *Fo*, *Disgrace*, *The Diary of a Bad Year*, *Waiting for the Barbarians*, *Elizabeth Costello* etc.

Equally difficult, in comparison with the problem of the "super purpose" of the the Coetzee's novel, is the question of its congeniality to the Dostoevsky's works. Of course, this is not about the "level" of genius (writing, well known, in essence is not a competition), but only about the organic inclusion of elements of the artistic system of the precedent author in the work-recipient. And here see in what way different intertextual components interact at different levels of *The Master of Petersburg*.

First, it contains a great deal of biographical intertext of Dostoevsky, open to the past (and partly to the foreseeable future) regarding the central episode of the work. The circumstances of the death of Dostoyevsky's father, the writer's occupation in the Petrashevsky Circle, civil execution, hard labor and life in exile in Semipalatinsk and others events of Dostoyevsky's life are mentioned or allusively presented in the novel.

Secondly, the whole complex of thematic motifs of Dostoevsky's works is unfolded in the Coetzee's novel: religious searches and doubts, spiritual separation of people and searches for mutual understanding, sin and conscience, conflict of parents and children, madness and pride, beating and falling, underground and double, betrayal and apostasy, permissiveness and retribution. It is known that Dostoevsky had a great intention to write a work in which all these problems would be generalized in the image of "the great sinner", and this image itself should have absorbed the features of the characters of all his previous novels. It is very likely that Coetzee was very familiar with the idea, as Joseph Frank writes about it in the work that Coetzee gave in the essay for *The New York Review of Books*, praising it very much: "In his aim of elucidating the setting within which Dostoevsky wrote – personal on the one hand, social, historical, cultural, literary, and philosophical on the other – Frank has succeeded triumphantly..."²⁸.

Particularly important in the series of "Dostoevsky's motives" in *The Master of Petersburg* is the motive of the twinning. Like in Dostoevsky's works, it is presented in two variants: internal split and the presence of hidden similarities between characters. The main character in Coetzee's novel is constantly

²⁸ See: <http://press.princeton.edu/titles/5691.html>.

experiencing a feeling the split of your inner world. It is reflected, in particular, in the image of a cracked bell: "There is a crack running through me. What can one do with a cracked bell? A cracked bell cannot be mended". His imagination, as told in the novel, "seems to have no bounds"²⁹ and constantly produces various bizarre phantasmagoric visions, such as a rat, which causes an association with detective Maximov; a terrible goddess, drawing the divine seed out of Shiva; an ox's head, a troll with features of Nechaev, etc. The system of characters of the novel is constructed in such a way that those who at first seem to be the antagonists of the main character (Maximov and Nechaev), gradually begin to approach both themselves and to "Dostoevsky" as well. The latter is not always aware of this. So, he spontaneously takes over from Maximov his version of the eternal conflict of parents and children, and then he does not hear the similarity in the interpretation of the same conflict by Nechaev. Obviously, the main character is not aware of the hidden self-characterization in how he explains the Nechaev phenomenon to Anna Sergeevna, giving him, at first glance, a paradoxical definition: "He is a sensualist. He is an extremist of the senses". Elsewhere, amazed of terrorist revolutionaries ("ever-eager to whip themselves into frenzies of self-righteousness) he calls them again "extremists" and "sensualists": "Extremists all of them, sensualists hungering for the ecstasy of death – killing, dying, no matter which"³⁰. "Dostoevsky" himself is impressed first by "passion of writing", though partly depicted in love passion. In doing so, he is aware of her sinfulness and openly calls it with a word *lust*, accompanied it by a clear epithet *distaste*. Nechaev's relationship with the women around him and ready for anything seems to "Dostoevsky" equally disgusting. The parallels between the antagonists are amplified by other connotative episodes and details. As "Dostoevsky" once betrayed his son, promising him to return, so Nechaev's father betrays his son when he reads letters addressed to the sisters and reports him to the police.

Third, at the stylistic level, intertextuality is manifested in the saturation of the novel with stylistic elements that refer to Dostoevsky's works. It is a dramatization of narrative and actualization of "closed chronotopes", and a rich oneiric paradigm with organic transitions from dream to reality and, finally, the overall tonal style of the work, close to the nineteenth-century speech. According to J. Frank, the novel recreates the atmosphere of Dostoevsky's early work *The Landlady*³¹.

At the same time, it is not to be understood that the imitative, isomorphic nature of Coetzee's poetics regarding the object of artistic reception goes into stylization "under Dostoevsky." More, *The Master of Petersburg* is quite

²⁹ Coetzee J. M. *The Master of Petersburg*. URL : <http://flibusta.is/b/126075/read>. Access date (22/9/2019).

³⁰ Ibid.

³¹ Frank, Joseph. *Between Religion and Rationality: Essays in Russian Literature and Culture*. Princeton University Press, 2010. P. 197.

difficult to fit into the genre-style paradigm of a polyphonic novel, through which the poetics of the *Karamazov Brothers* is traditionally read out after M. Bakhtin. In fact, one voice sounds in Coetzee's novel – the voice of "Dostoevsky". The text does not contain anything that can be called "authorised speech". Although the story is told in third person, but it is significant that Dostoevsky appears in the narrator's text only as "(a) man", "he", and the names "Dostoevsky" or "Fedor Mikhailovich" appear exclusively in the speech of other characters. This indicates that the novel consistently adheres to the principle of personal narrative perspective.

3. "Stavrogin sin" in the artistic structure of the Coetzee's novel

Finally let's consider the most complicated episode of the novel, which has caused a great deal of criticism on J.M. Coetzee. It is the "attribution" of "Stavrogin sin" to the author of *The Devils*. As already noted, in the interpretation of Nikolai Berdyaev the very image of Stavrogin was the sin of the author, and after that so-called "Matryosha's problem" was subsequently formed in Dostoevsky studies. This problem is being discussed mainly in the speculative plane, and I haven't any intentions of joining it. It is just about the purpose for which such a risky situation is created in novel by the writer who far removed from provocative and scandalous literature. Above I have already briefly mentioned in what plot conditions and stylistic dimensions the situation of potentially hypothetical child molestation is described. Now consider this situation in the different aspects of the plot, characterological and conceptual logic of the novel.

1. There is no doubt, the culminating episode of the novel is well prepared for its storyline development. From the very beginning of the novel, "Dostoevsky"'s attention is drawn to the girl: he constantly notes special features of her appearance, voice, behavior, reactions to his actions, compares girl with her mother, imagines her in different situations. And although there is almost no erotic hue in this regard, sometimes it still implicates: "He cannot fail to notice the budding breasts"; "In that instant something passes between them from which he flinches as though pierced by a red-hot wire"; "Can it be that the avid glances he steals at the mother's throat, lips, arms pass the child entirely by?"; "He has no difficulty in imagining this child in her ecstasy"³². Gradually something completely unchildish appears in the portraying and behavior of the girl, a combination of contradictions, up to ambivalence (cf.: "When she raises her eyes, he is enveloped in a glance that is at once shameless and derisive... The smile she wears is taunting, provocative. Then the spell passes and she is a child as before, confused, ashamed..."³³). Of course, one has to take into

³² Coetzee J. M. The Master of Petersburg. URL : <http://flibusta.is/b/126075/read>. Access date (22/9/2019).

³³ Ibid.

account the narrative situation, because everything that the reader receives is a consequence of the mental and perceptual perception of the character. In part, the sensuality evoked by the girl and hidden from the protagonist erupts into confessions that seem to be utterances, such as: "Are they passed down from mother to daughter, these intimate smells? Loving the mother, is one destined to long for the daughter too? Wandering thoughts, wandering desires!..."³⁴.

2. The characteristic aspect of the analyzed situation is due to the fact that "Dostoevsky" is represented in Coetzee's novel as "passionate nature" (none of the critics of the novel seems to have questioned this interpretation of the "empirical" Dostoevsky), and not even just "passionate", but as a person who reaches extremes in all manifestations of his existence, lives on the edge, hangs "above the abyss", constantly risking falling "into the abyss" (it is not accidental that "falling" is a recurring motif of the novel). That is why Dostoyevsky was "fit" like no other for Coetzee's conception of "the most terrible sin".

3. The third, conceptual, section of the situation is inseparable from the central problem of the novel – the problem of creativity. For Coetzee being a writer, being an artist means, first, being fearless and "going to the end" in grasping any subject. Secondly, creative intention inevitably immerses a person in such depths of being, where everything risks reversibility, gravitates to ambivalence. Obviously, for both Dostoevsky and Coetzee, creativity is largely a sphere of irrational and intuitive, Dionysian component, fraught with unpredictable consequences. Description of the beginning of "Dostoyevsky"'s work on the creation of Stavrogin's character (even though he, in fact, does not yet know what this image is writing, such knowledge is given only to the reader by the name of the last section of *The Master of Petersburg*) does not cause any doubt about this kind of understanding of the nature of creativity. More, here it is necessary to take into account the passionate-painful love of the hero for his stepson-son and the same passionate-fervent desire to bring him back to life, to revive, to resurrect in any way, up to the willingness of "going to death". It is no coincidence that the novel twice mentions Orpheus, who descends into the underworld to return his beloved Eurydice. In fact, all that Dostoevsky does (physical intimacy with Anna Sergeevna, discussions with Nechaev and Maximov, in which Pavel is invisibly present, even the unconscious, dim feeling to Matryosha, who adored his son), is his searching to return his son. Finally, it remains the last – through creativity. But the artist draws from indiscriminate, unrecognized sources whose discovery turns into a stream of "automatic writing", so the results are unknown to him in advance (cf.: "He had not known beforehand it would be like this..."³⁵). To the protagonist of the Coetzee's novel, they appear to be unpredictable and highly contradictory.

³⁴ Coetzee J. M. *The Master of Petersburg*. URL : <http://flibusta.is/b/126075/read>. Access date (22/9/2019).

³⁵ Ibid.

Experienced by "Dostoevsky" "trifurcation" (he himself – Pavel – Nechayev) generates in the process of writing the devil Stavrogin, which is in each of them and in which there is each of them. "The most terrible sin" that pours out from the pen, leads "Dostoevsky" to comprehension: "He has betrayed everyone", "a great price to pay" and insight: "His heart, in fact, feels quite empty"³⁶.

CONCLUSIONS

Thus, the arrival of Dostoevsky to Petersburg in in the fall of 1869 by the will of John Maxwell Coetzee turns into an "existential adventure" in the spirit of Joseph Conrad. The novel belongs to the genre of fictional biography, an intensively evolving one in contemporary Anglophone literature. The author of *The Master of Petersburg* shifts and changes some facts of the Dostoevsky's biography in order to emphasize the peculiarities of the human and creative nature of the great Russian writer and, in general, to explore the depths and contradictions of creative genius. The novel received ambiguous appraisals in both Russian and Western literary criticism, and most critics noted the risky fictional ways of solving the central problem.

It would be banal to say that the Coetzee's novel is another variant of complexity, controversy, etc. the inner world of F.M. Dostoevsky, for this novel speaks of the "darkness of the human heart", which manifests the genius of the artist, but does not save from moral losses, warns about the eternal responsibility of parents to children, about the gravity and unpaid sin of "elders" before the "little ones." That is the positive program of the work, and it would be futile to expect from a modern artist to rock the lull of human vigilance. After all, the "real" Dostoyevsky warned: "I am not the master of luring".

SUMMARY

The article concerns issues of the genre of fictional biography. The study examined the peculiarities of the artistic transformation of the circumstances of the F.M. Dostoyevsky's creative biography in J. M. Coetzee's novel "The Master of Petersburg".

The author has investigated a lot of intertextual sources as factors of the fictionalization of Dostoyevsky's biography such as critical essays as *Stavrogin* by Nikolai Berdyaev, *Dostoevsky and patricide* by Sigmund Freud, *Dostoevsky – but in moderation* by Thomas Mann, academic biographies and studies of F. M. Dostoevsky (J. Frank, William J. Leatherbarrow, L. Saraskina) and Dostoevsky's works, especially *The Devils*. An attempt was made to find out the motives of the author's appeal to the "dark" side of the inner world of Dostoevsky. The culminating episode of the novel, when Dostoevsky begins to write the novel *Devils*, is considered on three levels of the artistic system of the

³⁶ Coetzee J. M. *The Master of Petersburg*. URL : <http://flibusta.is/b/126075/read>. Access date (22/9/2019).

novel: 1) plot motivation; 2) characterological aspects; 3) conceptual level, determined by the problem of creativity as the central problem of the novel. Writer's work is mainly an irrational and intuitive sphere, Dionysian phenomenon, fraught with unpredictable consequences. So the author of the article tries to identify the "positive program" of the Coetzee's novel as a work about "darkness of human heart", that is cleared by the artist's genius, but it does not protect against moral losses.

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GERMANY'S PAST IN THE THIRD GENERATION FICTION (M. BEYER, *FLUGHUNDE*)

Pomohaibo J. A.

INTRODUCTION

Writers, painters, cinema and theatre producers have been turning to Germany's national-socialist Past so often in their art that this theme tends to be taken today not only as a dominant one in the social-political discourse but also as a recognized national product or a "Made in Germany" trademark. Such interpretation, both ironic and utilitarian, of this rather grave theme belongs to the historian Harald Welzer, and it seems quite in place nowadays. Comic series featuring Hitler and the Holocaust, comedies with a Third Reich plot have indeed become popular export items. Now that the XXIst century has already begun and more than 70 years have passed since the tragic historical events, world public continues to admire reading books and watching films in which new versions of German history of 1930s – 1940s are offered. The public interest is supported by high sale volumes, international recognition and critical acclaim. Here come to mind the films "Life is Beautiful" by R. Benigni and C. Tarantino's "Inglorious Bastards", Z. Liberas's extraordinary art-project – a Lego concentration camp (1996) or a recent screen version of T. Vermes's bestseller novel "Look Who's Back" (2012), a story about Hitler's adventures when he wakes up from lethargy and finds himself in modern Berlin. It appears that exploiting the theme links with German national-socialism becomes a pledge warranting that the product will surely succeed. In this respect the freer is author's treatment of the topic, the more shocking is his style, the higher will be interest of the public. At this point questions arise: can we assume on this basis that the Past has already been overcome and done away with? Is the currently popular game-and-comedy mode of interpreting the Past the sign of *Vergangenheitsbewältigung*? To answer these questions, we'll tentatively follow the changes occurring in Germany in seeing the past (and along with that, changes in literature on this theme). Then we'll undertake analyzing M. Beyer's novel *Flughunde* which presents the third generation's position on the events in German history.

1. *Vergangenheitsbewältigung* in the post-war social discourse

To start with, we'll define that "the Past" (*Vergangenheit*) is usually understood as a dark page in the history of Germany – the epoch of the Third Reich and the Second World War. In the 1990s after the fall of Berlin wall and unification of two Germanies, the notion of the Past gradually incorporated the

so-called “new history” of Germany as well. The theme of the Past attracts both old generation writers (G. Grass, M. Walser, H. Böll, W. Kempowski, R. Klüger) and the young generation (M. Beyer, B. Schlink, M. Biller and others). While the two generations are at one as to evaluating the nation’s Past (mass murders committed by Nazis are condemned by all without exception as crime against humanity), the question of national guilt sounds more hushed-up with young writers and undergoes rethinking from modern positions.

The writings doing, as T. Adorno put it, “working through the Past” (*Verarbeitung der Vergangenheit*) and raising questions of collective guilt and responsibility are conventionally grouped in the notion *Literatur der Vergangenheitsbewältigung* (literature of overcoming the Past), whereas what has been written after 1990 fits more accurately the definition *Erinnerungsliteratur* (memory literature) as it is based not on authentic evidence given by witnesses but rather on fictionalized recollection concepts¹, though it should be noted that there is no distinct differentiation of these notions in scientific literature.

The first to use the word-combination “overcoming the Past” was FRG’s President Theodore Heuss (1949–1959) who declared in the first post-war years that it was necessary to acknowledge and redeem the guilt. The expression itself which, by the way, if it is used in other languages, refers solely to FRG, contains some contradiction: the past is what has already taken place, therefore it cannot be returned (that is, cannot be overcome). However, despite some inaccuracy and translation problems, the main idea of this notion is obvious: “The consequences of national-socialist (or any other) dictatorship in all its forms must be overcome” (my translation from German)².

According to German historian E. Jesse, “overcoming the Past” in Germany was taking place on several levels: legal (trials, criminal proceedings), financial (paying compensations) and social (public opposition to the dictatorship, historical investigative research, working through the Past in literature and art). Referring to the situation in Germany after 1990, he uses the concept “double overcoming”, pointing at parallels existing between fascist (“brown”) and communist (“red”) dictatorships. Of course, these two systems cannot be fully equaled (there were no mass murders in GDR as there had been in the Third Reich) but it is obvious that they had much in common: “Both systems concealed the greatest crimes”³.

It should be admitted that the Germans’ attitude to their bygone has been gradually changing since 1945. Nuremberg trials (International War Tribunal in 1945–1946 and 12 subsequent trials held by the American War Tribunal) gave

¹ Herrmann M. *Vergangenheit. Erzählen von Nationalsozialismus in der deutschen Literatur seit den neunziger Jahren*. Würzburg, 2010. S. 18.

² Jesse E. *Doppelte Vergangenheitsbewältigung in Deutschland. Vergangenheitsbewältigung*. Berlin, 1997. S. 12.

³ Ebd. S. 22.

the start to the active “working through the Past”. In spite of the public character of the trials which were expected to re-educate the Germans, they reacted to them either “with apathy or with negative emotions”. The public opinion was reduced to the following: “All these goings-on is nothing but winners judging the losers”⁴. On the whole, “most people were not self-critical in their conscience: they were skeptical to those who had resisted the Third Reich regime which was not condemned as criminal by the majority”⁵. After the war they made efforts not to recall what had been done. T. Adorno wrote in 1959 that the intention of “working through the past” is to close the books on the past and, if possible, even remove it from memory”⁶. Germans, yearning for material and spiritual renaissance, were forgetting that they had been involved in the national-socialism.

In 1959 T. Adorno read a lecture *The Meaning of Working Through the Past? (Was bedeutet: Aufarbeitung der Vergangenheit?)*, in which he declared that the course taken after the war toward “overcoming the Past” had not brought the desired results. He stated that fascism was alive, that “the ambiguous figures” who had had key positions in the Third Reich came back to power in democratic Germany. People prefer not to speak about the Past: “We all are also familiar with the readiness today to deny or minimize what happened – no matter how difficult it is to comprehend that people feel no shame in arguing that it was at most only five and not six million Jews who were gassed. Furthermore, the quite common move of drawing up a balance sheet of guilt is irrational, as though Dresden compensated for Auschwitz”⁷.

The failure of “overcoming the Past”, according to Adorno is due to a number of reasons. The first of these is an important foreign factor as that the international politics supported the image of Germany as an enemy of communism. “It appears to justify retrospectively Hitler’s attack against the Soviet Union. Since the Western world essentially defines itself as a unity in its defense against the Russian threat, it looks as though the victors in 1945 had foolishly destroyed the tried and tested bulwark against Bolshevism, only to rebuild it a few years later”⁸.

Second, there exist internal reasons connected with the traits of German character. The scholar goes on: “For countless people life was not at all bad under fascism. Terror’s sharp edge was aimed only at a few and relatively well

⁴ Welzer H. *Vergangenheitsüberwältigung. Kultur des Erinnerns. Vergangenheitsbewältigung in Spanien und Deutschland*. Frankfurt am Main, 2009.

⁵ Jesse E. *Doppelte Vergangenheitsbewältigung in Deutschland*. S. 13.

⁶ Adorno T. *The Meaning of Working Through the Past. Critical Models: Interventions and Catchwords*. New York, 2005. P. 89–103. URL: <https://signale.cornell.edu/text/meaning-working-through-past>.

⁷ Ibid.

⁸ Ibid.

defined groups”⁹. Mostly conformists – in fact helpless and weak people – became adherents of the authorities. They felt the need to be part of a large community as they possessed “weak egos”. Growth of “collective narcissism” or “national vanity” was the reverse side of national-socialism. T. Adorno comes to conclusion that “working through the Past” must involve critical approach to remembering the Past, “a turn toward the subject, the reinforcement of a person’s self-consciousness and hence also of his self”¹⁰.

A significant transformation in understanding the collective guilt and responsibility has occurred since 1960s. The further were Germans removed from the past events, the greater was the intensity of their attempts to reason the Past out, that, to a great extent, was due to the consequences of the students` revolution¹¹. The sign of the seventies was acceptance by Germans of their guilt and collective responsibility. Putting a veil of silence on the Third Reich crimes stopped and recognition of genocide formed the basis of the FRG`s state policy. Later the photo of Bundeskanzler Willie Brandt kneeling before the Holocaust victims` memorial in Warsaw on December 7, 1970 became the symbol of the changes that had begun. This gesture is still perceived as public recognition of German guilt.

The 1980s saw a dispute among historians (*Historikerstreit*). It manifested the next stage in understanding the Past and involved a historian Ernst Nolte and a philosopher Jürgen Habermas in an argument in which Nolte raised a question of *uniqueness* of national-socialism. In his article *The Past that does not want to go* (*Vergangenheit, die nicht vergehen will*, newspaper FAZ, 6.06.1989) he wrote that “the past asserts itself as the present and hangs over it as a punishing sword” (my translation from German). To move away from the Past (Nolte used the term “historization”), it should be admitted that similar dictatorships had existed before (for example, Napoleon`s epoch or August`s principality). In this sense national-socialism was not a unique fact of world history. Everything that was done by Nazis (with the exception of gas chambers) had been known in other countries in the 20s and 30s: eviction of peoples, concentration camps, tortures. In his article he wrote that declarations of “collective German guilt resemble declarations of collective guilt of Jews”. In general he presented the war of Germany against the USSR as a defensive response to the threat coming from bolsheviks¹². In the opinion of D. Chugunov: “phenomenological approach to studying fascism, suggested by

⁹ Adorno T. *The Meaning of Working Through the Past. Critical Models: Interventions and Catchwords*. New York, 2005. URL: <https://signale.cornell.edu/text/meaning-working-through-past>.

¹⁰ Ibid.

¹¹ Jesse E. *Doppelte Vergangenheitsbewältigung in Deutschland. Vergangenheitsbewältigung*. Berlin, 1997. S. 14.

¹² Nolte E. *Die Vergangenheit, die nicht vergehen will. Eine Rede, die geschrieben, aber nicht gehalten werden konnte. Frankfurter Allgemeine*. 6.06.1986. URL: <http://www.staff.uni-giessen.de/~g31130/PDF/Nationalismus/ErnstNolte.pdf>.

Nolte, resulted in its author being accused short of vindicating Hitler (for instance, by J. Habermas) or of right radicalism and anti-Semitism” (my translation from Russian)¹³.

The major J. Habermas’s argument in the dispute with E. Nolte was that the latter’s presenting Nazis crimes as “response to the Bolsheviks’ threat of destruction” and reducing Auschwitz to the format of a technical innovation deprived them of their historical “uniqueness”. Objecting to historization of Nazis’ crimes, Habermas insisted on having to look for Germany’s national identity in “constitutional patriotism”¹⁴. There was a broad response and heated polemic in the wake of the historians’ dispute. In D. Chugunov’s opinion “it was a frank discussion of how evolve political and social ideas, of the meaning in European and World history and, mainly, of whether the foundation of modern German society is still capable of withstanding the formidable weight of the Past. Historians of the “conservative wing” (Nolte, Fest, Hillgruber, Stürmer) were inclined to give a positive answer, Habermas’s “liberal” supporters (Mommsen, Augstein) a negative one. The discussion gradually shifted from sociologists and historians into the realm of literature. Writers were quick in reacting to the public trend to relativize German guilt. There appeared works in which Germans feel they are not criminals but victims of the Third Reich politics (for instance, G. Grass’s short story “Crabwalk”).

The 1990s. Fatigue from being constantly reminded of shame. Everybody expected in 1990s that the German literature would turn over a new leaf. “The end of post-war literature“ heralded in after the Turn actually meant the end of being constantly reminded of the Past. Even prestigious writers came up with critical statements in which they insisted on having to stop the obsessive process of overcoming the Past. “Nobody denies Auschwitz”, said M. Walser, “but Holocaust has long turned into “a moral bludgeon” (*Moralkeule*) and “a means of intimidating” (*Einschüchterungsmittel*). He accused mass media of “prolonged representation of our shame”: “Instead of being grateful for continued demonstration of our shame I begin turning away”. In his speech he insisted on having to re-examine the attitude to Auschwitz, to be exact, to its “instrumentalization”¹⁵. It’s noteworthy that though the speech had a provocative character, M. Walser’s thesis met a broad public support.

The years 2000s. The German nation as a victim? At the turn of the XXth – XXIst centuries the discourse about national-socialism moves into a different plane: now the main question is that of distributing roles between “victims”

¹³ Чугунов Д. А. Немецкая литература 1990-х: основные тенденции развития: дис. ... докт. филол. наук : 10.01.03. Воронеж, 2006. С. 46.

¹⁴ Habermas J. Eine Art Schadensabwicklung. *Die Zeit*. 11.07.1986. URL: <http://www.zeit.de/1986/29/eine-art-schadensabwicklung/>.

¹⁵ Walser M. Dankesrede zur Verleihung des Friedenspreises der Deutschen Buchhandels in der Frankfurter Paulskirche. 11.10.1998. URL: <http://opus.bs2-bw.de/hdms/volltexte/2005/488/pdf/walserRede.pdf..>

(*Opfer*) and “criminals” (*Täter*). The Germans who got used to their role of „criminals“ were offered then to feel that they were victims. It was W.G. Sebald who first proposed such an approach to the Third Reich history in a series of lectures entitled *Air War and Literature (Luftkrieg und Literatur)* read in Zurich in 1999. He emphasized the absence in German literature of works describing the allied air raids on German towns. In the course of British and American air bombings in 1943, the aim of which was to exterminate peaceful German population, thousands were killed – however the consequences of this “collective trauma” were not reflected in literature. Sebald claimed that the whole generation of German writers was unable to describe and confirm in human memory what they had witnessed”¹⁶.

It should be noted that already in 2002 did such a book appear – meaning a documentary book “The Fire” by the publicist and historian Jörg Friedrich. The author focuses on the Germans` sufferings caused by British and American moral bombings. Not concealing the fact that the German Air Force was the first to bomb Spain and Poland, he denounces the allied attacks as „barbarous extermination of innocent civilian population“ rather than as a response to enemy`s actions¹⁷.

V. Hage, arguing with M. Walser, drew attention to the fact that numerous writings about the WWII and the Holocaust actually only “touched” the Past but didn`t thoroughly examine it. This was true regarding the novels by H. Böll, G. Grass, S. Lenz. There are exceptions relating to those authors who passed through ghettos and concentration camps – B. Apitz, J. Becker, R. Klüger, E. Hilsenrath¹⁸. V. Hage rejects the widespread opinion that the German literature cannot get rid of the Past. He considers that the real post-war literature, speaking openly and freely about the Past, emerges only at the threshold of the new millennium.

The historian G. Welzer criticizes the system of careful, politically correct and at the same time superficial, ritualized treatment of the Past that has taken shape in modern society. Erection of a Holocaust victims memorial in the very centre of Berlin in 2005 became the most “successful project” of such symbolic recognition of the German guilt (*Denkmal für die ermordeten Juden Europas* or *Holocaust-Mahnmal*)¹⁹. Welzer thinks that development of a diplomatic language appropriate for speaking about Nazism and Holocaust does not mean that “overcoming of the Past” has indeed taken place. Young people skillfully use all “ritual formulas” accepted in the society but they secretly admire Hitler. The elder generation`s personal memoirs have an ambivalent character as well.

¹⁶ Sebald W. G. *Luftkrieg und Literatur*. München; Wien, 1999.

¹⁷ Metzler Literatur Lexikon: Begriffe und Definitionen. Stuttgart, Weimar, 2007. S. 348.

¹⁸ Hage V. Feuer vom Himmel. *Der Spiegel*. 12.01.1998. URL : <http://www.spiegel.de/spiegel/print/d-7810012.html>.

¹⁹ Welzer H. *Vergangenheitsüberwältigung. Kultur des Erinnerns. Vergangenheitsbewältigung in Spanien und Deutschland*. Frankfurt am Main, 2009. S. 29.

“On the one hand, they recall the wonderful time when the young people came off the street, when blitzkriegs were won ... on the other hand, family memories revolve around sufferings, calamities, poverty and the home destroyed by bombing...”²⁰.

The contemporary literature of “overcoming the Past” prefers, in Welzer’s opinion, “to advertise the German sufferings” instead of examining their causes. There comes off the printing press a multitude of books in which Germans are portrayed as victims and the German suffering becomes collective memory though not all German population in fact suffered from the war. Welzer asks: “What has been overcome?” and he answers: “Nothing. Quite on the contrary, there is taking place a memorial rollback”. Nostalgic elements and admiring the Third Reich are being mixed up to the remembrances of the Past. As the opposite side of the obsession with the Past there comes lack of confidence in the future: “there has never been so much of the Past, neither so little of the future”²¹.

Thus, the years 1990s – 2000s usher in a real uprise of interest in the Past, “a real boom of the past” (Vergangenheitsboom) or rising “demand for memories” [Hermann]. The number of books about the Third Reich, Hitler and Holocaust multiplies. Here are some of them – *My Century* by G. Grass (1999), *A Gushing Fountain* by M. Walser (1998), *The Silent Angel* by H. Böll (1992). Among the young representatives of this trend the best known are M. Beyer (*The Karnau Tapes*, 1995, *Kaltenburg*, 2005), B. Schlink (*The Reader*, 1995), J. Franck (*The Blindness of the Heart*, 2007), U. Tim (*In My Brother’s Shadow*, 2003).

2. Understanding the Past in Marcel Beyer’s Novel *Flughunde*

Marcel Beyer (1965), poet, essayist and translator, is one of the central figures in contemporary German literary process. As the author of lyrics, fond of experiments, he claimed popularity yet in the late 80s, his creative maturity came in the late 90s – early 2000s. His second novel *Flughunde* (*The Karnau Tapes* in English translation) is considered his best known work in which he takes up the theme to become the leading one in all his writings – the Past reflected in the Present. Many of his novels (*Das Menschenfleisch*, 1991, *Spies*, 2000, and others) are reminiscent in varying degrees of the sinister period 1933–1945 but at the same time they reveal the way a modern man looks at those events. One of reviews on his book has pointed out this property of his prose: “Marcel Beyer’s skill consists just in this: writing a novel about a strange collector of sounds in the Third Reich, a book which is an incredibly timely one, being itself an echo of our Present”²². Like B. Schlink, he belongs to the

²⁰ Welzer H. Vergangenheitsüberwältigung. *Kultur des Erinnerns. Vergangenheitsbewältigung in Spanien und Deutschland*. Frankfurt am Main, 2009. S. 29. S. 30.

²¹ Ibid. S. 32.

²² Marcel Beyer: *Flughunde* [Rezension]. *FAZ*. 17.03.2002. URL: <http://www.faz.net/aktuell/feuilleton/buecher/rezensionen/belletristik/rezension-belletristik-marcel-beyer-flughunde-152244.html>

generation of writers who have studied the Third Reich history not through their personal experience but indirectly as the material to undergo literary processing. The distance of two generations neutralized their feeling of being part of the Past but in no way diminished the theme's urgent timeliness.

The author defines his understanding of history as "absolute vacuum" (*ein völliges Vakuum*). His generation lacked "family legends" or fundamental knowledge and "several school lessons in history" of the Third Reich could not fill the gap²³. The fact is quite odd considering that the post-war silence had already been interrupted and the society was busy doing active research in "white spots" of history (books, TV shows etc.). It is likely that the sense of "vacuum" was felt because this generation had witnessed a new historical event – the Fall of Berlin wall and unification of Germany. The Third Reich history was shadowed by the events of the Turn and had indeed become the Past, a completed stage which now could explain the unresolved conflicts of the Present²⁴. This situation enabled the new generation freely to interpret the Past, imagine and rewrite the course of events.

The starting point for Beyer's fictitious story was a historical fact – the suicide of all Goebbels's family members in a Berlin bunker on May 1, 1945. Beyer reconstructs the last days of the war, when on the eve of capitulation Joseph and Magda first poisoned their six children and then killed themselves. Besides real historical figures (Hitler, Goebbels and his children), who should be understood as being freely interpreted by the author, the novel has a fictitious hero – the chief acoustics engineer of the Third Reich, a fanatical scientist Herman Karnau who personally knew the Goebbelses and was present in the bunker at the time of their death. Though this hero had a real prototype (a man named Herman Karnau had a rank of Oberscharführer SS, was their security chief and witnessed the Führer's death). All the rest in the novel was, of course, invention.

In the novel there are two parallel storytellers presenting each his view of the events (principle of antithesis). The scientist's cool unemotional voice soberly documenting the events is in contrast to a naïve voice of a child – Helga, Goebbels's elder daughter. In the final pages of the novel the contrast between the perspectives becomes stronger, the "live" voice of the acoustics engineer Karnau, who started a new life in GDR after the war, sounds in sharp discord to the "dead" voice of Helga, who had become a victim of the adult world. The storytellers' voice parts alternate, Karnau's story about his horrible experiments are periodically interrupted with Helga's childish stories, without violating the chronological sequence of events. Initially, the adult's and child's passages are tied up with common tunes (for example, the acoustic "panorama" of the war

²³ Strebin B. Wenn die Stimme die Seele (z)ersetzt ... Marcel Beyer über seinen Roman „Flughunde“. *GravZone. Zeitschrift über neue Literatur*. 1995. № 5. S. 15.

²⁴ Uecker M. «Uns allen steckt etwas von damals in den Knochen». *Der Nationalsozialismus als Objekt der Faszination in den Romanen Marcel Beyers. Wende des Erinnerns? Geschichtskonstruktionen in der deutschen Literatur nach 1989*. Berlin, 2006.

shifts into a magnificent “panorama” of the Alps mountains which serves as a background when the Minister’s family is being photographed). The two perspectives gradually melt into one whole – in the plot (both heroes are found in the bunker and present their versions of events), and in the style (the two storytellers’ voices are almost indiscernible)²⁵. Separate episodes are connected in a way resembling gluing of a film. As a result a reader hears not individual voices but “a single history” (*Eine Geschichte*), which focuses on “the very fact and horror of what is happening”²⁶ rather than on the heroes’ lives.

The first part of the novel (chapters 1–6) covers the Past events in the period from 1940 to 1945, and, initially, Karnau presents himself as a common man in the service of the Third Reich. His task is to assure ideal sound quality when speeches are delivered using mikes and all the required equipment. Soon he begins to identify himself with an observer in the shade of large-scale events: when a parade is rehearsed (the first chapter), he is only adjusting the mikes and masking the wires (“Wie Akustiker liegen etwas hinter der Zeit”)²⁷. At this point the hero’s position resembles the conformity principle of Oskar Matzerath, a heroin G. Grass’s novel *The Tin Drum* – “Always take care to be sitting on the rostrum and never to be standing out in front of it”²⁸. The scene of making preparations before the parade is a kind of introduction to the Reich’s acoustic world. Beyer touches an important aspect of the national-socialist ideology – sound as a manipulation instrument and the main component of the party’s “voice politics”. It is noteworthy that the German National-Socialist Party was, in its essence, “a party of public speakers”, its internal structure and political activity were based on vocal powers of its figures²⁹. In this sense Karnau’s work was a part of the propaganda system, as it facilitated spreading false ideas.

The real Karnau’s face, hidden behind an acoustics engineer mask, is eventually exposed –he is a mad scientist obsessed with a desire to make an acoustic map which will indicate all possible sound sources. He is particularly interested in those sounds which exceed the “normal” sound limits – groans, screams, death-rattle. To enrich his collection, Karnau first gets to the front-line where he records voices of wounded and dying soldiers, and then as a member of research group he manages horrible experiments on prisoners extracting out of them new voice shades. Only Germany’s capitulation puts an end to a chain of Karnau’s inhuman crimes.

The novel’s second part (chapters 7–9) takes the action to the present. A phono-archive was found in a basement of Dresden elderly people’s home in

²⁵ Ostrowicz Ph. A. Die Poetik des Möglichen. Das Verhältnis von „historischer Realität“ und „literarischer Wirklichkeit“ in Marcel Beyers Roman „Flughunde“. Stuttgart, 2005. S. 51.

²⁶ Ibid. S. 53.

²⁷ Bayer M. Flughunde. Frankfurt am Main, 1996. S. 12.

²⁸ Grass G. *The Tin Drum* / trans. from German by R. Manheim. London, 2004. P. 100.

²⁹ Epping-Jäger C. Stimmgewalt. Die NSDAP als Rednerpartei. *Stimme*. Frankfurt am Main, 2006. S. 149.

1992. Its card index preserved the name of Herman Karnau, security man. Here in Chapter 7 there appears the third narrative instance – an anonymous storyteller on the part of the third person, who informs about the course of investigation. As a result, it becomes known that thorough conversance of Karnau, who wanted to pass for a guard man, was obviously beyond his status. After it is also revealed that the last operations were performed in the basement just a few days before, Karnau, the suspect, disappears without a trace.

The unreliable narration. The researchers consider that though the narration is made authentic, the readers cannot believe any narrator. Beyer's novels are written in the way "that the reader, who wants to trust, encounters the narrator making him feel horror"³⁰. That Helga is "unreliable" is not only because of her young age (she died when she was 12), but, rather, because of her dual status of a victim. Indeed, Helga was still a kid, but even at this point Beyer is playful, choosing the elder daughter to be a narrator. Even Karnau notices her intelligence, uncharacteristic of her age: "Als wäre Helga schon viel älter, als stünde sie schon auf der Schwelle zum Erwachsenendasein..."³¹. Her status of a top politician's child makes Helga still more different from ordinary children. Goebbels's children had always attracted attention in the Third Reich, Mass Media cultivated the image of the Third Reich model family. This role requires some effort from her ("Dass wir auch immer so lange stehen und freundlich in den Photoapparat lächeln müssen"), however, on the whole, she enjoys this ("Natürlich ist das schön, wenn wir in die Zeitung kommen, meine Klassenkameradinnen bewundern mich dann immer")³².

That Helga is not guilty should be put in doubt. To some extent she is also responsible, as she was able to discern lies and deception. While Karnau is an accomplice (*Mitläufer*), she is initiated, a witness (*Mitwisserin*). For instance, she knows about her father's secret mistress, that he arranged for a shadowing on her mother, she exposes the Werewolf stories as an adults' invention. She does not yield to emotional influence of the propaganda: during the Goebbels's famous speech in the Sports Palace she impassively watches what is going on. Thus, Uker concludes that "Goebbels's children are shown as innocent, unresponsive to the national-socialist ideology"³³.

It is a peculiar feature of the novel that there is no moralizing line in it that was not characteristic of "the first generation" literature. On the one hand, Karnau is shown as a criminal, on the other hand, as a private man, calling for

³⁰ Simon U. Assoziation und Authentizität. Warum Marcel Beyers Flughunde auch ein Holocaust-Roman ist. *Auskünfte von und über Marcel Beyer. Fußnoten zur Literatur*. 2003. Heft 46.

³¹ Bayer M. Flughunde [Roman]. Frankfurt am Main: Suhrkamp, 1996. S. 56.

³² Ebid. S. 120.

³³ Uecker M. «Uns allen steckt etwas von damals in den Knochen». Der Nationalsozialismus als Objekt der Faszination in den Romanen Marcel Beyers. *Wende des Erinnerns? Geschichtskonstruktionen in der deutschen Literatur nach 1989* [B. Beßlich, K. Grätz, O. Hildebrand]. Berlin: Erich Schmidt Verlag, 2006. S. 59.

sympathy and confidence. This second (pseudo-humanistic) side of Karnau's nature is revealed through Helga's scant estimate: "Vielleicht ist Herr Karnau ja gar nicht so seltsam, wie ich am Anfang dachte. Jedensfalls wird er langsam netter und kümmert sich nicht mehr nur um die Kleinen"³⁴. "The new daddy's acquaintance" gradually wins over the children's confidence and becomes their solicitous friend, who brightens the last days of the children's life.

Karnau's principle of "unreliable narration" consists in imitating a victim's voice. He intentionally confuses the reader, presenting himself first as an opponent of Nazi ideology and afterwards he turns out to be an accessory to the crime and every time he keeps silent about his guilt and becomes transformed into an inconspicuous "man without qualities". In the very beginning of the novel Karnau is shown as a man not having an individuality: "Ich bin ein Mensch, über den es nichts zu berichten gibt. [...] Ein Mensch wie ein Stück Blindband, das vor Anfang des beschichteten Tonbands angeklebt ist..."³⁵. It becomes clear only at the end of the first chapter that losing an individuality became the strategy required for a criminal to survive in the post-war Germany. The Führer's doctor and Karnau's colleague Stumpfegger said: Vordringlichste Aufgabe ist es nun, wie ein Opfer sprechen zu lernen [...] Verschweigen Sie Ihre Tätigkeit der letzten Jahre, indem Sie diese Pausen zögerlich ansteuern in Ihren Bericht. Verstummen Sie dann aber rechtzeitig, um nichts von Ihrer Tätigkeit preiszugeben"³⁶. Now the whole Karnau's story is read as a successful staging of a victim's role.

The only property that makes Karnau different from others is his susceptibility to sounds. He is close to Suskind's olfactory hero who perceived the world as all diversity of smells. Karnau senses all surrounding sounds and he can get rid of jarring sounds only by making them part of his collection (that is by acquiring power over them). As Grenouille did not have his own smell, Karnau does not hear his own voice. That is how Beyer creates an image of a "living corpse" – a man having no identity, a man in whom fascism atrophied all living senses.

Collector and pseudo-scientist. The dominant trait in the collector's behavior becomes his being incapable of recognizing the Other, his dying numbness of all human senses or "moral exclusion"³⁷. This explains Karnau's aggressive, proprietary attitude to people. For him they are nothing but "signifiers" in his collection, elements of his acoustic atlas. Any experiments on people are justified by scientific objectives and taken as lawful. For him as a researcher, a pure source of sound is not a tormented man who needs immediate help: "Die Schalquelle, welche in diesem Moment für den Hörer nur genau dies

³⁴ Bayer M. *Flughunde* [Roman]. Frankfurt am Main: Suhrkamp, 1996. S. 56.

³⁵ Bayer M. *Flughunde*. Frankfurt am Main, 1996. S. 16–17.

³⁶ *Ebid.* S. 215.

³⁷ Кучумова Г.В. Роман в системе культурных парадигм (на материале немецкоязычного романа 1980–2000 гг.): дис. ... докт. филол. наук : 10.01.08. Самара, 2010. С. 200.

eine sein darf, Schallquelle, nicht etwa ein Mensch mit Schmerzen, dem es zur Hilfe zu eilen hat”³⁸.

Karnau is consistently putting his plan into practice. He first studies the theory, then acquires the knacks on horse skulls, learning the structure of vocal organs. At this stage he is even governed by a certain ethical code which he will never have the nerve to break: “Die Stimmen dieser Kinder werden auf meiner Karte nicht verzeichnet, wo sie dann offenlägen vor aller Welt, und, schlimmer noch, auch vor den Kindern selber”³⁹. Here Beyer also touches an urgent theme of ethical boundaries in scientific research, a theme which has a number of times been examined in the XXth century German literature (B. Brecht’s “Galileo Galilei”, F. Dürrenmatt’s “The Physicist”). Having studied all the sounds available in the town, the hero expands the research geography. He sets out for Strasbourg occupied by the Germans, where there starts a campaign to germanize the town. The cost of getting access to new sounds is collaboration with the Nazis.

At the frontline a new acoustic panorama becomes available. Facing death, of which he is not yet guilty, Karnau justifies himself that he is not a criminal, not a murderer, but only a kind of “thief”. He has the power to use at his own discretion the last sounds of dying people. The final deformation of his personality takes place when he participates in a research group and begins experimenting on living people. Doing that, he looks on them as some guinea pigs, impersonalized, effaced creatures sacrificed for a supreme mission. B. Beßling considers that Karnau describes his sinister experiments unemotionally, matter-of-factly, and avoids referring to the first person, himself. His “self” hides behind impersonal sentences, for instance: “Die Versuchspersonen werden wachgeschlagen. Leuchten Sie in den Raum. Nur noch die Silhouetten der Figuren”⁴⁰. The more Karnau evades responsibility, the more he conceals his guilt, the more appealing becomes the text offering the reader to make a moral choice by himself. This Karnau’s pseudo-ethical position gives way as a result – in the final episodes of the novel the dying children’s voices fill the gap as exhibits in his collection.

The original novel’s title *Flughunde* is a symbol of subtle and imperceptible world that is reminiscent of Karnau’s childhood when he could examine the album photographs of these exotic creatures for hours on end. It impressed him that these small animals were active at night when their sight was impaired and they had touse sound for orientation. Karnau, too, leads night life, the night world becomes his refuge giving him the sense of security and being hidden⁴¹. His admiring flying dogs inspired him to study the world of sounds. However,

³⁸ Bayer M. *Flughunde*. Frankfurt am Main, 1996. S. 29.

³⁹ *Ebid.* S. 63.

⁴⁰ *Ebid.* S. 170.

⁴¹ Роганова И. С. Исторические ракурсы в немецкоязычной литературе конца XX века. М., 2007. С. 40.

he did not take into account that human hearing potential was not infinite and there was another sound dimension – the ultrasonic – which he would never have access to and would never be able to put on a map. His map would always remain imperfect as the communication means of cheiroptera was beyond human power. For Karnau it meant that his scientific project was a failure.

History and fiction. Combination of historical and fictitious narrative elements is one of the most interesting aspects of the novel. H. Karasek named the book's "narrative truth" (*erzählerische Wahrheit*) to be its greatest asset⁴². B. Künzig's opinion is that the book's authentic effect arises because the author did not set himself the task to attach authenticity to the events described but invented his new "form of truth", suggesting one of history's numerous probable versions considering the experience of preceding generations⁴³.

Such a free treatment of historical material is one of the attributes of post-modernist literature. The novel begins the "truth and fiction" game with the epigraph: "Ich höre die süßen Stimmchen, die mir das Lieste auf der Welt sind. Welch ein Schatz, Welch ein Besitz! Gott erhalte ihn mir!"⁴⁴. A reader learns at the very end of the novel that this utterance is in fact a Goebbels's actual entry in his diary of 20.04.41. Also here in his final remark does the author confess that his story is an invention.

In his monograph "Poetics of the Possible" P. Ostrowitz examines the novel as a synthesis of "historical reality" and "literary reality" which supplement one another rather than exclude. "Historical reality" embraces different methods of presenting it, based on facts of history (they can be historiography, documentary literature), whereas "literary reality" is a world imagined, invented by the author⁴⁵. Both discourses contain elements of truth and imagination and are found in permanent reciprocity. The novel's artistic world broadens perception of historical reality and can be understood as its continuation.

Mass Media discourse. Besides being a fictitious document of the Past, the *Flughunde* is also a novel suggesting a discussion with modern media-discourse. G. Kuchumova argues that the novel dethrones the human omnipotence myth, the myth of man's becoming a demiurge⁴⁶. The novel contains numerous allusions to post-modernist conceptions of Jean Baudrillard, Marshall McLuhan, the works of the German electronic media theoretician Friedrich Kittler. The novel's hero propounds his own theory according to

⁴² Karasek H. Schreien und Flüstern. Helmut Karasek über Marcel Beyers Roman «Flughunde». *Der Spiegel*. 03.07.1995. URL : <http://www.spiegel.de/spiegel/print/d-9201442.html>.

⁴³ Künzig B. Schreie und Flüstern – Marcel Beyers "Flughunde". *Baustelle Gegenwartsliteratur. Die neunziger Jahre*. Opladen/Wiesbaden, 1998. S. 123.

⁴⁴ Bayer M. *Flughunde*. Frankfurt am Main, 1996. S. 4.

⁴⁵ Ostrowicz Ph. A. Die Poetik des Möglichen. Das Verhältnis von „historischer Realität“ und „literarischer Wirklichkeit“ in Marcel Beyers Roman „Flughunde“. Stuttgart, 2005. S. 17–18.

⁴⁶ Кучумова Г.В. Роман в системе культурных парадигм (на материале немецкоязычного романа 1980–2000 гг.) : дис. ... докт. филол. наук : 10.01.08. Самара, 2010. С. 193.

which man yields his place to a tape-recorded sound. Künzig says that Karnau is an embodiment of a post-modernist project in which magnetic tape-recorded reality or reality preserved on electronic (or technical) carriers becomes more real than actual life⁴⁷. The problem Beyer raises is in harmony with the post-modernist ideas of an individual's death in the epoch of technical reproductivity. Human existence has been put in doubt, since it became possible to preserve and play back human images by photo cameras, video and audio devices. That's why recording the children's voices is the same for Karnau as their dying, and he wants to protect them from an awful experience of alienation he himself once experienced. An acoustic image does not coincide with an actual human image, diverges from its inner essence. His instinctive fear of death explains his reluctance to record his own voice: "Wird dem Menschen mit jedem konservierten Laut ein, wenn auch nu rein geringer, Bruchteil seiner Stimme gestohlen?"⁴⁸ G. Kuchumova points out that "an alienated sound loses its individuality, its being inimitable and unique, and becomes enough abstract so that then an archive or collection owner could experience an abstract feeling of possession listening to it"⁴⁹.

The first reality is gradually ousted and consumed by the second. G. Kuchumova suggests that in his acoustic cognition of the world Karnau moves from "poetical" perception of the world to a "technical man's" alienated view⁵⁰. Initially, Karnau does not have the nerve to record the children's voices, but later his naïve desire to retain "white spots" on the acoustic map gives way to a wish of appropriating their voices. That's how Karnau becomes their "murderer" taking their voices away. However, he is not to be made answerable for this at all, because real murder is replaced with its medial representation, and as a voice substitutes physical reality, a murder has not taken place (from Karnau's point of view).

Mass media is not exclusive in manipulating man: Karnau shares a manipulator role with it, invading acoustic space, a world of "fractal subjects" existing outside reality. Here Beyer refers to J. Baudrillard and M. MacLuhan's thesis of "man's expanding" into medial worlds which are torn away from man's physical space. Karnau's experiments may be interpreted to be an invasion into man's nature, destruction of physical body and its substitution with a medial image. A body is an obstacle for a voice which must be let free⁵¹.

⁴⁷ Künzig B. Schreie und Flüstern – Marcel Beyers «Flughunde». *Baustelle Gegenwartsliteratur. Die neunziger Jahre*. Opladen/Wiesbaden, 1998. S. 136.

⁴⁸ Bayer M. *Flughunde*. Frankfurt am Main, 1996. S. 93.

⁴⁹ Кучумова Г.В. Роман в системе культурных парадигм (на материале немецкоязычного романа 1980–2000 гг.): дис. ... докт. филол. наук : 10.01.08. Самара, 2010. С. 194.

⁵⁰ Там же. С. 197.

⁵¹ Künzig B. Schreie und Flüstern – Marcel Beyers «Flughunde». *Baustelle Gegenwartsliteratur. Die neunziger Jahre*. Opladen/Wiesbaden, 1998. S.137.

Is it possible to extract a man's voice which thus will become veritable and true, not a distorted reflection of his essence, his *ego*? In his sleep Karnau dreamed of an experiment in which he was a subject experimented on. Doctors cutting his scalp put a gramophone needle on the cranial suture having the shape of sound track. The aim of the experiment was to extract man's true sound, "the protosound" combining both acoustic and real man's images. Karnau's dream represents an intertextual reference to R.M. Rilke's short story "The Primal Sound" (1919). This "sequence of sounds", this skull music symbolizes, in Rilke's view, synesthesia, a certain "paralanguage" which is beyond the visually perceived world. The image of primal sound combining everything that is known and everything that cannot be known in one point becomes a starting point for reflections about poetry and the poet's goals – whether art can compete with technology or a poet with an inventor? Technical achievements (phonograph, microscope and telescope) open up new vista of perception to which man did not have access before, but this "expansion" of separate perception areas do not mean sensuous cognition experienced by an individual⁵². The poet, according to Rilke, must constantly broaden the boundaries of sensuous perception and use all his sense organs. Only then will he be able to succeed in mastering new perception zones, which, however, cannot be plotted on a "common map".

CONCLUSIONS

Considering the sense Rilke put in his "primal sound" notion, Beyer's novel is indeed a "synesthetic" product making broader the writing potentials. The novel has no active characters –instead of personages are offered "voices", i.e. their derivatives – the counterfeits simulating reality. In fact, Beyer's novel imitates 'non-symbolic communication' aided by the use of a phonograph and a gramophone. There is similarity in the way a phonograph records sounds without interpreting and evaluating them, and the way Karnau reproduces through his narration the awful events without being held accountable for them.

It is obvious that the novel whose leading motif was a tape-recorded voice can be also read as one emphasizing the impact of media and technology-based environment on the life of an individual. M. Beyer shows the myth of man's omnipotence to be untenable, even though thanks to information technologies man began to feel he is a demiurge.

Interpretation of history in the writing of Marcel Beyer as a "third" postwar generation representative has been shown to be subjective and ambivalent in full accord with the principal postmodernist trend. Playful approach to historical facts, myth fictionalizing and deconstruction are characteristic of his novel. The novel's analysis has demonstrated how the past is becoming a game space for "escaping" from the dim chaos of social-historical relations.

⁵² Rilke R. M. : Werke in 3 Bänden. Frankfurt am Main : Insel Verlag, 1966. Band 3. Prosa. S. 550.

SUMMARY

The article deals with the problem of interpreting the Past in the novel *Flughunde* (1995) by M. Beyer. The author of the novel is considered to be the famous representative of the Third post-war Generation of writers. The time distance between the Nazi period and the present time allowed them to fictionalize the history and to fabulate freely. The first part of the research article investigates the changes in the perception of the Past from the immediate post-war time to the present. In the second part the novel *Flughunde* is being analyzed from the perspective of the Third generation. It is shown that Beyer's interpretation of history combines historical facts with fictitious narrative elements. The novel demonstrates the playful, subjective and ambivalent approach to Germany's past as typical for contemporary German writers.

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CORPUS-BASED CONCEPTUAL COMPONENTIAL ANALYSIS OF THE RELIGIOUS TEXT DATA ANALYSIS. PART I.

Popovych N. M.

INTRODUCTION

The question of the equivalent/adequate concept translation is quite a complex one. It requires the understanding of what other subfields of linguistics tell us about concept and which of their theories and approaches should be taken into account in this research.

Lexicology, Cognitive Linguistics, Semantics, especially Conceptual Semantics and Cognitive Semantics, Semasiology, Neurolinguistics, Philosophy of Language and Pragmatics study concept from various points of view and are connected to Translation Studies by means of **equivalence or adequacy theories** which focus on concept translation equivalence/adequacy.

This chapter is focused on the relationship between lexicology, conceptual semantics and equivalent/adequate translation of concepts. These interconnections are represented by such approaches to the semantic or conceptual meaning of the lexical unit as (1) **componential analysis**, (2) **semantic triangle theories**, (3) **system of values theory** and (4) **conceptual analysis**.

In the Ukrainian linguistics religious concepts and religious terminology were studied by G. Baran, S. Bibla, S. Bogdan, O. Biletsky, S. Bilyk, T. Vilchynska, L. Voronovskaya, S. Garbuz, I. Grimalovsky, Ya. Dzoganik, G. Didyk-Meush, U. Doboshevych, E. Zhernovy, V. Zadorozhny, L. Zakrenitska, O. Ivashchenko, Z. Kasprishin, M. Kolbuch, Z. Kunch, G. Kuz, O. Kurganova, I. Lopushinsky, T. Markotenko, O. Matushek, G. Nakonechna, V. Nimchuk, Hilarion (Ohienko), M. Petrovich, N. Poddubna, L. Polyuga, M. Priymich, O. Pryskoka, N. Puryaev, M. Skab, K. Simovich, Y. Chernyshova, M. Fabian, L. Fedash, P. Chuchka, I. Shevchenko, M. Shtets, A. Yasinovskyi and O. Yasinovskyi¹.

M. Kosterec, R. Jackendoff, J. Horvath, I. Dahlberg, A. Nuopponen and many other linguists and philosophers focused on conceptual analysis application in its different form of use and domains.

Ch. Stead, R. E. Witt, G. Dörrie, V. H. Drecoll, G.-L. Prestige, M. Simonetti, D. Spada, O. Biletskyi, A. Biletskyi, S. Averyntsev, N. Saharda, V. Bolotov, J. N. D. Kelly, G. Reale, Ch. Yannaras focused on religious concepts, especially on those used in the texts of the Golden Age of Patristics and studied the connections between them on lexico-semantic level.

¹ Попович Н.М. Давньогрецька тринітарна термінологія у різномовних перекладах (На матеріалі патристичної літератури IV століття): монографія / науковий редактор проф. Клименко Н.Ф. Ужгород: Видавництво УжНУ «Говерла», 2018. – 309 с. – С. 7–9.

Componential analysis is a well-known linguistic approach to semantic meaning study originated in the works of F.G. Lounsbury and W.H. Goodenough on kinship terms and suggested further on by O.K. Seliverstova, J.N. Karaulov, E. Nida, D. Bolinger and other linguists.

The origin of **the semantic triangle theories** can be traced back to the 4th century BC in Aristotle's *Peri Hermeneias* in its Latin translation *De Interpretatione*, i.e., the second book of his *Organon*.

I.V. Arnold says that originally this triangular scheme was suggested by the German mathematician and philosopher Gottlieb Frege (1848–1925). It finds its future applicability in the work of the English scholars C.K. Ogden and I.A. Richards in the form of triangle of reference² and was transformed into the theory of semantic triangle by other linguists like F. de Saussure and others.

System of values theory by R. Jackendoff deals with the conceptualization of values and how humans conceptualize them in different religious traditions, cultures, social groups etc. As a founder of conceptual semantics he has claimed that the goal of conceptual semantics is to investigate *“how linguistic utterances are related to human cognition, where cognition is a human capacity that is to a considerable degree independent of language, interacting with the perceptual and action systems as well as language”*³.

The notion of **“conceptual analysis”** was used by many researchers and applied in different linguistic domains. It is also regarded to be an ambiguous term due to the fact that there is no exact definition and unique application of conceptual analysis in linguistics⁴.

Within the frame of the equivalent/adequate translation of concepts here arises the question of how such terms as concept, conceptualized seme, conceptsphere, conceptual analysis and corpus-based conceptual componential analysis are to be defined and applied in a specific comparative translation analysis of religious concepts.

1. Basic Terms and their Definitions

The terms **“concept”** and **“religious concept”** vary. The first term is general whereas the second one can be understood only in the particular religion or religious belief. The definitions given to us in dictionaries prove the general nature of the term “concept”, i.e., *“an idea or a principle that is connected with something abstract”* (Oxford Learner's Dictionaries), *“an idea of how something is, or how something should be done”* (Longman Dictionary. Available: <https://www.ldoceonline.com/dictionary/concept>), *“(1) a general notion or idea; conception; (2) an idea of something formed by mentally combining all its*

² Richards I.A. and Ogden C.K. *The Meaning of Meaning* / I.A. Richards and C.K. Ogden // Harvest/HBJ. – 1989. – P. 11.

³ Ibid.

⁴ Horvath J. *Conceptual analysis and natural kinds: the case of knowledge* / Joachim Horvath // *Synthese* (2016) 193: 167. <https://doi.org/10.1007/s11229-015-0751-z>.

characteristics or particulars; a construct; (3) a directly conceived or intuited object of thought" (Available: <https://www.dictionary.com/browse/concept?s=t>) or *"idea of something that exists"* (Available: https://www.macmillanthesaurus.com/concept#concept_3). From the definitions of this noun given by the dictionaries we have an idea about its usage as a lexeme in the language. It is also proved by the synonyms which are used to substitute "concept" as a noun in the speech or text. The words "thought", "idea", "belief", "theory", "commitment", "faith", "principle", "philosophy", "ideal" support the definition of the "concept" as *"an abstract idea or general notion that occurs in the mind, in speech, or in thought"*⁵.

*"Concepts are the building blocks of thoughts. Consequently, they are crucial to such psychological processes as categorization, inference, memory, learning, and decision-making. This much is relatively uncontroversial. But the nature of concepts—the kind of things concepts are—and the constraints that govern a theory of concepts have been the subject of much debate (Margolis & Laurence 1999, Margolis & Laurence 2015). This is due, at least in part, to the fact that disputes about concepts often reflect deeply opposing approaches to the study of the mind, to language, and even to philosophy itself"*⁶. Like other researches on concepts, which are increasing nowadays, the contribution of E. Margolis and S. Laurence to this issue has proved there are a great number of approaches, definitions and theories relevant to concept issue. They divide the concept issue into five subsections, i.e.: 1) the ontology of concepts; 2) the structure of concepts; 3) empiricism and nativism about concepts; 4) concepts and natural language, and 5) concepts and conceptual analysis⁷.

R. Jackendoff studies concepts within the semantic models and gives the definition of the concept within his system of values according to which concept is embodied by value as a conceptualized abstract property and conceptualized objects, persons and actions⁸.

Conceptual analysis is a type of approach applicable to study and define the concept relations and systems. The idea *"of concept system, which is one of the most central theoretical notions in the theory of terminology, is usually defined in terminological literature as a system of related concepts which form a coherent whole. Starting from the idea of system, concept systems could be regarded as systems consisting of several components (concepts) and their relations (concept relations). They are mental, i.e. abstract, artificial, theoretical, man-made*

⁵ Concepts: Core Readings//ed. by E. Margolis, & S. Lawrence, MIT Press, 1999. – 664 p.

⁶ Margolis E. and Laurence S. Concepts/ Eric Margolis and Stephen Laurence Zalta E. N. [ed.]// The Stanford Encyclopedia of Philosophy (Summer 2019 Edition). [Online]. Available: <https://plato.stanford.edu/archives/sum2019/entries/concepts/>.

⁷ Ibid.

⁸ Jackendoff R. The Peculiar Logic of Human Values (Lecture) // Ray Jackendoff, Santa Fe Institute (26 April 2012). [Online]. Available: <https://www.youtube.com/watch?v=vRc3MiP6Tok&t=1187s>.

systems. They are static because they represent the conceptual apparatus reflecting the knowledge which exists at a particular time. New data result in new concepts, and the emergence of new concepts changes existing concept systems as has repeatedly happened” in the history of different sciences⁹”.

Corpus-based conceptual analysis is a type of approach applicable to study and definition of concept relations, concept systems and the place of conceptual seme, i.e., the smallest meaningful particle in the system of concept relations and systems by means of an adaptable text corpus tool able to analyze big amount of text data (BigData). It should be taken into account that any concept belongs to the system of concepts and has its relations. And a minimal conceptual seme has its important functional role in that big system of concepts. As A. Nuopponen truly claims, “*Concept relations and concept systems are inseparable, since without relationships there would be no system, and since relationships depend on the systemic context. Concept relations may be strictly logical connections or freer associations between one concept and another. They are mental entities which link concepts to one another. Concept relations are thus one type of concept, concepts of relationship, and, like other concepts, they are the result of abstraction. Their referents are the relations between individual entities, whether it is a question of similarity or other relations*”¹⁰”.

2. Componential Analysis

F.G. Lounsbury and W.H. Goodenough, O.K. Seliverstova, J.N. Karaulov, E. Nida, D. Bolinger, I.V. Arnold and other linguists applied componential analysis approach dealing with the meaning of words on the lexical level. The key idea is to find the distinctive or common semantic features within the group of words under analysis. Such distinctive features are traditionally called a semantic components or semes¹¹.

In comparative analysis of two or more target texts and their original the analysis is aimed at finding out componential equivalents taking into account the quantity of semes.

It is worth classifying the distinctive features of the concept according to Aristotle’s Categories, i.e., substance or essence (S), quality (Q 1), relation (R), place (L), date or time (T), posture or standing (B), possession or having (H), quantity (Q2), action (A) and passivity (P).

For instance, a word “lamp” can be characterized as lamp (S), metal of different forms corresponds to quality(Q1),relations (street light, rooms, halls, houses, people, electricity supply) (R), location (table, wall, ceiling), time (night

⁹ Nuopponen A. (1994). Begreppssystem för terminologisk analys (Concept systems for terminological analysis) //Acta Wasaensia No 38. – 266 p. Available.

¹⁰ Ibid. 266 p.

¹¹ Арнольд И. В. Лексикология современного английского языка / И. В. Арнольд // Учеб. для ин-тов и фак. иностр. яз. – 3-е изд., перераб. и доп. – М.: Высш. шк., 1986. – 295 с. – С. 57.

evening), posture or standing (B),light stands for (H), movement (depending on the quality of light) (qualirt), adjectival (shine, glisten, to gleam) ad passivity (P).

3. Semantic Triangle Theories

The representation of the concept understanding in the form of triangle has its long history. To introduce a new element into this theory it is worth mentioning about three triangle theories which are of the utmost importance for this research.

“The account of meaning given by Ferdinand de Saussure implies the definition of a word as a linguistic sign. He calls it ‘signifiant’ (signifier) and what it refers to – ‘signifie’ (that which is signified). By the latter term he understands not the phenomena of the real world but the ‘concept’ in the speaker’s and listener’s mind¹²”.

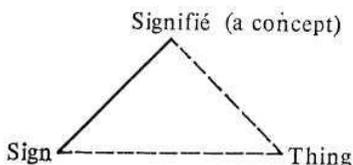


Fig. 1. Semantic Triangle by Ferdinand de Saussure

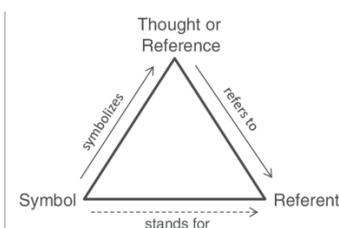


Fig. 2. C. K. Ogden and I. A. Richards' Triangle of Reference

C. K. Ogden and I. A. Richards' approach is called *“referential because it implies that linguistic meaning is connected with the referent. It is graphically shown by there being only one dotted line. A solid line between reference and referent shows that the relationship between them is linguistically relevant, that the nature of what is named influences the meaning¹³”.*

“All the lines of I.V. Arnold’s Triangle of Meaning are solid, implying that it is not only the form of the linguistic sign but also its meaning and what it refers to that are relevant for linguistics¹⁴”.

A. Nuopponen claims that semantic triangles are analogous to ontical systems, concept systems and term systems. *“The ontical level represents the world and material and immaterial things; at the conceptual level we find concepts and at the level of expression there are the linguistic and other symbols, which are used to refer to concepts¹⁵”.*

¹² Арнольд И. В. Лексикология современного английского языка / И. В. Арнольд // Учеб. для ин-тов и фак. иностр. яз. – 3-е изд., перераб. и доп. – М.: Высш. шк., 1986. – 295 с. – С. 31.

¹³ Там же. С. 32.

¹⁴ Там же.

¹⁵ Nuopponen A. (1994). Begreppssystem för terminologisk analys Concept Systems for Terminological Analysis - Summary in English //Acta Wasaensia No 38. – 266 p. Available: <http://lipas.uwasa.fi/~atn/AnitaNuopponen/ConceptSys.html>.

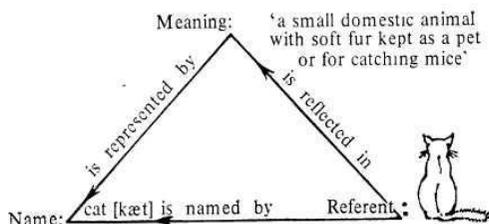


Fig. 3. I.V. Arnold's Triangle of Meaning

4. System of Values Theory

A special attention should be paid to the system of values theory because of its crucial importance in the understanding of concept development process in the history of language. It was developed by Ray Jackendoff, the founder of conceptual semantics¹⁶. The understanding of concept translating directly depends on “*how humans conceptualize systems of value. Value can be thought of as an abstract property attributed to objects, persons, and actions. There are several distinct types of value, i.e., affective value, utility, normative value, personal normative value, and esteem. Values also can be differentiated as **subjective** versus **objective**. Several important inferences drive the interaction of multiple values in determining one's course of action and one's expectations of others' actions. These are reflected in our understanding of such notions as fairness, reciprocity, restitution, honoring, shaming, and apology*”¹⁷.

Hence, according to R. Jackendoff value is a conceptualized abstract property attributed to conceptualized objects, persons and actions where value can be equal to **word (symbol)** and **inference** to **referent** in the semantic triangle theories. Referent is the same as concrete lexical meaning represented by a concrete object or abstract notions. “*The values of an entity play the role in rules of inference that affect the ways one reasons about the entity.*”

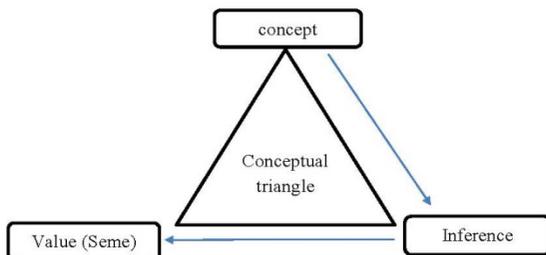


Fig. 4. Conceptual Triangle

¹⁶ Jackendoff R. The Peculiar Logic of Human Values (Lecture) // Ray Jackendoff, Santa Fe Institute (26 April 2012). [Online]. Available: <https://www.youtube.com/watch?v=vRc3MiP6Tok&t=1187s>.

¹⁷ Ibid.

5. From Conceptual Analysis Theories to Corpus-Based Conceptual Componential Analysis

*“In the paradigm case, conceptual analysis embodies a **definition**; it specifies a set of conditions that are individually necessary and jointly sufficient for the application of the concept. For proponents of traditional conceptual analysis, the analysis of a concept is successful to the extent that the proposed definition matches people’s intuitions about particular cases, including hypothetical cases that figure in crucial thought experiments¹⁸”.*

The application of conceptual analysis for linguistic aims is the most effective and advisable through componential analysis on the level of semes, the so-called “verbalized conceptual semes”. With its triangle structure (C.K.Ogden and I.A. Richards’ triangle of reference) the concept itself infers four systems (R. Jackendoff) of human being into one four-fold system, i.e., (1) **cognition** which refers to **concept** itself, (2) **language** which refers to **symbol** and is subdivided into oral (speech) and written (text) embodiments of the concept, (3) human **perceptual** system which is relevant to **referent** and (4) human **action system** which is also relevant to **referent**.

R. Jackendoff claims that cognitive processes are reflected in our speech and writing and are directly connected to our perceptual and action systems. All four elements, i.e., cognition, language, perceptual and action systems are interconnected and interrelated constituent parts of a greater system. It includes additional elements that can influence directly (individually and in the middle of speaking and writing) and indirectly (within social groups, i.e., culture, ethnic, religion, party and smaller groups like family, extended family etc. in the human history) on concept creation, its realization in the forms of referents in our historical and today’s reality and its verbalization in the form of words, names, abstract notions etc.

The relevance of information, conceptual connections and interconnections within a specialized bulk of information under analysis as well as concept values and its valency can be illustrated by means of a specialized developed corpus tool capable to meet specific linguistic research needs within the frame structure of all four above mentioned groups

It is obvious that functionality available for translator, learner or linguist in user interface of corpus tool for a specific linguistic research (front-end part of software system) cannot be implemented without properly designed and built back-end part. In this case the relations between concepts and texts (documents), between concept and concept and between texts (documents) is needed. To meet linguist’s requirements mentioned above source input data processing workflow was designed.

¹⁸ Margolis E. and Laurence S. Concepts and conceptual analysis // Concepts / Eric Margolis and Stephen Laurence Zalta E. N. [ed.] // The Stanford Encyclopedia of Philosophy (Summer 2019 Edition). [Online]. Available: <https://plato.stanford.edu/entries/concepts/#ConConAna>.

Corpus-based application was developed by A. Lutskiv with Java 8 programming language and Spring Framework 5. Workflow is implemented with Apache Spark 2.3 components: stages of workflow implemented as a Stanford Core NLP Pipelines in Apache Spark SQL using Spark Datasets which are well supported in Java. Pipelines are implemented by using appropriate libraries.

Apache Tika with TesseractOCR used for Data ingestion of source data in binary formats (images, raster and vector PDFs, DOC, DOCX). bliki-core and edu.umd.cloud9 libraries used for handling Wikipedia's tags¹⁹.

Main workflow steps, i.e., “*A.Text Data Ingestion, B.Algorithmic and Mathematical Apparatus for Text Data Analysis, C. Text Data Preprocessing and D. Data Processing Workflow Implementation*” are provided in the article presenting the results of adaptable text corpus tool developed and aimed at fulfilling specific linguistic tasks²⁰.

6. Preliminary Results of the Corpus-Based Conceptual Componential Analysis

Corpus-based conceptual analysis was born within the project of **Adaptable text corpus development for specific linguistic research**²¹ and is aimed at investigating the concepts and their translations, the relations and interrelations between (1) documents where they were used, between (2) concept (term) and documents and between (3) concept and concepts. The tool was primarily used to examine differences between source language text and target language texts corresponding to it. On the whole there were analyzed 1189 texts on the level of relations of concept for concepts, document for documents, concept for documents. We bring some examples to illustrate preliminary results of the analysis. In the Tables 1–5 we can see lack of coincidence between source text /concept/ document and their Ukrainian and Russian translations on all levels of relevance.

All tables, provided by A.Lutskiv, show that there is no quantitative and, hence, qualitative adequacy of concept usage in different languages which is proved by signposts. The next stages of a corpus-based conceptual componential analysis is aimed to analyze the separate concept systems in different languages and to see the differences between its componential semes in the source and target language texts.

¹⁹ Lutskiv A., Popovych N. (8-11/10.2019). Adaptable Text Corpus Development for Specific Linguistic Research in Proc. of 2019 IEEE International Scientific and Practical Conference "Problems of Infocommunications. Science and Technology".

²⁰ Ibid.

²¹ Ibid.

Table 1

Doc for Doc 1 John_1

DOC4DOC for 690_1 John_1 [690_1 John_1, 1.0], [690_1 John_5, 0.8506616818863477], [690_1 John_2, 0.8070413013286893], [690_1 John_3, 0.7968219042718274], [500_John_17, 0.7900213161102845], [690_1 John_4, 0.7858705441282567], [700_2 John_1, 0.7800234829191358], [600_2 Thessalonians_2, 0.7659347975814843], [540_2 Corinthians_4, 0.7605362678846745], [650_Hebrews_10, 0.7500137260428204], =====	DOC4DOC for 690_Перше Послання Апостола Івана_1 [690_Перше Послання Апостола Івана_1, 1.0000000000000002], [690_Перше Послання Апостола Івана_2, 0.8052646847459927], [690_Перше Послання Апостола Івана_5, 0.8046294289668647], [690_Перше Послання Апостола Івана_3, 0.7779740900721822], [690_Перше Послання Апостола Івана_4, 0.7727078765054003], [560_Послання до Ефесян_5, 0.7470999645812446], [600_Друге Послання до Солунян_2, 0.7385772228854594], [700_Друге Послання Апостола Івана_1, 0.7360010453120748], [520_Послання до Римлян_13, 0.728674128286007], [520_Послання до Римлян_2, 0.7238192015108608], =====	DOC4DOC for 690_Первое послание Иоанна_1 [690_Первое послание Иоанна_1, 1.0000000000000002], [690_Первое послание Иоанна_5, 0.7909171820531999], [500_От Иоанна святое благовествование_17, 0.7891412696479468], [600_Второе послание к Фессалоникийцам..._2, 0.7804337391622903], [690_Первое послание Иоанна_2, 0.7686365356262849], [690_Первое послание Иоанна_4, 0.7543546262157436], [520_Послание к Римлянам_3, 0.7514938062175522], [520_Послание к Римлянам_5, 0.7427723298007777], [560_Послание к Ефессянам_3, 0.7425504729175055], [690_Первое послание Иоанна_3, 0.7392847377874708], =====
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Table 2

Doc for Term for “Light”

DOC4TERM for light [10_Genesis_1, 7.722847530824563], [330_Ezekiel_1, 6.655785359097611], [110_1 Kings_18, 4.9602743868843575], [10_Genesis_7,	DOC4TERM for світло [490_Євангелія від Луки_12, 3.9922001779496923], [490_Євангелія від Луки_11, 2.8867747129076937], [220_Книга Йова_38,	DOC4TERM for свет свет_N/A
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4.536071729912113], [10_Genesis_9, 4.527463730847572], [230_Psalms_119, 4.125010447663016], [500_John_12, 4.013460475141473], [500_John_11, 3.6913488507841774], [90_1 Samuel_25, 3.5248742327706672], [40_Numbers_4, 3.4908396031524553],	2.5810250386223283], [300_Книги пророка Єремії_51, 2.548630360218622], [230_Книга Псалмів_118, 2.361782418377926], [510_Діяння Апостолів_13, 2.349635501841055], [290_Книга пророка Ісаї_10, 2.088581103315838], [470_Євангелія від Матвія_24, 2.076705684594071], [90_Перша книга Царів_25, 1.9889946121082518], [230_Книга Псалмів_77, 1.9576207603439881],	
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Table 3

Doc for Term for “Love”

DOC4TERM for love	DOC4TERM for любов	DOC4TERM for любовь
[230_Psalms_119, 26.452155525698902], [500_John_11, 7.300161690899317], [500_John_12, 6.969996421512523], [500_John_8, 5.87399249968415], [500_John_6, 5.872968841217592], [230_Psalms_136, 5.733463485787892], [90_1 Samuel_20, 5.359458570131523], [690_1 John_4, 5.264722199708683], [500_John_4, 4.999863393447748], [690_1 John_2, 4.898906476277433],	[580_Послання до Колосян_1, 2.555556309225132], [570_Послання до Філіпійців_1, 2.2960942364608874], [330_Книга пророка Єзекіїла_16, 2.2801675399492027], [560_Послання до Ефесян_4, 2.256947895222952], [300_Книги пророка Єремії_31, 2.1122967143848186], [520_Послання до Римлян_15, 1.9413426236207618], [560_Послання до Ефесян_6, 1.86735883386036], [680_Друге Послання	[330_Книга пророка Іезекиїла_16, 2.5588585993087793], [560_Послание к Ефесянам_4, 2.546975482501238], [110_Третья книга Царств_10, 2.241800156085276], [140_Вторая книга Паралипоменон_9, 2.2037164023202136], [580_Послание к Колосянам_1, 2.086930835720823], [620_Второе послание к Тимофею_2, 2.0684114977293007], [300_Книга пророка Иеремии_2, 2.037272558828685], [610_Первое послание к

	Апостола Петра_1, 1.861946086102447], [670_Перше Послання Апостола Петра_1, 1.8494699157001382], [570_Послання до Філіпійців_2, 1.8407229115504018],	Тимофею_6, 2.0058250573961884], [570_Послание к Филиппийцам_4, 2.0041138582644153], [570_Послание к Филиппийцам_1, 1.9418992898741532],
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Table 4

Doc for Term for “Temple”

DOC4TERM for temple [110_1 Kings_6, 61.20112246406064], [330_Ezekiel_41, 37.481275574052255], [110_1 Kings_8, 36.15606289270663], [140_2 Chronicles_6, 26.060122082206302], [120_2 Kings_12, 25.300935952182193], [140_2 Chronicles_24, 22.986165872062763], [140_2 Chronicles_34, 22.7776723308561], [110_1 Kings_7, 20.326829857234955], [140_2 Chronicles_3, 19.17403221655277], [140_2 Chronicles_23, 19.170957600877983],	DOC4TERM for храм [110_Третя книга Царів_7, 3.992299481224047], [490_Євангелія від Луки_1, 2.8553685542578955], [470_Євангелія від Матвія_26, 2.6747550319746045], [160_Книга Неемії_11, 2.597043205285493], [110_Третя книга Царів_6, 2.574033137075418], [490_Євангелія від Луки_11, 2.4083152256600595], [470_Євангелія від Матвія_27, 2.2900402595116853], [110_Третя книга Царів_8, 2.282575867147596], [510_Діяння Апостолів_19, 2.246922595980952], [490_Євангелія від Луки_23, 2.23669657420304],	DOC4TERM for храм [110_Третья книга Царств_7, 2.735149101946387], [470_От Матфея святое благовествование_24, 2.355761793089848], [490_От Луки святое благовествование_11, 2.352991152392306], [470_От Матфея святое благовествование_21, 2.306651694907642], [470_От Матфея святое благовествование_27, 2.302912280837347], [480_От Марка святое благовествование_14, 2.290720195617598], [230_Псалтирь_17, 2.2497346126597764], [100_Вторая книга Царств_22, 2.1678620718837283], [470_От Матфея святое благовествование_26, 2.1606748231618833], [340_Книга пророка Даниила_11, 2.1118679448712445],
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Table 5

Docs4TermQuery

<p>Docs4TermQuery for right way [30_Leviticus_14, 28.189697938394158], [230_Psalm_119, 13.15684586184334], [30_Leviticus_25, 10.507319632366748], [110_1 Kings_7, 9.899531103340887], [20_Exodus_29, 7.380226745262039], [30_Leviticus_8, 7.19958727252538], [100_2 Samuel_20, 6.341575457115411], [30_Leviticus_4, 6.231392134458537], [120_2 Kings_4, 6.198382704425443], [480_Mark_14, 5.913862050663748],</p>	<p>Docs4TermQuery for вірний шлях [50_Книга Повторення Закоу_32, 10.691199706364898], [160_Книга Несмії_9, 9.386412349467019], [490_Євангелія від Луки_12, 9.240939752820829], [230_Книга Псалмів_77, 8.861722069449119], [510_Діяння Апостолів_16, 7.341559177419419], [650_Послання до Євреїв_10, 6.462461565391544], [650_Послання до Євреїв_11, 6.420169015793758], [90_Перша книга Царів_2, 6.380174956675001], [10_Книга Буття_24, 5.824633991415123], [610_Перше послання до Тимофія_5, 5.7031266603517885],</p>	<p>Docs4TermQuery for верный путь [110_Третья книга Царств_2, 3.8413817410945206], [110_Третья книга Царств_22, 3.767080058748402], [110_Третья книга Царств_1, 3.67923653486903], [90_Первая книга Царств_25, 3.5806459559513573], [90_Первая книга Царств_14, 3.5408843311272156], [230_Псалтирь_118, 3.2652018152378255], [50_Второзаконие_32, 3.236035323944219], [140_Вторая книга Паралипоменон_18, 3.205886174319493], [490_От Луки святое благовествование_12, 3.1515909387886114], [100_Вторая книга Царств_3, 3.1067817196613476],</p>
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CONCLUSIONS

Theoretical background of this study is based on the componential analysis theory and the linguistic experience of its application (F.G. Lounsbury and W.H. Goodenough, O.K. Seliverstova, J.N. Karaulov, E. Nida, D. Bolinger, I.V. Arnold, R. Jacobson, M. Kochergan, A. Kuznetsov, I. Kobozeva), conceptual equivalence theory (Klymenko N.F., Popovych N.M.), semantic triangle theories (Ferdinand de Saussure, C.K. Ogden and I.A. Richards, I.V. Arnold), system of values theory and conceptual semantics models (R. Jackendoff), the dynamic/functional equivalence of E. Nida, classification of literary text information into three types by T. Nekryatch and Y. Chala. and conceptual equivalence as translation quality assessment criterion.

The preliminary results of corpus-based conceptual componential analysis on the example of the religious concepts' analysis led to the following conclusions: 1) there are many theories dedicated to the profound study of what concept is, how concept systems are structured, what concept relations are and how these systems are connected and interconnected; 2) the semantic/reference triangle theories and R. Jackendoff's system of values theory are connected as general to specific; 3) based on both semantic triangle theories and R. Jackendoff's system of values theory, the co-called conceptual triangle represents a specific picture of how concept is embodied in one very specific seme, so-called conceptual seme corresponding to a symbol or word distinguishing feature (seme) and is represented in reality by means of inference, i.e. what hearer or reader understands on the basis of his/her present experience. If the reader/listener were previously taught to understand that very concept in the way the author wanted him/her understand, it would be already another, the author's inference of that very concept; 4) preliminary results of the corpus-based text data analysis showed certain expected presumptions on the level of concept relations (text to text, concept to concepts and concept to texts) which differ in source and target languages.

SUMMARY

This chapter presents preliminary results of a corpus-based conceptual componential analysis applied to both source language and target language religious text. Based on the unity of different theories and classifications, i.e., (1) **componential analysis**, (2) **semantic triangle theories**, (3) **system of values theory** and (4) **conceptual analysis** the investigation is aimed at finding the effective ways of corpus-based BigData analysis of specialized texts, religious texts in particular.

A proposal to classify the conceptual semes, i.e., distinctive meaningful semantic features of the verbalized concept according to Aristotle's Categories classification led to yet only theoretically, but still to an effective system of conceptual seme description on the level of verbalized representation of the concept.

The relations between concept, value and inference of R. Jackendoff's where concepts are represented by means of the smallest verbalized particle of the concept meaning, i.e., the co-called conceptual seme and is an embodiment of one real object or notion which exists in one individual interpretation.

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ARTISTIC SELF-REFLECTION AS THE MECHANISM OF LITERATURE SELF-CONSCIOUSNESS IN THE CONTEXT OF TRANSITIONAL ARTISTIC THINKING

Shtepenko O.

INTRODUCTION

The literary self-reflection is a universal mechanism traditionalizing the achievements of literature, renewing the artistic paradigm, and at the same time it is a perspective of comprehension of cultural crises and aesthetic changes. The coverage of this phenomenon in the Modern and Postmodern literature allows choosing it as a consideration aspect of the dynamics and vectors of literary search, especially in the transitional epochs, marked by the change of ideological and aesthetic guidelines as well as established scientific reception methods of art

Writer's self-knowledge is closely connected with the complex of global philosophical, cultural and aesthetic problems; it reflects the changes of world images, human concepts and the dynamics of artistic thinking types. The unceasing process of meta-description in literature has some insufficiently studied rhythms, forms and strategies, the definition and description of which is **a relevant problem**, becoming more acute at the crucial stages of literature development.

Self-reflection acquired a distinctive intensity in the 20th century that allowed R. Barthes to characterize this period as “an age of reflections on what is literature¹”. The process covered many national literatures and was reflected in well-known works, acknowledged as the classics of the 20th century. As stated by O. Keба, the landmark works of the 20th century were written according to “a meta-textual pattern, characterized by the framework narratives and narrators' attempts to comprehend the essence of the narration, the specifics of the storytelling process itself and its impact on listeners²”.

1. Scientific reception of self-reflection as a mechanism of literature self-consciousness: basic approaches and research hypotheses

Due to the full scale of the process of self-reflection in 20th century literature, scholars propose to choose this phenomenon as a prism to consider the concept of “chaos” of the literature transitional state. Thus, M. Abasheva

¹ Барт Р. Литература и метаязык / Ролан Барт // Избранные работы: Семиотика. Поэтика / [Пер. с фр. С.Н. Зенкина; сост., общ. ред. и вступ. ст. Г.К. Косикова]. – М.: Прогресс, 1994. – С. 132.

² Кеба А.В. Метатекст, метароман и проблема отношения искусства к действительности в литературе XX века / А.В. Кеба // Поэтика художніх форм у сучасному сприйнятті. Науковий збірник. – Одеса: Одеський національний університет імені І.І. Мечнікова: «Астропринт», 2012. – С. 13–14.

notes that the image of the modern literature development is so complicated, “that trying to find unifying beginnings in the multidirectional dynamics of the masses that make up literature seems, at first sight, almost hopeless. Probably it is because the center of the painting has shifted beyond its frame, to the unsteady boundary between art and life, to the point that unites these beginnings – to artist’s personality³”.

There are several approaches to the study of the writer’s self-consciousness dynamics that differ by the perspective of the problem consideration. The most extensive one is the study of the writer’s self-determination in stable and transitional times. The narrower one is the relationship between author’s identity and the requirements and guidelines of style systems, and the formation of aesthetic ideals, that concretizes the interpretation of the problem of studying the writer’s self-identification in a limited period and in a certain subcultural environment (for example, the least studied in the named aspect are the Russian foreign countries literature of the third wave, the Underground of the Soviet period, the work of young writers of the 1990-2000s).

Consideration of the borderline age through the prism of the search for a new literary identity and the correlation of literature self-reflection with crisis processes has a dual and mutual effect in the specific nature of creativity. The author, according to the aesthetics, is initially a transitional figure: “The characteristics of *transitivity* distinguish the very nature of artistic consciousness. Interpreting creativity process as an act of *self-improvement* allows one to see in the activity of an artist of any historical epoch the ability to go beyond himself, beyond the borders of this world. In such an aspect, any creative act can be judged as *an extension of being*, the creation of a fundamentally new reality, which exceeds in its expressiveness the contents of an already adapted world <...>. The transitivity of artist’s consciousness is manifested in the desire to look beyond the limits of the already familiarized, to exceed in every new creative motion not only the established matrix, but also yourself of the yesterday. The consciousness transitivity is revealed in the effort to invent a new expressive language of art, in the ability to be a tuning fork, an expression of important states of culture, including not yet fully realized ones⁴” (the italics of the author – A.Sh.). It is probable that for this reason in the crisis periods, during the world-view and aesthetic paradigms change, the author’s role grows significantly in the society self-awareness, in the search of a new, personal and collective identity.

³ Абашева М.П. Литература в поисках лица (Русская проза конца XX века: становление авторской идентичности) / Марина Петровна Абашева. – Пермь: Изд-во Пермского университета, 2001. – С. 7.

⁴ Кривцун О.А. Смысл творчества в интерпретации художника XX века (Знаки переходного сознания) / О.А. Кривцун // Переходные процессы в русской художественной культуре: Новое и новейшее время / Отв. ред. Н.А. Хренов; Гос. ин-т искусствознания МК РФ; Науч. совет «История мировой культуры» РАН. – М.: Наука, 2003. – С. 423.

Using this approach, the most fruitful were the studies of the transitional periods at the turns of the 17th – 18th and 19th – 20th centuries. In our opinion, several aspects can be distinguished in the treatment of this problem. The first one is the study of the transition mechanism, effective during all development stages, that significantly influences the content and forms of authors' self-identification. The second one is the attempts to identify the most representative models of self-identification, character to all literatures in periods of crisis disturbances. The third one is the disclosure of the national originality in implementation of both transition mechanisms and models of writer's identity. The fourth one is the description of self-reflection peculiar types and forms.

Within the framework of the general mechanism, it is recorded the change of the world image in the transitional era and the change of the identification guidelines for all members of the society, and not only for writers. The crossroad arises, the one at which, as A. Panchenko states, Russian writer found himself at the late 17th and early 18th centuries, moreover, in the context of general social upheavals, the emergence of new social roles and strategies, and the review of established hierarchies: "He was a new figure in the Moscow society, and he was "out of places". He received the tonsure, but he did not abide monk's subordination. He <...> dared to neglect the patriarch himself, because he wanted to create freely, without the ecclesiastical authority "certification". But the highest degree of freedom for a loyal Moscow national of the 17th century was direct, unquestionable dependence on the tsar. This is, of course, concerns someone who did not intend to break ties with the community. Otherwise, there were other ways, such as an open struggle with official culture – the way of Habakkuk; going to the beautiful desert, to the old men, to foolishness, to revelers, or to rebellion; and after all the escape from Russia – the way of Grishka Otrepyev, Tymofej Ancudinov⁵". The transitional epoch itself brings to the fore this second part of the alternative, that does not fit into the stable world image and the system protected by state mechanisms.

Thus, culture because of the recurrence of crises developed overcoming, "experiencing" mechanisms, which, in their turn, were reflected in literature, and realized in it. According to scientists, the specificity of such mechanisms for all members of the society, and for the writer especially, usually consists in actualization of the "archetypical level of psychology", which allows to find the interpretation of "chaos" of changes⁶ [Hrenov 2002: 159]. In addition, the society attention is focused on the "rebellious periphery" (according to Yu. Lotman), because it has not previously been included in the status world image, persecuted "outcasts", "heretics", "artists" (for example, V. Ivanov in

⁵ Панченко А. Русская культура в канун петровских реформ / А. Панченко. – Л.: Наука, Ленинградское отделение, 1984. – С. 183.

⁶ Хренов Н.А. Культура в эпоху социального хаоса / Н.А. Хренов. – М.: Едиториал УРСС, 2002. – С. 159.

the article “Churlenic and the Problem of the Synthesis of the Arts” characterized the place and role of a brilliant artist who does not fit into stable cultural paradigms)⁷.

Appealing to the figures of the 20th century Russian literature, M. Hrenov describes the transitivity mechanisms and the specific mentality of the crisis epoch, the actualization of a spontaneous beginning in it: “It can be assumed that such a marginal figure is directly linked to the archetypal level of psyche, the activity of which prevents it from finding his place in the society, correlative to the stable world image. However, a different situation arises during the chaos period when a crisis of collective identity occurs. In particular, the collective unconscious seeks to replace the ideology that gives the world image unity. Therefore, a marginal figure of a thinker or an artist as a carrier of the collective unconscious is able to be found in the center of collective moods. Values popularized by the marginal personality type can be involved in the process of forming a new collective identity. In such situations, the attention is focused on some thinkers and artists, as happened to V. Mayakovsky, V. Meyerhold, and S. Eisenstein in the 1920s, or to A. Solzhenitsyn, A. Tarkovsky, or Yu. Lyubimov in the 1960s.”⁸.

The revolution of the outdated center and the periphery, which conceals new possibilities, resonates with the change of the models of the author’s perception by the society and with the differing from the previous artist’s self-identification. “Heretic”, “marginal”, “outcast” are transformed into a charismatic leader, “vozhd”. Speaking about the repetition of such a metamorphosis, M. Hrenov refers to A. Losev’s famous remark that “humanistic aesthetics has become a heresy”⁹. It is made the conclusion about the stability of the mechanism of the displacement of the stable center by the periphery and, consequently, about the circulation of certain models of creative self-identification: “Apparently, great artists enter the world of culture with an aura of heretics. However, over time, the heretic image is able to transform into the image of a charismatic leader who was brought the center of attention. Every single heretic is a marginal person, because he or she puts himself in opposition to the authority. His goal is connected not with the maintenance of the current order, but with its denial. Therefore, it is closer to utopia than to ideology. This circumstance puts the artist in a particular situation regarding the authorities on the one hand, and the society on the other. Obviously, at the beginning of his activity, the artist is alone and in isolation. This solitude of his is an indispensable condition for his transformation into a charismatic leader. In opposing the authorities, the marginal artist provokes in

⁷ Иванов В. Чурленик и проблема синтеза искусств / Иванов В. // Бездны и межи. – М. : изд-во «Мусагетъ», 1916. – С. 334.

⁸ Хренов Н.А. Культура в эпоху социального хаоса / Н.А. Хренов. – М. : Едиториал УРСС, 2002. – С. 160.

⁹ Лосев А. Эстетика Возрождения / А. Лосев. – М. : «Мысль», 1978. – С. 364

society consciousness the activation of the collective unconscious¹⁰. By the way, this transitivity mechanism is recognized by the majority of researchers, but with an adjustment to the national culture specificity. This feature is of interest to us, first of all, in the aspect of identifying those figurative, archetypical guidelines that extend at the transitional epochs and, according to the researchers, “emerge” in the process of the authors’ self-reflection, affecting their self-identification.

Thus, Yu. Lotman and B. Uspensky first hypothesized the work of the duality mechanism in Russian culture, which leads to the fact that radical changes awaken the activity of archaic, archetypes, traditional models, which have already exhausted themselves in the past, but have settled in the depths of the collective unconscious. The hypothesis was based on the study of Russian literary medieval times, the 17th century, and it demonstrated the nonlinear nature of the dynamics; detachment from the “old” led to the reversion of even older models. As stated by the scientists, “careful consideration convinces us that the new (post-petrovskaya) culture is much more traditional than it was thought to be. The new culture was created not so much according to the schemes of the “Western” (though subjectively perceived as the “Western”), but according to the “reversed” structural plane of the old “culture¹¹”. The transitional period revives archaic models, in particular archetypes that actively functioned in the Middle Ages.

Subsequently, this idea of the inversion type of Russian culture, of two contrasting poles in it (without a center, character to the “Western” one), and the mechanism of abrupt change, the conversion of poles (but not the evolution) with the inevitable return to the “old” standards, archetypes, was picked up and developed by a number of scientists. They applied the hypothesis and methodology of study offered by Yu. Lotman and B. Uspensky to later stages of the culture dynamics in general and literature in particular. Thus, in his work M. Hrenov, bases on the samples of the Russian literature of the late 19th – early 20th centuries, and N. Yastrebova gives similar responses to the whole 20th century as a transitional one. The face of the 20th century and its “fate”, according to the researcher, are “all the same breaks, objections, instantaneous new expectations against the background of the sharp rejection of the previous ... and the hidden roots of traditions. In the foreground there is a discontinuity and renewal, in the depth there is the stability of traditional mentality structures, which seems to change the quality, but is still recognized by its archetypes¹²”.

¹⁰ Хренов Н.А. Культура в эпоху социального хаоса / Н.А. Хренов. – М.: Едиториал УРСС, 2002. – С. 160.

¹¹ Лотман Ю. Роль дуальных моделей в динамике русской культуры (до конца XVIII века). // Ю. Лотман, Б. Успенский // Избранные труды. – М., 1994. – Т. 1. Семиотика истории. Семиотика культуры. – С. 235.

¹² Ястребова Н.А. Искусство советского времени в проблемном поле европейского XX века / Н.А. Ястребова // Переходные процессы в русской художественной культуре: Новое и Новейшее время / Отв. ред. Н.А. Хренов ; Гос. ин-т искусствознания МК РФ; Научн. совет «История мировой культуры» РАН. – М.: Наука, 2003. – С.454.

Important for the study of the current forms of creative self-consciousness are two hypotheses of N. Yastrebova: the first one about the complication, the “branching” of inversion on the new turns, even “its softening, transformation¹³” the second one about the processes of mythologization that accompany the transitivity experience, as well as the reference to a certain set of identification archetypes. Here we come to the most important and not yet sufficiently solved problem – the identification of the archetypes chain by which models of self-identification are created.

2. Interpretational models of writer’s self-identification in the context of transitional artistic thinking

Transitional thinking aims not only at the existence of such a guidelines paradigm, but also the specificity of the relations between its constituents. These relationships are sharply contrasting, they correspond to mythological oppositions (so far as the global change of the world image is interpreted), as well as they are the most dramatic.

To a certain extent, the models antinomy is predetermined by the very specificity of creativity. The inner bifurcation of the author is an immanent characteristic of him and it reflects the natural artistry of this particular psychological type. Thus, the French philosopher Jacques Maritain emphasizes the paradoxicality, the antinomic nature of the artist’s inner world and of his self-identification models. Creativity is “open to both Heaven and Hell”, the artist is the embodiment of both “a madman, passionate about irrational impulse, and a craftsman who subtly guides his careful mind¹⁴”. These contrasting beginnings are the most strikingly cleared up in a transitional era, with its typical contradictions, conflicts, acuteness and dynamics of feelings. Contrasting beginnings often originate from the mythological pattern. And in Russian literature, as N. Yastrebova rightly emphasizes, they arise from the medieval religious conception of “divine and devilish”. Reflecting on “rupture” with the past and culture of the West during the Soviet era, the researcher states: “Inversion ... dominated there as the principle of constructing external structures of the culture picture: consciousness was divided by polar senses, and only one of them was declared “true”. The other one was its antipode, a “devil” incarnate, alienated by the antithesis zone.

Modern theorists argue that this is a stable tradition of both Russian culture and mentality. The analysis should be considered to understand whether this is the case. Until then, we face a culture mythologem, constructed according to

¹³ Ястребова Н.А. Искусство советского времени в проблемном поле европейского XX века / Н.А. Ястребова // Переходные процессы в русской художественной культуре: Новое и Новейшее время / Отв. ред. Н.А. Хренов ; Гос. ин-т искусствознания МК РФ; Научн. совет «История мировой культуры» РАН. – М.: Наука, 2003. – С. 457.

¹⁴ Маритен Ж. Ответственность художника / Жак Маритен // Самопознание европейской культуры XX века. – М., 1991. – С. 196.

this principle <...>. As in the whole the 20th century, there are Facade and Shadow, Myth and Reality in this whole picture. The open landscape of the day – and its underground, its shadows and its twilight. And maybe – the essence. In their turn, in the conglomerate of these subtypes and predictable beginnings are the same subconscious inversion, the pursuit of the “only true”, emotional repulsion either from the Shadow, or from the Eye. At the same time, in the field of compounds (inevitable due to the objective cohesion of a dual reality, which is constantly reproduced), meaningful links of inversions have to be clarified and replenished¹⁵». In addition, in the transitional period, these contrasting beginnings tend to replace each other, swap on the value axis, e.g. the “outcast” and the “prophet” models.

The “prophet” / “tomfool” pair is in the same rank of antinomies, dramatized by the transitional way of thinking. Besides, each of the components of this opposition is most likely mythologized by the general scheme: in the fate or in the appearance of a particular person, one searches for a mythical sign that testifies peculiarities and indicates that he is entrusted with a higher power to change the course of events.

S. Mockovichi, reflecting on the universal culture patterns of the transitional period, insists that future charismatic leaders should always be unusual in the eyes of society, to have some physical or mental disabilities which signify they are chosen: «These people are often unbalanced, eccentric, they have deviations, a strange look, abnormal way of thinking and fragmented language. They are fanatics who, without hesitation, sacrifice their interests, comfort, even their family, often for the sake of a bizarre goal. Their position is also eccentric¹⁶». (Let us mention in this regard the leading meta-text of the Russian underground “Vasily Rozanov through the eyes of an eccentric” by Ven. Yerofeyev, where a bright postmodernist defines himself, as well as his like-minded predecessor, as an eccentric; this guideline is explored in detail in the second part of our monograph). M. Hrenov puts this feature – the bright marginality – into the framework of the opposition “prophet” / “tomfool” and demonstrates the inversion of the poles of interpretation and self-identification in the transitional time: «If we mean not a political leader but an artist as a bearer of charisma, then we can associate him with the tomfool, manifesting, according to V. Turner, not the values of “structure”, that is, society with its social inequality, but the values of “communitas”, that is, community. The image of an outcast, a stranger, can serve as the archetype of any great artist

¹⁵ Ястребова Н.А. Искусство советского времени в проблемном поле европейского XX века / Н.А. Ястребова // Переходные процессы в русской художественной культуре: Новое и Новейшее время / Отв. ред. Н.А. Хренов ; Гос. ин-т искусствознания М-ва культуры РФ; Научн. совет «История мировой культуры» РАН. – М. : Наука, 2003. – С. 457.

¹⁶ Московичи С. Машина, творящая богов / Серж Московичи. – М.: Центр психологии и психотерапии, 1998. – С. 295.

<...>¹⁷». The researcher emphasizes that the contrast of roles causes an ambivalent attitude to such a “transitional figure”, which conceptualizes both fears and recognition of mythologized superiority.

Accents and modifications of the archetypes which the transition time brings to the paradigm of guidelines are further discussed in our study. Let us outline its parameters, drawing on A. Toynbee’s characterization of the culture “break” and its effect on self-identification. A. Toynbee’s typology resonates with other studies of transitivity and particular stylistic systems in many respects. However it presents a complete set of guidelines, and many culture experts are influenced by it. “A Study of History” A. Toynbee contains the set of roles that an artist assumes in a situation of culture crisis: “archaist”, “futurist”, “hermit”, “transformed” and “savior” (besides A. Toynbee, these roles were singled out by A. Panchenko in the literature of the 17th century and Yu. Tynyanov in the art of the word of the 19th century.).

All these guidelines are among the concepts of Russian culture, and, according to the researchers, the guideline of the “traveler” and “outcast” is also added as a specific accent¹⁸, which generally reflects the transitional character of national culture. We also note that the “savior” can be interpreted as a double to the previously mentioned “prophet”: “In a civilization that collapses, the creator, having accepted the challenge, plays the role of a savior and helps society respond to the challenge that the ruling minority that has lost creative opportunities is unable to cope with¹⁹”.

All the mentioned above guidelines have been transformed, reinterpreted by national mentality, and some of them have been rejected as inorganic. Due to the common feature of the transitional era – the struggle of “old” and “new” – the “archaist” and “futurist” (or “archaist” and “innovator”) are considered as the universal roles (A. Panchenko). Moreover, the “archaist” really acts as an outstanding revolutionary at times. This is how A. Panchenko characterizes the protopope Avvakum, who (in accordance with the logic of the invasion mechanism) applies the model of the behaviour of the first Christians, who suffered in the name of true faith, to his struggle with the demonized reformers.

In light of the above, the interrelated and interchangeable axes of transitional thinking of the “prophet” and “jester” guidelines proved to be the most problematic. First of all, they are characteristic of Western European cultures. Their actualization in the era of postmodernism, which received its finest, “etalon” forms precisely in Western European and American literature, is indicative in this regard. Precisely this feature – the simultaneous use and interchangeability of the roles of “priest” and “tomfool” – is, according to

¹⁷ Хренов Н.А. Культура в эпоху социального хаоса / Н.А. Хренов. – М. : Едиториал УРСС, 2002. – С.160–161ю

¹⁸ Степанов Ю. Константы: словарь русской культуры / Ю. Степанов. – Изд. 2-е испр., доп. – М. : Академический проект, 2001. – С. 181.

¹⁹ Тойнби А.Дж. Постигание истории / А.Дж. Тойнби. – М. : Айрис-Пресс, 2002. – С. 151.

P. Kawiecki, another determining feature, which makes it possible to classify postmodernism as a transition phenomenon²⁰. It is important that such an opposition in the interpretation of the artist and his self-determination came into the Russian art of word from Western European literature, and A. Panchenko dates this episode also to the transitional 18th century. The myth of the creator's ambivalent essence is reflected in the translated "Fatselia", where the legendary Virgil was portrayed in different texts in contrasting incarnations. Russian literature has chosen its own reading of a baroque artist, avoiding the extremes of exaltation and derision: "Prophetic intentions were strange to the Moscow laborers of the word, and even more strange and shameful seemed to them the role of the royal jester²¹". After numerous reflections on the novelty of one's role, wins the model, which reflects the specifics of the Russian Baroque with its renaissance cheerfulness, confidence and enlightenment intentions: "The figure of the master, "intelligent man" looms between the poles of the myth about the poet, between the prophet and the tomfool. It is the desired for the "Latinists" of the 17th century type, which can be seen in one of the poems "Vertograd multiflorous":

Дионисий мучитель некогда яряся.
Аристипп им философ ниско посадися
С досадою. Обаче мудрый осклабися,
рек: О царю, то место здесь много почтися».
Тако есть воистину от начала века:
место есть ради умна чесно человека²²».

Self-determination, as well as the interpretation of the creator by the contemporaries of the Russian transitional 17th century demonstrate a large number of models, but all of them are devoid of the extreme opposition of "priest" and "tomfool". Such creative roles are realized: "teacher", "new teacher", "laborer of the word", "philosopher", "rhetorician".

We believe that the reason is that both contrasting signs of the priest / tomfool in Russian culture are in the field of attraction of the global mythological opposition of "sacral" and "infernal", since social and cultural crises are traditionally perceived through such global categories (from the Middle Ages, schism, Peter I epoch to revolutions and "perestroika"). In this context, the "tomfool" turns into a "holy fool" who either has a sacred purpose, not a secular entertaining status, or approximates a carnival culture, popular laughter, a guideline for a skomorokh, which also has sacred connotations in the Russian culture. This affiliation of the skomorokh to a sacred, not profane plan of being and, in fact, fulfillment of the priest functions were repeatedly

²⁰ Kawiecki P. Post-modernism – From Clown to Priest / P. Kawiecki // The Subject in Postmodernism. – Ljubljana, 1989. – Vol. 2. – P. 101.

²¹ Панченко А. Русская культура в канун петровских реформ / А. Панченко. – Л.: Наука, Ленинградское отделение, 1984. – С. 181.

²² Там же. С. 182.

emphasized by researchers who noted that the skomorokh forced everyone to take part in a game, which rules were accepted due to the universal recognition of the ritual of merrymaking: «In a wonderful bylina “Vavilo and Skomorokhs” <...> they are called holy five times! This undoubtedly, refers not to holiness as spiritual purity and an ideal prototype of a person (sanctum), but to being sacred (sacrum), possessing some kind of magical knowledge, magical power, implementing magical functions²³». We also note that Avvakum’s recoding of the word “game” in self-reception is indicative: «А мне ведь неколи плакать: всегда играю со человеки, также со страстями и похотями бьюся, окаянный <...> В нощи что собираю, а в день рассыплю – волен бог, да и вы со мною». In A. Panchenko’s interpretation, the word “play” is targeted at a new reader of the transitional period, who does not like long sermons, Slavonic Church language; one needs to speak with him in a simple way, and Avvakum introduces into the conversation the word “play” not in the meaning, that can be learnt in church or in spiritually useful books, but in what is accepted on feasts and weddings²⁴. But at the same time, we note that the meaning of what is said remains as high as the guideline of self-identification – “he is playing with the soul of man” and thinking of himself a pastor and teacher, whose sermon has got a new form, including the paradoxical Avvakum’s “chatter”. Ritual festive “game” is correlated with the biblical catching of souls, underlining the sacral, ceremonial and missionary nature of the phenomenon. The profane, secular meanings of the reference point “tomfool” were not inculcated, as all the contemporaries felt they were the participants of the most large-scale historical revolution that awakens apocalyptic associations. In this regard, it is demonstrative the perception of this period as a mystery by the contemporaries of the transitional period of the late 17th – early 18th centuries, which is described by K. Isupov, and the creators in this case (as an examples of Avvakum again and his fellow campaigners) associate themselves with sacral (and not secular, “tomfool”) guidelines in all extravagant actions and ideas: “The theater came to Rus in the form of a mystery in the genre composition of which we can find: 1) sacral ability of the plot (“Golgotha”), 2) sacrifice as a situational center; 3) motive of temptation / rescue. The absence of ramp, that separates the spectator and stage space, is characteristic for the mystery: all are actors and participants. But it is profoundly significant that the “school theater” and “comedy chorina” <...> were preceded by the process of materialization of the reality itself, directed by Ivan the Terrible (“oprichnina”) and the initiators of the sacrificial “conflagrations” – old believers. The prisoner of the Pustozersk dungeon felt similar to that of the early Christian martyrs and acted accordingly; “яко инок в пещи огненной, предстоял своим неправым обвинителям

²³ Панченко А. Русская культура в канун петровских реформ / А. Панченко. – Л.: Наука, Ленинградское отделение, 1984. – С. 73.

²⁴ Там же. С. 78.

Никон, а один из сподвижников Аввакума и впрямь предлагал хулителям старины огненное испытание: взаправду войти в пламя, – кто не сгорит, тот и прав”. The back side of the tragic theater of life was the festive carnival element of Maslenica – a popular prototype of “tomfoolness” of the new era²⁵. It should be noted that the orientation on the model of the “prophet” (“priest”) and “holy fool” in writers’ self-reception remains relevant. If we take as an example the typologically similar transitional eras of the 19th – 20th centuries and the 20th century, then the central role was played by symbolists, especially in the theory of theurgy, and then in the prophecies of the coming tempest (“Vozmezdie” by A. Blok). Only in such parameters A. Solzhenitsyn accepted himself, relied on biblical symbols in self-identification. In particular, in his autobiographical “The Oak and the Calf”, compares his battle with the totalitarian state with the battle of David and Goliath, and also sees the role of Lev Tolstoy as the moral authority of the new era. He uses the position of the priest and Yu. Mamleev, a writer, differs in his creative setting, in his works of “metaphysical realism”, designed to discover the mythical ways of creativity and the global cultural transition of the 20th century.

The archetype of the “holy fool” was realized in works and self-reflection by V. Khlebnikov, O. Kruchenykh, O. Mandelstam, Anna Akhmatova (the image of “city mad woman” as a self-characterization), K. Vaginov, D. Kharms, and Ven. Yerofeyev, A. Sinyavsky, Vik. Yerofeyev, V. Popov, D. Galkovsky, in poet-ironists’ works and others. Once again, we emphasize that these models are in the sacral discourse, and that the pattern that A. Toynbee designates as a “savior” and relates its appearance to the moment of transience, in Russian culture, it is universal in its literary entirety. According to A. Panchenko’s fair remark, the writers in Russia have been referred to as “secular saints” from the time of the secularization. From here comes the programme and self-reflective character of “Pushkin’s” speeches of F. Dostoevsky and A. Blok, the expectation of the answers to the urgent contemporary questions from the literature, constant mythologisation and sacralisation of the writers’ figures, use of the sacral archetypes in self-reception (e.g. motives of Christ’s Carrying the Cross and Golgotha in works of M. Bulgakov, B. Paternak, E. Kercnovskaya, O. Volkov and others), and finally, painful disputes about the fate of literature-centricity itself and the status of the writer in the transitional epoch of the cultural fracture of the 20th – 21st century. If we return to the classification, proposed by A. Toynbee, and apply it to the experience of self-reflection of Russian literature, we can conclude that two examples – “hermit” and “transfigured” – received in this context demonstrative modifications.

²⁵ Исупов К.Г. Становление русской диалогической культуры в ситуации исторического перехода (Москва и Петербург на рубеже XVII–XVIII веков) / К.Г. Исупов // Переходные процессы в русской художественной культуре: Новое и Новейшее время / отв. ред. Н.А. Хренов: Гос. ин-т искусствознания МК РФ; Научн. совет «История мировой культуры» РАН. – М. : Наука, 2003. – С. 248–249

The meaning of “outcast” is the most appropriate for the recluse. This model of creator’s interpretation and self-identification is considered by Yu. Lotman and B. Uspensky as the major characteristic of national culture. Their studies are based on the material of the literature of the pre-Petrine period, but the results are projected on the fate of the intelligentsia as a whole²⁶. This guideline, it seems, could be supplemented by another sense, which also took shape in the transitional epoch of the 17th – 18th centuries within the framework of the opposition of “private man” and “public man”. Unrestrained privacy, adventurism, the playing principle are characteristics for the hero of the baroque, and the collection – already a sign of the hero of classicism. As much as in Russian literature both styles developed in close weave, their guidelines can be combined in a bizarre way: “Poet in the 18th century also feels like a state man. For example, Derzhavin’s civil service and his poetic activities, poetic vocations, seem to balance and are worth one another. Karamzin, cultivating the image of an individual “game” man, who published a collection of poems under the expressive name “My Trifles”, was not less a state historian. Both Derzhavin and Karamzin, in spite of oppositional statements, are inseparably linked to official statehood²⁷”. The fact of the writers’ reflections on the orientations of self-identification is a testimony to the growth of the personality commencement in the literature, typical for the transitional 17th century.

As for the orientation of the “private”, “game” person, it eventually began to dominate; firstly, in connection with the crisis of the classicists’ statements, secondly, with the change of the view of the world and the formation of romantic guidelines. One of the incarnations of the romantic picture of the world was the image of an “extra person”, which served as a guideline for further self-identification. In each of the subsequent periods of the development of literature and in the interpretation of specific styles (romanticism, modernism, avant-garde, postmodernism), this model was actualized and acquired specific properties in each of them. For example, researchers consider the privacy and self-orientation of the individual-creator as the dominant feature of the underground of 1960-1970s, that had an effected the self-reflection: in literature manifests (editorial article of the journal “Kamera Skhovu”, 1984) and in authomethadescriptions, portraits of like-minded artists. Thus, S. Savitsky insists that the literary work was seen as “private” by unofficial writers, and the readers also expected privacy in their works. Privacy was the principle of social organization of non-official literature. This idea was expressed in the developed

²⁶ Лотман Ю. Роль дуальных моделей в динамике русской культуры (до конца XVIII века). // Ю. Лотман, Б. Успенский // Избранные труды. – М., 1994. – Т. 1. Семиотика истории. Семиотика культуры. – С. 219–253.

²⁷ Бойко М.Н. Россия XVIII–XIX веков: цивилизационный поворот и культурная самобытность / М.Н. Бойко // Переходные процессы в русской художественной культуре: Новое и Новейшее время : сборник научных ст. / Отв. ред. Н.А. Хренов; Гос. ин-т искусствознания МК РФ; Научн. совет «История мировой культуры» РАН. – М.: Наука, 2003. – С. 198.

system of rhetorical means: the themes of texts, their genre features, as well as in the choice of characters.

Scientists identify models of artists' self-identification that are the most fully realized in Russian culture. The researchers referred to them such models as the "traveler" and then a modified model of "transformed". In some modifications, these two models are also associated with sacral discourse and the mythological plot of initiation: the traveler seeks lost paradise, the city, reflects the divine ideal; and the "transfigured" experiences an internal reprogramming after the trials he has survived, and it takes place in accordance with the traditions of spiritual insight. The M. Berdyayev's characteristics of this type of artist can be considered as a striking manifestation of the self-reflection of literature and philosophy of the Silver Age, which reflected the transient artistic thinking: "The type of traveler is so characteristic for Russia and so wonderful. The traveler is the freest man on earth. He walks the earth, but his element is airy, he does not root into the earth, he has no down-to-earth approach. The traveler is free from the "world" and all the hardship of the earth and the earthly life is reduced to him, to a small bag on his shoulders²⁸". In Berdyayev's perception, the concept of "travelling" has the most important characteristics of universal, reflects the anxiety of the national spirit, its passionarity and transitivity, and as travelling is conditioned by spiritual search, it reflects the mechanisms of national desires.

A similar example of author's reception of Russian philosophy and literature of the Silver Age using the concept of "spiritual travel" is the characteristic of V. Solovyov by E. Trubetsky, who is known to have had the strongest influence on the formation of the symbolists' identity: "By his spiritual appearance he reminds the type of traveler wandering around Rus', who seeks the highest Jerusalem, and therefore spends his life in walking around all the impenetrable space of the earth, honoring and visiting all the holy things, but does not stop here. In such a life, the material matters do not take up much space: for travelers they represent everything only in a small bag behind their shoulders²⁹". Note that throughout the 20th century in the Russian literature the concept of "travel" as a guideline for self-identification is actively manifested in works of many writers: M. Rubtsov, J. Brodsky, in the 1970s – 2000s it is a leading one in self-reflection close to the author's characters of the poem "Moscow-Petushki" by Ven. Yerofeyev, "Five Rivers of Life" by Vik. Yerofeyev, the novel "The Way of Muri" by V. Boyashov, the narrator in travesty travels V. Berezin and others.

Researchers consider the similarity and difference between the guidelines of the "traveler" and "transformed". The point of intersection between them is the sacral discourse: "The purpose of the traveler is associated with joining the

²⁸ Бердяев Н. Судьба России. (Опыты). Очерки по психологии войны и национальности / Николай Бердяев. – М., 1918. – С. 12.

²⁹ Трубецкой Е. Мирозозерцание В.С. Соловьева: в 2 т. / Евгений Трубецкой. – М.: Медимум, 1995. – Т. 1.– С. 113.

sacred world and the transformation of the profane into the sacred world. Transformation should be understood as a leap or transition into a sacral world, which is the essence of transitional rites³⁰”. Illustrating these statements, M. Khrenov again turns to self-knowledge of the Russian culture of the Silver Age, to the characterization of E. Trubetsky as an image and global guideline of the national classics. The philosopher speaks about the shining of the sacral “Divine Light” in the art of the word: “Consciously or unconsciously, the greatest representatives of the Russian national genius have always sought this light, which heals from within and transforms both spiritual and physical life. Universal healing in general transformation – in various modifications we find this idea in great artists’ works, in Gogol, Dostoyevsky, even though in a distorted, rationalized form of Tolstoy, and in thinkers – Slavophiles such as Fiodorov, Solovyov and many of his followers”. It is stated that in the self-reflection of the literature of the new transitional period of the turn of the 20th – 21st centuries, the efficacy and the global archetype of the transfigured creator in the twentieth-century art is emphasized. Thus, in this connection, writer and artist Maksim Kantor characterizes in his meta-essay the “apostolate” of A. Blok, M. Bulgakov, B. Pasternak and emphasizes that in the works by Mayakovsky the similar transformation as reached the extreme avant-garde forms and borders, when romantic poet, who suffers from the loneliness and disorder with the world, it turns into the servant of the utopian idea and demonstrates greatness in the refusal from generally accepted in the surrounding of masters guidelines of self-identification: “Early Mayakovsky promised much, but didn’t really imagine how to fulfil these abstract promises <...> The miracles don’t happen. Miracle happened after he refused from poetry <...> When he began to make « Okna РОСТА », <...> he had become truly great. So he wrote his most important things in which he described the image of an ideal society; this is no longer poetry – but a programme of building a utopian society. In doing this, he found himself equal not to his contemporary poets, but to Tomas Mor and Campanelli. <...> “Good!” presents a plan for community building <...> There is only one poem in Russian poetry of the same construction scale just as pretentious in describing the ways of the Russian society and the role of the person in its construction – these is Pushkin’s “Bronze Horseman”³¹”. The portrait of Mayakovsky painted in the provocative way is aimed at the regular review of the literary hierarchy, at the discussion with “postconstructive” destructive conceptions, which itself reflects the author’s thinking. We also add that the unexpected, paradoxical characteristics of the poet are at the same time the self-reflection of the literature of the 2000s,

³⁰ Хренов Н.А. Культура в эпоху социального хаоса / Н.А. Хренов. – М.: Едиториал УРСС, 2002. – С. 164.

³¹ Кантор М. Апостол революции (В.В. Маяковский) / М. Кантор // Литературная матрица. Учебник, написанный писателями. XX век: Сборник. – 2-е изд. – СПб.:Лимбус Пресс, ООО «Издательство К. Турбина», 2011. – С. 233–234.

which outlines its rejection of the world of commerce again, that has been turned upside down, in which the hateful characters “The Bedbug” and “The Bathhouse” have won; it is represented the longing for a true “apostle” and the sacrificial transformed image of the creator; suspicions that the current humanity is not able to give birth to the figure similar to Mayakovsky: “He has gone – and Russia left without its poet³²”. As we can see, the study of the transitional thinking allowed the researchers to distinguish the characteristic models of interpretation of the creativity and self-identification of the creator, as well as to identify their systemic relations. The credibility of this paradigm is confirmed by the fact that the identified guidelines in the literature of one particular epoch appear in the art of other crucial periods, demonstrating universality and efficiency of this code of interpretation of transitional time and literature metamorphoses. The use of the self-identification paradigm can be effective in studying the formation of a new literary identity in Russian literature of the 20th–21st centuries.

CONCLUSIONS

Studies of self-consciousness of literature combine and complement approaches of literary criticism, culturology, sociology and psychology. The intensified dynamics of self-consciousness of literature coincide with meta-scientific reflection, representing the transition to a new stage of the development of culture. Its key parameters are dialogism and existentialism, which stimulate reflection and self-consciousness.

The culture direction of the study of literary self-consciousness reveals the connection of self-reflection with the types of culture and their change, peculiarities of certain epochs, the dialogue of different culture languages, the relations between art and everyday life. The mission of literature is to generate super-senses, to produce a code of interpretation for complex phenomena.

Self-reflection of literature can be considered as a unifying beginning in a discrete picture of the word’s art of the twentieth century. The artistic consciousness of this era combined the orientations of the poetics of artistic modality with the reinterpretations and renewed traditions of rhetorical poetics that actualized the concept of the canon.

SUMMARY

The article studies the theoretical aspect of the dynamics of writer’s self-consciousness at the end of the 20th century, which has a clear tendency to intensify and deepen at the turn of the centuries. The paper presents an attempt to analyze the transition mechanism, to examine how its components affect the

³² Кантор М. Апостол революции (В.В. Маяковский) / М. Кантор // Литературная матрица. Учебник, написанный писателями. XX век: Сборник. – 2-е изд. – СПб. : Лимбус Пресс, ООО «Издательство К. Турбина», 2011. – С. 232.

form and content of authors' self-identification and how the interpretative and representative models of self-identification characteristic to all literatures in periods of crisis disturbances are created by their means. By identifying the types and forms of self-reflection characteristic of these periods, much attention is given to revealing the national originality in implementation of the mechanisms of transitional thinking in close connection with models of self-consciousness. The article also proves that radical changes awaken the activity of archaic, archetypes, traditional models, which have already exhausted themselves in the past, but have settled in the depths of the collective unconscious in the context of transitional artistic thinking. Certain mythological antinomies are actualized ("priest", "tomfool", "heretic", "marginal", "outcast", "vozhd" etc.). The outlined circle of archetypes confirms an idea of inversion type of Russian culture involving two contrasting poles and their conversion under the influence of the mechanism of abrupt change.

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“SLAVIC TALES” BY Z. A. VOLKONSKAYA

Vysotsky A. A.

INTRODUCTION

Princess Z. A. Volkonskaya (1789–1862) wrote a number of poetic and prosaic works in French, Italian and Russian, “There is considerable literature about her, and her image is quite well known to readers,” wrote M. Azadovsky, “however for the most part, we are dealing with panegyric literature, in which the ideal image of the writer erases the true essence of her personality and activity”¹. These lines, written eighty years ago, are relevant today. Until now, the work of Z. Volkonskaya is not among the priority areas of research interests. In that “considerable literature” mentioned by M. Azadovsky, Volkonskaya’s literary heritage was illuminated fluently without sufficient analysis. Obviously, the prevailing stereotype played a significant role in this case: Z. A. Volkonskaya – first of all, is the owner of a bright stage and singing talent, the author of music, the mistress of the music and literature salon, the gathering place of “all the wonderful and selected personalities of modern society”².

At one time, V. G. Belinsky spoke of Z. Volkonskaya as of one of the most talented writers of the Pushkin era³ which is the time of the formation of Russian historical prose. With her works, the princess took a direct part in this process. S. G. Volkonsky explained the close attention of the “sophisticated representative of young romanticism” to the past by the influence of Slavic-Gothic patriotism, which arose “under the influence of Karamzin’s attitude to Russian history, of that didacticism, which penetrates his exposition”⁴.

1. “Slavic picture of the 5th century”: a romantic plot in a chronicle frame

In the novel “Tableau Slave du V-me siècle” (“Slavic picture of the 5th century”) Volkonskaya refers to the era when the Slavs, according to N. M. Karamzin, go to the “theater of history”⁵. “The primitive state of the Russian Slavs presents so little color for a poetic or prose picture that until now

¹ Азадовский М. Из материалов «Строгановской академии». Неопубликованные произведения Ксавье де Местра и Зинаиды Волконской. *Литературное наследство*. М.: Изд-во АН СССР, 1939. Т. 33–34. С. 202.

² Вяземский П. А. Мицкевич о Пушкине. *Вяземский П. А. Полн. собр. соч.* СПб., 1882. Т. VII. С. 329.

³ Белинский В. Г. Рецензия. *Белинский В. Г. Полн. собр. соч.* М.: Изд-во АН СССР, 1955. Т. VII. С. 654. Рец. на кн.: Р-ва З. Сочинения. – СПб., 1843.

⁴ Архив декабриста С. Г. Волконского. Пг., 1918. Т. I. Ч. I. С. XXXVIII.

⁵ Карамзин Н. М. История Государства Российского. СПб., 1818. Т. I. С. 18.

almost all the experiments of poets and prose writers in this area have been unsuccessful,” wrote the Moscow Telegraph magazine about this period. – <...> Do you want to extract distinctive features, do you want to show us the Slavs – where are the materials? There is none of them!”⁶.

Having begun work on the story at the end of 1822, Z. A. Volkonskaya studied Russian and Scandinavian archeology and history under the guidance of the scientist A. Merian during 2 years⁷. “Wanting to show some curious details about the ancient Slavs,” wrote the princess, “I tried to combine in a simple and fairly new way everything that came to us about the tribes living along the banks of the Dnieper, their occupations, customs, characters and worship”⁸. The works of A. L. Shletser, N. M. Karamzin, M. D. Chulkov were the sources of information for Volkonskaya.

In 1824, the novel “Tableau Slave” was anonymously published in Paris and provoked a series of positive reviews. In Russia, the work of Z. Volkonskaya was translated into Russian by P. I. Shalikov and published on the pages of the “Ladies’ Journal” in 1825⁹. The appearance of the Russian text served as the reason for the polemic between the “Ladies’ Magazine” on the one hand and the “Northern Bee” and the “Son of the Fatherland” on the other. Reviewers of the “Northern Bee” and “Son of the Fatherland” criticized the historical inaccuracies of the story, language and style features of the original and translation¹⁰. The “Moscow Telegraph” defined its attitude towards the Slavic Picture as follows: “the author collects here not only the features that remained in our chronicles and traditions, but everything that the Byzantines and Western Europeans wrote about the Slavs in general, even much that is invented about them”¹¹. The last circumstance, according to the critic, destroyed the historical reliability of the work.

The storyline is based on a chronicle message about the differences in the lifestyle of the Polans and Drevlians. “It seemed to me,” Volkonskaya explained her plan, “that I will add to the amusement of the picture, presenting the opposite of morals, concepts of faith and feeling of a person beginning to enjoy the blessings of education, already knowing the works, cultivating the ground, the laws of honor and decency, with life and gross concepts of a creature in a wild state – the deplorable consequence of prolonged humiliation – living as a plant or beast, and in which the innate virtues and the immortal soul

⁶ Tableau Slave. Славянская картина. Рецензия. *Московский телеграф*. 1826. Ч. X. Отд. I. С. 83. Рец. на кн.: Волконская З. А. Славянская картина V века. М., 1826.

⁷ Белозерская Н. А. Княгиня Зинаида Александровна Волконская. *Исторический вестник*. 1897. № 3. С. 951.

⁸ Цит. по: Tableau Slave. Славянская картина. Рецензия. С. 83.

⁹ Волконская З. А. Славянская картина пятого века. *Дамский журнал*. 1825. Ч. IX. С. 1–32, 43–60, 85–102, 129–146.

¹⁰ Белозерская Н. А. Княгиня Зинаида Александровна Волконская. С. 961.

¹¹ Tableau Slave. Славянская картина. Рецензия. С. 84.

seem to be closed by a rough bark, second only to time or powerful actions of genius educator”¹².

Creating “ancient Slavic” flavor, Z. A. Volkonskaya alternates episodes from the life of her heroes with historical and ethnographic insets. Such an approach, according to the author, makes it possible to create a holistic, pretending to authenticity “picture” of the life of ancestors. Ignoring the chronological correlation of events in the sources, Z. Volkonskaya creates pseudo-historical descriptions of rites and celebrations through contamination, which caused controversy among contemporaries. However, it would be unfair to blame the writer for complete incompetence. Images of the morals of the Slavs contain some real features, reflected in the sources.

The destroyer of the cultural confrontation between civilized Polans and savages-Drevlians is Ladovid – the “anachronism” hero, transferred by the will of the writer from her century into the 5th century. Volkonskaya depicts her hero as a young man disappointed in the surrounding world with a “thoughtful gaze” and a “slender stature,” expressing himself with an exalted syllable. Fell in love with the “child of nature”, the Drevlian Miliada, in which he saw the embodiment of freedom, the “enlightened” Ladovid swears to awaken the “pity and love” in her heart. The assimilation of the Miliada in the Polan environment is facilitated by the birth of children. Parental feelings appear in the story as the ennobling power that contributes to the moral exaltation of a person. The indomitable Miliada rejected by the tribesmen turns into an ordinary, but living according to “civilized” laws, Polan woman. Like the entire composition, its finale is didactic in color. In a prophetic dream, Miliada sees the great fate of her son Kiy and the triumph of the Christian faith on the banks of the Dnieper. The first steps to a true faith have already been made by the Polans: unlike the Drevlians, they treat their gods with remarkable reverence.

On October 16, 1825 Z. A. Volkonskaya was elected an honorary member of the Society of History and Antiquities of Russia at Moscow University. Announcing the chairman of the Society A. A. Pisarev about getting a diploma, the princess wrote: “I have never been indifferent to everything that can contribute to the glory of our Fatherland, which marks reverence for its venerable antiquity, which indicates zeal for its enlightenment. <...> the attention paid by the members of your Society to my tendency toward archaeological research inspires me with a new zeal for useful activities in the field that you intended for your noble exercises”¹³.

¹² Цит. по: Tableau Slave. Славянская картина. Рецензия. С. 83–84.

¹³ Волконская З. А. Письмо А. А. Писареву от 10 ноября 1825 г. *Труды и летописи Общества истории и древностей российских*. 1827. Ч. III. Кн. 2. С. 160.

2. “The Legend of Olga”: Varangian “accent” of the biography of the princess

In 1836, the “Moscow Observer”, in parts VIII and IX, published fragments of Z. Volkonskaya’s new work, “The Legend of Olga”. In an article accompanying the publication, the author of which, most likely, was S. P. Shevyrev, Volkonskaya’s creative plan was reported: “The Legend of Olga” will embrace the full picture of Russia of the 10th century, the unity of which will be made up by Olga’s life and character, developed from Igor’s first love for her until her death. The entire composition will be divided into three parts; the first embraces the complete picture of the mixing of Varangian customs with Slavic and Finnish, first in the north of Russia, then in the south, and among them the gradual development of solid and concentrated character of Olga, who understood the genius of Oleg, was loved by him and didn’t find in Igor what she wanted to find in her spouse with her soul and mind. In the second part, her character develops already in action, in the management of Russia, following the example of Oleg: here she is avenging and strict. But Christianity already gradually begins to influence her. The third part takes place in Byzantium, where Olga will appear in the midst of a luxurious and magnificent court, in the kind of Georgian queens who come to them. Piety to superstition, the exact fulfillment of all rites, generosity and mercy for the poor will constitute her character traits in old age”¹⁴.

Z. A. Volkonskaya conceived to create a work revealing the formation of a separate character against the background of the eventful history of Russia of the first Rurikids. The family traditions were among the reasons that prompted Z. Volkonskaya (nee Princess Beloselskaya-Belozerskaya) to turn to a distant epoch. As A. N. Muravyov wrote, “Rurik’s blood flowed in her veins, and the Belozersky clan was especially reverent to all the great enlightener of Russia”¹⁵. Life circumstances didn’t allow Volkonskaya to finish the novel. The “Works”, published in Russian abroad after the death of the princess, included seven chapter songs¹⁶.

The text of “The Legend of Olga” was created in French and Russian. Touching upon the problem of dating the Russian text, M. A. Harris notes that the exact chronological framework “is difficult to determine, in all likelihood it was written during the Moscow life of Princess Zinaida”¹⁷, that is, in 1824 – 1829. M.A. Harris draws his conclusion based on the testimonies of the Princess’ son A. N. Volkonsky, who wrote that in Moscow Z. A. Volkonskaya “studied everything related to the history of ancient Russia: songs, customs,

¹⁴ Отрывок из «Сказания об Ольге». *Московский наблюдатель*. 1836. Ч. VIII. С. 286–287.

¹⁵ Муравьев А. Н. Знакомство с русскими поэтами. К., 1871. С. 11.

¹⁶ Волконская З. А. Сказание об Ольге. *Волконская З. А. Сочинения*. Париж- Карлсруэ, 1865. С. 37–150.

¹⁷ Гаррис М. А. Зинаида Волконская и ее время. М., 1916. С. 56–57.

superstition, ancient legends ... <...> She has already begun her novel, “Olga”, in French; she decided to write it in Russian. <...> “Olga” remained unfinished”¹⁸.

“The Legend...” was to cover the life of Princess Olga from 904 to 969. The year 904 marks the fact of Igor’s marriage to Olga, and the 969 – the death of the princess¹⁹. The printed text of the essay ends with a description of events unfolding between 912 (Oleg’s death²⁰) and 941 years (Igor’s campaign on Constantinople²¹). However, the event information plan is not limited to the specified framework. The heroes of the composition took part in the events of the 9th century, reproduced by them in monologues-memoirs. In general, the plot-compositional features of “The Legend of Olga” are determined by the chronological chronology.

Chronicle reminiscences in the work of Z. Volkonskaya can be found in large numbers: visits to the Slavic lands by the Apostle Andrei, the legend of Varangian tribute, the campaigns of Askold and Dir to Byzantium and their death, the comet during the reign of Oleg, in “The Legend...” there are chronicle characters and so on. The author of “The Legend of Olga” repeatedly uses the annalistic phraseology as well, taking into account the context of its use in the source. “Ходит по сию пору по Олеге”²², “мать русских городов”²³, “засияла на небе невидимая дотоле звезда”²⁴, – these and other verbal constructions in both the annals and “The Legend...” are found in connection with the same events and characters. It should also be noted that some features of the author’s style have corresponding analogies in the annals (“Да отсечется язык, который промолвил совет ядовитый! Да будешь ты, каган, везде осенен радостью и златом, и одр твой да устелется любовью дев славянских!”²⁵ and so on).

Believing that modern folk customs are nothing more than the remnants of paganism, Volkonskaya uses ethnographic material to reconstruct the beliefs and rites of her ancestors. For her, as for many contemporaries who wrote about the past, the household features of the national structure did not undergo significant changes for many centuries. Here, for example, is a description of a winter evening in a medieval settlement: “Там, на посиделках, молодцы затевали игры, молодницы пряли, пели <...>. Старухи садились у очага; одни гадали, глядя на зажженную березовую лучину; другие... толковали

¹⁸ Гаррис М. А. Зинаида Волконская и ее время. М., 1916. С. 57.

¹⁹ Патриаршая, или Никоновская летопись. *Полн. собр. рус. летописей*. М.: Наука, 1965. Т. 9–10. XXIII, С. 18, 34–35.

²⁰ Патриаршая, или Никоновская летопись, С. 21–22.

²¹ Повесть временных лет. М.-Л.: Изд-во АН СССР, 1950. Ч. 1. С. 33.

²² Волконская З. А. Сказание об Ольге. С. 70.

²³ Там же. С. 74.

²⁴ Там же. С. 32.

²⁵ Там же. С. 97.

сны, рассказывали про добрые и злые встречи, про оборотней и про юных рыбаков, пропавших в озере и унесенных на дно Водяным дедом. Девицы и парни, любовь на уме, собирали в деревянное блюдо ожерелья и кольца, вынимали под песни, и песни гласили им то свадьбу, то дальний путь, то богатство, то скорую смерть»²⁶.

*The works of A. L. Shletser, N. M. Karamzin, M. P. Pogodin helped to build Volkonskaya's own historical concept. The period when the writer worked on "The Legend..." was a time of debate over the merits and demerits of the conceptual provisions of Karamzin's "History of the Russian State". The era depicted in "The Legend of Olga" was the focus of the debate. The problem of the emergence of the Old Russian state, according to V.P. Kozlov, "had a long historiographic tradition. Already in the 18th century, its decision focused on the discussion of three issues: on the level of development of Slavic tribes before the calling of the Varangian princes and, therefore, on the role of internal causes in the formation of the Old Russian nationality and statehood; on the ethnicity of the Varangian princes and the role of the "Varangian" element in the development of the Old Russian state; on the political organization of the Slavic tribes of the "Before Rurik" period of their history, the nature of the rule of the first Rurikids and, therefore, the role of the monarchist element in the development of Ancient Russia"*²⁷. The opinions expressed on these topical issues in the first third of the 19th century were of a very different nature – from the Pro-Varangian to the Anti-Norman.

For Volkonskaya Russia of the first princes is a conglomerate of Finnish, Lithuanian and Slavic tribes, living according to their own laws, but not isolated from each other at all. Therefore, it is not surprising that the people of Kiev in "The Legend..." worship Siva and Nemiz, and on the shores of Peipsi Lake they honor Odin, Perun and Bel-God. This historical situation also explains the mixture of funeral rites and customs.

862–941 years in the perception of Volkonskaya – the era of the Normans. The Scandinavians who came to Russia act as peculiar demiurges. At one time, Schletser argued that the half-wild inhabitants of the Russian North did not have "a single city so-called"²⁸, before the Varangians arrived, and "lived under a democratic, or better, under no rule"²⁹. In "The Legend of Olga", the state of the tribes inhabiting the occupied lands is characterized in a similar way. The Varangian Truvor, for example, who arrived in the city of Krivichi Izborsk, finds it a "crow's nest". Truvor "научил дикарей строить жилья покойные, крыть крышами капища кумиров, обводить плетнями сады и дома"³⁰. At

²⁶ Волконская З. А. Сказание об Ольге. С. 61–62.

²⁷ Козлов В. П. «История государства Российского» Н. М. Карамзина в оценках современников. М.: Наука, 1989. С. 178.

²⁸ Шлецер А. Л. Нестор. СПб., 1809. Ч. I. С. 52.

²⁹ Шлецер А. Л. Нестор. С. 51.

³⁰ Волконская З. А. Сказание об Ольге. С. 53.

the same time, Novgorod, founded by Rurik, flourished. The remaining tribes that live on the periphery remain wild even under the successors of Rurik.

Z. A. Volkonskaya did not show in detail the arrival of Rurik, Sineus, and Truvor: sources known to her too briefly. The Varangian brothers are depicted in “The Legend...” schematically: «Рюрик был разумен, суров и храбр; Синеус искусен на играх, быстро летал на коньках, ловко боролся; но Трувор... лучше его стрелял из лука»³¹. Aliens make up the highest power among the Slavs and profess native laws. They strongly emphasize their exclusivity: «...гордые варяги обидными словами раздражают старцев киевских... Жрецы, колдуны, колдуньи, всякий в свою очередь становится предметом дерзкой насмешки варягов»³². «Надо быть норманном, чтобы пройти Океан во всю длину его»³³, – one of the northerners exclaims, neglecting the geographical ignorance of Kiev merchants.

Z. A. Volkonskaya depicts the life, customs, and natural conditions of life of the Scandinavians as they are presented in the works of P. A. Malle and O. Dalin, known to the reader of that time. The Scandinavians in “The Legend...” are, first of all, the Vikings, participants in the robber sea raids. Normans are harsh unpretentious warriors who “умирая, смеются”³⁴. In battle the Scandinavians are seized by “ярое бешенство”³⁵. They despise peace and the slightest manifestation of feelings, drink wine from the skulls of enemies and spend their lives in battles led by the “морские короли”³⁶. “Веселье, любовь, злато, пьянство”³⁷ – this is the meaning of the life of a northerner. Expressive “Viking” details are contained in the descriptions of the campaigns of the “sea king” Hastings and Prince of Kiev Igor.

The problem of the aliens’ ethnicity in Rus remained unresolved in the 1920s. Schletser argued that the chronicle Varangians “were Normans, and it was Swedish, that then, as now the Swedes were called Russes in some lands”³⁸. Karamzin, without denying the Scandinavian origin of the chronicle brothers³⁹, refrained from specifying. In 1825, M.P. Pogodin defended his master’s thesis “On the Origin of Rus”, in which, rejecting the belonging of the Varangians-Rus to Swedes, Prussians, Finns, Khazars, Goths of the Black Sea and Frieslanders, he came to the conclusion: “Varangians-Rus was constituted

³¹ Волконская З. А. Сказание об Ольге. С. 52.

³² Там же. С. 77.

³³ Там же. С. 46.

³⁴ Там же. С. 42. См. также: Малле П. А. Введение в историю датскую, в котором рассуждается о вере, законах, нравах и обычнених древних датчан. СПб., 1785. Ч. 1. С. 156.

³⁵ Там же. С. 45.

³⁶ Там же. С. 41. См. также: Далин О. История Шведского государства. СПб., 1805. Ч. 1. Кн. 1 - 2. С. 355, 110.

³⁷ Там же. С. 50.

³⁸ Шлецер А. Л. Нестор. С. 344.

³⁹ Карамзин Н. М. История Государства Российского. С. 48.

by a Norman tribe living in present-day Sweden”⁴⁰. Volkonskaya also does not give a clear answer to the question in “The Legend...” However, Truvor and his brothers, according to the writer, lived in Sweden, in Uppsala before their “calling”⁴¹.

For the author of “The Legend of Olga”, the vocation of Rurik, Sineus, and Truvor is the primary cause of statehood. Rurik and Truvor are opposed as two types of rulers. Rurik founded the “new town”, which became a rich trade center, Truvor could not “civilize” Izborsk until the end and was left by the warriors who left for Novgorod to Rurik. The imminent death of Truvor, who died of longing, Volkonskaya, firstly, emphasizes her agreement with the annals, which reports death two years after calling, in 865⁴²; secondly, she affirms the idea of Novgorod land as the cradle of the Russian state (according to Schletser, Russia was originally called the Novgorod land⁴³).

The plot development of “The Legend of Olga” is determined by the opposition “northerners – the local population”. If the Truvor’s warriors were forced to defend themselves against wild tribes constantly, then under Oleg and Igor the confrontation acquired a new quality: clashing of customs and traditions. The Vikings of the time of Igor are not like those who came with Rurik. They are no longer bearers of characteristic ethnic qualities in a “pure” form. The Normans in “The Legend of Olga” are split into two camps. Veterans of Rurik and Truvor want to adhere to their customs on a foreign land. To the young Varangians (including the favorite Igor Sveneld), brought up among the Slavs, “the customs and gods of the Scandinavian were alien⁴⁴”. A similar characteristic can be seen in Karamzin’s work, who noted: “...the Vikings dominated Kiev for fifty years; Igorev’s peers, like him born between the Slavs, no doubt spoke their language better than Scandinavian”⁴⁵. Following its sources, Volkonskaya, recognizing the Norman “first push”, does not deny the participation of the Slavs in the emergence of statehood. The development of the Normans in the local environment began immediately after their arrival. But the main role in this process was played by Prince Oleg.

A. L. Schletser wrote about Oleg as follows: “How long would another power, even composed of the people who had barely come out of wildness and surrounded by equally rude people, have remained in their primitive smallness and rudeness if Oleg had not appeared”⁴⁶. His idea was continued by N. M. Karamzin: “By joining the best, richest countries of present-day Russia to

⁴⁰ Погодин М. П. О происхождении Руси. М., 1825. С. 177.

⁴¹ Волконская З. А. Сказание об Ольге. С. 52.

⁴² Патриаршая, или Никоновская летопись, С. 9.

⁴³ Шлецер А. Л. Нестор. С. 344.

⁴⁴ Волконская З. А. Сказание об Ольге. С. 111.

⁴⁵ Карамзин Н. М. История Государства Российского. С. 140.

⁴⁶ Шлецер А. Л. Нестор. Русские летописи на древле-славенском языке. СПб., 1816. Ч. 2. С. 146–147.

this power, this prince was the true founder of its greatness”⁴⁷. The significance of Oleg’s activities was also noted by N. A. Polevoy, who pointed out: “His memory was precious to the Russians, who saw him as a true prince, courageous, brave, and enterprising”⁴⁸. Such enthusiastic reviews are based on reports from annalistic sources about the scope of Oleg’s efforts to strengthen Russia.

The characteristic of Oleg by Z. A. Volkonskaya is no exception. Exclusivity is emphasized by his “prophetic” abilities and external qualities (his anger is like thunder, his eyes sparkle like lightning⁴⁹). Oleg’s affairs in “The Legend of Olga” are consonant with the historiographer’s words that “only the hero’s strong hand establishes great empires and serves as a reliable support for their dangerous news”⁵⁰.

Oleg continues the work of his father Prince Igor Rurik, who believed that the prosperity of the state is possible only if the aliens respect the local traditions. “Тебе ведомо”, the Varangian carrier tells Igor, – что наши дети должны разуместь веру славянскую. Так велел отец твой и так велит Олег”⁵¹. To emphasize the propinquity of Prince Oleg to the Slavic cultural tradition, the writer stylizes her hero’s speech in a folklore manner. Norman anger pacifies the Slavic song “bylina” (incidentally, it should be noted that in “The Legend ...” you can often find examples of the use of epic-fairy-tale vocabulary and phraseology («яства лакомые», «удалой молодец», «конь ретивый», «темный лес», «буйные головы», «красное солнышко», «мурава», «кручиниться» etc.). «А и того не забыть, братцы, – the people of Kiev say about Oleg, – что ...князем... нашим зовется: славянский князь»⁵².

Oleg supports his authority on the Slavic lands, in particular, and that promotes the development of trade: «После княжеских бесед часто отправлялся обоз с киевскими выбранными купцами и тиунами, и с провожатым варягом; примечали, что берет всегда дорогу южной Хозарии и что в то же время посылались в Новгород, в Смоленск, к древлянам и в Червленные области бояре иль тиуны»⁵³.

The image of Oleg embodied the author’s concept of the monarchy. Oleg appears in the “Legend ...” as a wise and visionary sovereign. He sees the pledge of state power in the peaceful coexistence of aliens with natives, which is possible in case of reverence for local traditions. Having commanded his tribesmen to respect Slavic customs, Oleg himself adheres to this rule: Igor’s wedding was played in Slavic; Normans draw up an agreement with Byzantium in the Slavic language – the language of the majority; the prince is surrounded

⁴⁷ Карамзин Н. М. История Государства Российского. С. 143.

⁴⁸ Полевой Н. История русского народа. М., 1829. Т. 1. С. 133.

⁴⁹ Волконская З. А. Сказание об Ольге. С. 88.

⁵⁰ Карамзин Н. М. История Государства Российского. С. 143.

⁵¹ Волконская З. А. Сказание об Ольге. С. 57.

⁵² Там же. С. 79.

⁵³ Там же. С. 81.

not only by the Vikings, but also by the Slavs; he is buried according to the Scythian-Slavic custom, etc.

The rule of Oleg is a model through the prism of which Z. A. Volkonskaya evaluates the deeds of his successor. One of the characters in “The Legend of Olga” utters words that determine the character of Prince Igor’s image throughout the entire work: «Ты не Олег!»⁵⁴ (summing up Igor’s reign, N. M. Karamzin concluded: “Igor didn’t seem to have and his great properties (Oleg. – A.V.)”⁵⁵).

Prince Igor in Volkonskaya’s composition is represented by a man unsuitable for state affairs. His concerns are feasts and hunting. Igor is afraid of his guardian Oleg and remains submissive to him until the death of the old prince. The writer repeatedly portrays Rurik’s son in a friendly environment, where Igor feels rather comfortable. The simplicity between the leader and the warriors was common for the Scandinavians who spoke “with their king, as with their friend or as a son with their father”⁵⁶. But this simplicity allows soldiers to subordinate Igor to their will. Knowing what role the retinue of Igor played in his death, Volkonskaya shows the prince unable to stop the manifestation of discontent from the soldiers.

Igor is reminiscent of Prince Svyatoslav with his passion for military pleasures, at least in such a detail: in the hearth, Igor «жарил под горячей золою отборный кус конины»⁵⁷. Paying attention to the similarities in the habits of father and son, Z. A. Volkonskaya, firstly, perceives this detail as a common feature of the retinue life of that time, and, secondly, tries to justify the “minuses” of the reign of Svyatoslav, whom N. M. Karamzin, for example, did not consider the example of “the great sovereign: he respected the glory of victories more than the state good”⁵⁸.

After the death of Oleg, Igor still does not show interest in public affairs, giving his man-at-arms Sveneld the opportunity to dispose of them. Z. Volkonskaya complements the prince’s image with characteristic touches: closefisted Igor, who won the warrior, does not favor his princely gift, but forces the merchants to reward the hero⁵⁹; the solution to the question of collecting tribute from the prince depends on the outcome of the dice⁶⁰. Igor is indifferent not only to the Slavic, but also to the Varangian gods.

The qualities that Prince Igor is endowed with in Volkonskaya’s work together make up not only the individual characteristics of this character, but also serve as a contrasting background for the image of the main character. The

⁵⁴ Волконская З. А. Сказание об Ольге. С. 119.

⁵⁵ Карамзин Н. М. История Государства Российского. С. 157.

⁵⁶ Далин О. История Шведского государства. С. 346.

⁵⁷ Волконская З. А. Сказание об Ольге. С. 95.

⁵⁸ Карамзин Н. М. История Государства Российского. С. 194.

⁵⁹ Волконская З. А. Сказание об Ольге. С. 119.

⁶⁰ Там же. С. 127–128.

idealization of Olga in the work is obvious. This is explained not only by the influence of the historiographical stereotype, but, in all likelihood, by the fact that Volkonskaya described the life of her ancestors (in addition, her husband N. G. Volkonsky – Rurikovich in the 26th generation). Olga is shown as a worthy successor of Oleg's undertakings. The etymological kinship of names pointed to by M. P. Pogodin⁶¹ takes on a special meaning. Pogodin's opinion about Olga's Varangian origin⁶² determined Olga's ethnicity in Volkonskaya's composition.

As the true daughter of a Varangian, Olga was brave and courageous (for example, O. Dalin wrote about the courage of Scandinavian women⁶³). She is «в легком суденушке не боится никаких бурь»⁶⁴; in order to return the bridegroom, Olga participates in witchcraft rites and makes sacrifices with her own hand⁶⁵. Olga understands the intricacies of military affairs.

After the death of Oleg, Olga is actually the regent under Igor. She requires the completion of the Slavic funeral rite over the deceased prince and gives wise advice to her husband: «Не слушайся отца (Ольги. – А. В.) и варягов: ты княжишь над славянами: а ведь что сделано Рюриком и Олегом, то все обдуманно, все зрело. Можно ль меньшему одолеть большее? Если все славяне соберутся да вздумают обступить вас и выжить, как вы с ними сладите? Ведь вы топчете чужую землю, а не своя земля бежит, что вода под ногами»⁶⁶. Olga sees support of princely power in merchants.

Olga is shown by Z. A. Volkonskaya as a worthy ruler, continuing and developing the experience of Prince Oleg. Oleg «понял ее доблестный нрав и хитрый разум: часто ее звал на совет, когда решал суды и забавлялся иногда уступать прекрасной княгине право прощать виновного или отгадывать запутанное какое дело. Он видел в ней под женскою фатою разум достойного мужа и часто говорил старикам: «Вот вам Олег после меня: она нарядет дела доброго. «Жаль, – говорил он часто отцу молодой княгини, – она поздно родилась для моего супружества, а то бы я Рюриковичу ее не уступил»⁶⁷.

In the image of Volkonskaya, Olga takes a drama hard: Igor was far from the ideal husband and ruler, did not justify her first impressions. Having become a princess, Olga «мучилась бездействием супруга своего и неуважением старцевых (Олега. – А. В.) воинов к нему; она видела, что в нем мало надежного, осуждала много в душе своей; но не смела про то слова

⁶¹ Погодин М. П. Нечто о роде великой княгини Ольги. *Труды и летописи Общества истории и древностей Российских*. 1828. Ч. IV. Кн. 1. С. 136.

⁶² Погодин М. П. Нечто о роде великой княгини Ольги. С. 137–138.

⁶³ Далин О. История Шведского государства. С. 366 – 368.

⁶⁴ Волконская З. А. Сказание об Ольге. С. 57.

⁶⁵ Там же. С. 66.

⁶⁶ Там же. С. 109.

⁶⁷ Там же. С. 82.

промолвить, ибо, не имея детей, не находила в себе права с супругом смело изъясняться»⁶⁸. Olga asks Oleg to influence Igor, to involve him in the “princely courts”. With her flattery, Olga averts the wrath of the old prince from Igor and his soldiers⁶⁹. The Princess is sorry for her husband, whose name is not chanted in songs. Igor’s indifference annoys her, leads to confusion. «Что с ним делать? Тошнехонько, ...часто сердце щемит!», Olga complains⁷⁰. Trying to influence her husband, the princess turns for help to Sveneld, then to the old warrior, her supporter Asmud. The lack of attention to herself from her spouse also gives Olga a lot of disappointments.

Relations between spouses do not bear any kind of “Old Russian” imprint. Volkonskaya describes them as if she herself had to feel the same as the heroine of “The Legend...”. The following parallels can be assumed: Oleg – Alexander I, Olga – the writer herself, Igor – N. G. Volkonsky. It is known that there was mutual sympathy between Volkonskaya and the emperor, Alexander I was the ideal of a “knight” for her⁷¹. About N. G. Volkonsky, who could serve as a prototype of weak-willed Igor, N. G. Volkonsky wrote: «Князь Никита Григорьевич, муж «очаровательницы» Зинаиды, был, по-видимому, человек очень слабо-вольный, характера вялого. По словам Жозефины, он питал отвращение к движению, вечно полулежал в кресле. Это была воплощенная лень»⁷².

Preparing the reader for the perception of the life of Christian Olga, Volkonskaya replies that Christians appeared under Askold and Dir in Russia. The first Christians were Varangians who went with princes to the “Christian land” and were baptized there. However, Christian teaching was brought to Russia not only by the Varangians, but also by missionaries from Moravia – the disciples of Cyril and Methodius. The process of spreading new faith was difficult. Yesterday’s pagans did not want to say goodbye to their gods, rites and customs.

Volkonskaya’s assessment of Princess Olga’s personality, in addition to traces of the influence of the historiographical tradition, reflects the author’s ideas about the ideal and about those or other features of the historical process. Volkonskaya’s views on the role of the individual in history fit into the framework of early romance subjectivism. On the whole, faithfully reproducing in her work the logic of the events of reality, Volkonskaya is inclined to explain this logic as a rational or emotional principle of a human character. Nevertheless, “The Legend of Olga” contributed to the development of Russian historical prose, because the reproduction of the most important stages of Russian history contributed to its knowledge and comprehension. The same can be said about the story “Tableau Slave du V-me siècle” (“Slavic picture of the 5th century”).

⁶⁸ Волконская З. А. Сказание об Ольге. С. 82.

⁶⁹ Там же. С. 88.

⁷⁰ Там же. С. 125.

⁷¹ Азадовский М. Из материалов «Строгановской академии». С. 203.

⁷² Архив декабриста С. Г. Волконского. С. XXIV.

CONCLUSIONS

Having chosen the pre-state period of East Slavic history as the subject of the description in the “Tableau Slave du V-me siècle” (“Slavic picture of the 5th century”), Z. A. Volkonskaya interprets the annalistic confrontation between the Polans and the Drevlians as a conflict of barbarism and culture. Enlightening ideas influenced the image of the writer of past events. According to Z. Volkonskaya, familiarizing a savage with a civilized way of life is the basis of his moral growth. “A child of nature”, in an enlightened environment, is exposed to it and turns into a civilized person. The lack of information about the life of the ancient Slavs, due to the development of science of those times, determined the conditionally historical nature of the descriptions of the “Slavic picture”, against which the fictional protagonists Ladovid and Miliada act. At the same time, Volkonskaya proved herself to be an expert on the available historical material.

“The Legend of Olga” was conceived by the writer as a historical and biographical work about the life of the famous princess. A sufficiently high level of historical awareness of Z. A. Volkonskaya was reflected in the sketches from the life of Russia of the first princes. The historical concept of the writer is largely determined by the works of A. L. Shletser and M. P. Pogodin. For the author 862 – 941 years in the history of Russia are a period of domination of the Scandinavians, opposed to the Slavs by their national character and traditions.

The author’s plan required not only the reconstruction of ancient life and customs, but also the image of persons (Olga, Oleg, Igor) who left this or that trace in the history of the state as carriers of a certain type of human qualities. On the whole, correctly reflecting the sequence of events reflected in the sources, Z. Volkonskaya is inclined to explain it with rational or emotional principles of a human nature. “The Legend...” contributed to the development of Russian historical prose in the first third of the 19th century, because the reproduction of key milestones in Russian history contributed to its knowledge and comprehension.

SUMMARY

An analysis of the historical prose of Z. A. Volkonskaya (1789–1862), the results of which are presented in the article, allows us to make the assumption that the writer, addressing the theme of early Russia, sought to comprehend the logic of the development of history, comprehend its experience, and develop its own forms artistically-historical storytelling. It is noted that the connection of the plot of “The Legend of Olga” by Z. Volkonskaya with the annalistic chronology is due to the biographical orientation of the work. Volkonskaya was conceived an essay in which the fates of the heroes are shown against the background of events of national historical significance. Attention is drawn to the fact that the author comprehends the key moments of the history of the second half of the 9th – beginning of the 10th centuries associated with the

artistic being of the annalistic characters of persons. This explains the writer's interest in both the historical and the everyday plan of the plot action (coming from her «Tableau Slave du V-me siècle»). The solution of the question of the conceptual basis of Z. A. Volkonskaya's works makes it possible to assert that her prose ("The Legend of Olga") was influenced by the normanistically colored regulations of the then theories about the initial period of statehood formation among the Eastern Slavs. However, such a position does not prevent the writer from following a certain logic of historical development, portraying A. L. Shletser, who was surprised at his transience, the process of assimilation of the Scandinavian element in the local environment. The features of this process are associated with Z. Volkonskaya, in particular, with the influence of the personal will of the ruler. The educational thesis "opinions rule the world" was embodied in the images of Oleg and Olga. The characterization of Prince Igor reflected the author's thought that the true monarch is the one who can rule, and not the one who is only called. It is possible that the artistic depiction of the relationship between Oleg, Olga and Igor hides the facts from the biography of Z. A. Volkonskaya herself and the people around her.

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LINGUISTIC AND CONCEPTUAL FEATURES OF POETIC DISCOURSE

Chendey N. V.

INTRODUCTION

This article puts forward the study of E. Dickinson's poetic discourse specific features, in particular with a reference to its linguistic and conceptual levels.

Despite the fact that the issue of discourse has been in the central focus of linguists for almost half a century, an abiding scientific interest in this phenomenon seems to be reaching its peak. The explanation leads to a widespread assumption that discourse has no rigid boundaries which in turn causes its ambiguous understanding and interpretations in most linguistic works¹. Consequently, the study of discourse is heavily conditioned by the approach applied, its methodology and procedures aimed at establishing the most significant features of a given discourse, its common and specific implications.

Poetic discourse is defined as linguistic and mental space created by the author and his/her reader by means of a poetic text that combines three aspects: linguistic, communicative and cognitive².

The linguistic aspect is embodied in a poetic text itself (hereinafter – PT) by thoroughly selected language means that can be perceived sensitively.

The communicative aspect is revealed in a dialogue between the author and reader of a PT in which a poetic function of language prevails and defines the implication of a vast range of linguostylistic devices.

The cognitive aspect deals with the verbalization of artistic concepts. Discourse concepts configuration is defined as a totality of key concepts that belong to various concept fields of a national conceptual sphere and verbalized in a given discourse by linguistic means (A. Pryhodko)³.

Thus, it has been hypothetically suggested that stylistic devices (phonetic, lexical, syntactical and textual) provoke triggers in the reader's consciousness, i.e. the verbalization of artistic concepts and their implications

¹ Алефиренко Н. Ф. Текст и дискурс : учеб. пособие / Н. Ф. Алефиренко, М. А. Голованева, Е.Г. Озерова, И.И. Чумаков-Жунь. М. : Флинта : Наука, 2012. С. 14–15.

² Остапченко В. О. Лінгвокогнітивні та прагмастилістичні властивості лірико-поетичного дискурсу Р. М. Рільке : автореф. дис. ... канд. філол. наук : 10.02.04 – германські мови / В. О. Остапченко. Харків, 2019. С. 6.

³ Приходько А. М. Концепти і концептосистеми в когнітивно-дискурсивній парадигмі / А. М. Приходько. Запоріжжя : Прем'єр, 2008. С. 56.

on the basis of cognitive operations⁴. Correspondingly, triggers are linguistic means of different levels (phonetic, lexical, morphological and syntactical) due to which the artistic concepts and their implications are realized in a discursive context. The term “trigger” has been borrowed from linguistic pragmatics where this term designates a language unit that initiates a definite implicit meaning (S. Levinson)⁵.

In this research the attempt has been made to identify features of poetic discourse in general and to study linguostylistic devices as triggers of some verbal poetic images and artistic concepts in E. Dickinson’s lyric-poetic discourse in particular.

1. The specificity of poetic discourse

To start with, it is worth mentioning that discourse is commonly defined as a complex communicative phenomenon with its distinctive characteristics. Some scientists describe it as a product of speech act with its inherent semantic homogeneity and relevance to a specific context and genre (Teun A. van Dijk, W. Labov, A. Kybryck, W. Chafe, et al). However, the proponents of the idea that discourse is a verbalized act define it as such that has an inherent connection with culture, a social community and even a historical period (E. Kubryakova)⁶. A broad paradigm of discourse research can be explained by a multidisciplinary approach. Discourse analysis is generally carried out in accord with the main tendencies of cross-discipline approach, vastly employing the methodology and procedures of linguistics, social semiotics, psychology, philosophy, political studies and many others. In addition, discourse is also regarded as a synthesis of the two leading areas – cognitive and communicative⁷.

T. A. van Dijk offers to distinguish discourse in two senses. In a broad sense, discourse is understood as a complex communicative act conducted between a speaker and a listener in a given context. Communicative act can be represented in an oral or written form and it consists of verbal and non-verbal components. In a narrow sense, discourse is a text in an oral or written form, putting a focus solely on a verbal component. Thus, following T. A. van Dijk’s assumption, it has been unanimously acknowledged that *discourse* is a fulfilled or continuous product of communicative act, its oral or written result perceived

⁴ Langacker R. W. Concept, Image and Symbol : The Cognitive Basis of Grammar / R. W. Langacker. Berlin, N.Y. : Mouton de Gruyter, 1990. P. 78–80.

⁵ Levinson S. C. Pragmatics / Stephen C. Levinson. Cambridge: Cambridge University Press, 1983. P. 50.

⁶ Кубрякова Е. С. О понятиях дискурса и дискурсивного анализа в современной лингвистике (Обзор) // Дискурс, речь, речевая деятельность : функциональные и структурные аспекты : Сб. обзоров / Е. С. Кубрякова. М. : ИНИОН РАН, 2000. С. 7.

⁷ Алефиренко Н. Ф. Текст и дискурс : учеб. пособие / Н. Ф. Алефиренко, М. А. Голованева, Е.Г. Озерова, И.И. Чумак-Жунь. М. : Флинта : Наука, 2012. С. 15.

and interpreted by the recipients⁸. Analyzing the scholar's approach, the notion of language and its functioning in a given society should be taken into consideration not exclusively from a pragmatic point of view, but also with a special regard to social factors (opinions, attitudes, etc.). He makes a logical conclusion that a speech act is inevitably changeable. It seems apparent that the information in discourse comprises the immediate acts along with the previous states and acts, which become evident in a communicative situation.

In linguistics the term "discourse" has multiple and obscure definitions ranging from its synonymous substitution by utterance, reasoning or speech to the notions of text, dialogue and context.

A famous scholar V. Karasyk defines discourse as a speech practice, a feedback activity between the communicators who exchange both informative messages and emotions. He puts a strong focus on the idea that discourse is based on a mutual impact in which the communicative strategies are interwoven with verbal and non-verbal constituents⁹.

Y. Karaulov extends T.A. van Dijk's assumption and defines discourse as a complex communicative phenomenon that embraces a text itself and a wide range of extralinguistic factors (knowledge about the world, opinions and attitudes), necessary for the message to be comprehended. Metaphorically speaking, discourse is a talk spurt, speech in its constant "movement" that absorbs and reveals historical background, individual and social characteristics of both communicators and a communicative situation itself. Discourse reflects people's mentality and culture on a vast scale and in multiple senses, simultaneously as a national and individual feature¹⁰. Moreover, discourse is not a mere connection or sequence of sentences, but it is also a semantic unity, characterized by semantic cohesion. Consequently, the notion of discourse is tightly linked with two different approaches that prove to have a crossing point. On the one hand, discourse as a coherent unity represents a flow of speech, a sophisticated syntactic unity that is characterized by a communicative adequacy. On the other hand, discourse touches upon the mental processes of communicators. Here belong ethnic, psychological, social and cultural stereotypes and orientations, along with understanding the strategies, which identify a tempo of speech, a level of coherence, etc.

In the light of major literary studies discourse has been regarded as a macro-structure. For instance, discourse analysis demonstrates the techniques of changing the plot and its reasoning, the motives, genres, etc. Linguistics, on the contrary, dwells on the discourse as a micro-structure, conducting research

⁸ Дейк Т. А. ван Язык. Познание. Коммуникация / Т. А. ван Дейк. М. : Прогресс, 1989. С. 45.

⁹ Карасик В. И. Языковой круг: личность, концепты, дискурс / В. И. Карасик. М. : Гнозис, 2004. С. 226–232.

¹⁰ Караулов Ю. Н. Русский язык и языковая личность / Ю. Н. Караулов. М. : Наука, 1987. С. 124.

of syntactic, phonetic, semantic, pragmatic and conceptual features of discourse and their properties. In addition, discourse can be analyzed as a process (a verbalized speech act) or as a result (a fixed text), or both (the two aspects simultaneously)¹¹.

The application of discourse analysis and its procedures to the study of poetry has opened new dimensions of a PT, primarily connected with the distinction of two poetic communicators, i.e. “an author” and “a reader”. Thus, a reader’s reference to a text is perceived as a process of artistic and aesthetic communication between its author and recipient.

L. Vyhotsky defines a poetic discourse as an embodiment of a communicative process, which is obviously a social act. In his opinion, art is a social phenomenon as far as it involves the psychological aspects of perception and experiencing its aesthetic power. Consequently, art serves as a social tool that engages the most intimate and personal domains of our experience in a life social circle¹².

Poetic discourse as a cultural phenomenon embraces communicative processes that demonstrate linguistic, social and cultural patterns of interaction. These features enable us to refer poetic discourse to anthropologic and socio-cultural systems. Meanwhile its vivid aesthetic function provides proof that poetic discourse is an inevitable element of language artistic systems.

Thus, poetic discourse as a systemic formation has its distinctive features:

1. Poetic discourse does not merely reflect the world vision, but proves to be a sense generating and world creating “tool” itself that constructs its own world being a fragment of one of the possible worlds.

2. On the one hand, poetic discourse is the result of the communicators’ interaction, and, on the other hand, it proves to emerge in the process of linguistic, social and cultural amalgamation. Therefore, poetic discourse is realized in three dimensions: linguistic, pragmatic (communicative) and cultural.

3. Poetic discourse is a social act whose leading cognitive formations focus on various fragments of an inner world of a linguistic individual. A poetic discourse is a cognitive phenomenon, i.e. it deals with knowledge transmission and procession, new knowledge formation that influences the choice of language means (E. Kubryakova). Thus, a poetic discourse is not a mere text that depicts worlds, but it comprises human’s social, cultural and personal experiences (their inner feelings, emotions and thoughts) along with an individual experience (feelings, emotions and thoughts (with)in us)¹³.

¹¹ Карасик В. И. Языковой круг: личность, концепты, дискурс / В. И. Карасик. М. : Гнозис, 2004. С. 226.

¹² Выготский Л.С. Психология искусства / Л. С. Выготский. М.: Рипол Классик, 2016. С. 12.

¹³ Алефиренко Н. Ф. Текст и дискурс : учеб. пособие / Н. Ф. Алефиренко, М. А. Голованева, Е.Г. Озерова, И.И. Чумак-Жунь. М. : Флинта : Наука, 2012. С. 57.

Correspondingly, a complex structure of poetic discourse can be built on different levels of its generalized linguistic, pragmatic, social and cognitive characteristics and further any or all of them can be studied depending on the aim of research and a specific approach applied.

A discursive space in a PT is also described in the following aspects:

1. From the cognitive perspectives discourse is a mental space, i.e. the significant fragment of language individual's consciousness.

2. From the pragmatic (communicative) perspectives discourse is not compressed within the frameworks of a PT, but it is tightly connected with the conditions of its formation, specific aims and tasks.

3. Finally, from the linguocultural perspectives, discourse is a space that is linked with analogical poetic texts (or relevant intertexts)¹⁴.

The issue of "lyric-poetic discourse" has appeared in the light of recent studies of discourse, dwelling on its specific features. The focus is shifted to the interaction of aesthetic and communicative functions, though the PT architectonics represents an abiding scientific interest. The most significant characteristic features of lyric-poetic discourse prove to be the following:

1. Emotiveness that reflects the author's attitude to the events, facts, emotions and ideas.

2. Homogeneous rhythmic organization created by means of repeated segments of intonation; a key role of prosody; and a rigid compositional structure.

3. The use of semantic and stylistic means is heavily conditioned by the dominant poetic images and poetic genres (elegy, ballade etc.).

4. The use of poetic diction; dependence of emotional and meaningful potential of a word on its place in a rhythmical line.

In addition, poetic discourse is also characterized by such distinctive features as a slow tempo, monotony (evenness of intonation), a rigid system of pauses¹⁵.

Thus, lyric-poetic discourse is understood as a mental space created by the poet and reader through the prism of a poetic text and it combines three aspects – linguistic (the use of a wide range of stylistic devices), communicative (the dominant poetic function of language) and cognitive (the discursive configuration of artistic concepts). The latter is constructed by means of key concepts that prove to be interconnected. Linguostylistic means play the role of a trigger, which evolves actualization of artistic concepts in the reader's consciousness. Artistic concepts are verbalized by means of phonological, lexical and syntactical stylistic triggers in the process of cognitive operations (various types of repetition and stylistically marked vocabulary) and specifi-

¹⁴ Чернявская В. Е. Интертекстуальное взаимодействие как основа научной коммуникации / В. Е. Чернявская. СПб. : Изд-во СПб. ГУЭФ, 1999. С. 37.

¹⁵ Лотман Ю. М. Структура художественного текста. Анализ поэтического текста (структура стиха) / Ю. М. Лотман. М. : Азбука-Аттикус, 2018. С. 345–347.

cations (parenthesis). Phonostylistic triggers include alliteration, assonance, and paronymic attraction that reinforce the semantics of the word. Lexical-stylistic triggers turn to be different types of lexical repetition (anaphor and epiphora) and stylistically marked vocabulary (religious and artistic terms, biblical expressions, archaisms, poetisms). Syntactic-stylistic triggers (such as syntactic parallelism, antithesis and chiasmus) mark the strong positions in the PT, facilitating the semantic isolation of the lexical units that fill them, which causes the verbalization of artistic concepts¹⁶.

2. Conceptual level versus linguistic level in Emily Dickinson's poetic discourse

Phonological Level

Poetry possesses a rich oral tradition that anticipates literacy, and much of the ancient poetry was recited or sung. One of the most distinguishing features that differentiate poetry from prose is that the latter is intended to be heard aloud. Imprints of this aspect of poetic history can be found in sound devices such as rhyme, repetition and meter, which are literary devices that are still the most closely associated with the poetic form. How a poem sounds is decisive to how it is perceived, understood and finally remembered. It is noted that the best poets tend to start out with passion, not for ideas or people, but for the possibilities of sound¹⁷.

Rhyme, meter, rhythm are the main components of the compositional structure of a PT. Generally speaking, poetic composition includes: a) meter (primarily the length of the verse); b) correlation between the syntactic and metric division of speech (the coincidence of the syntactic segment of speech (syntagma) and the verse or their divergence, the emergence of internal pauses and the transference of an incomplete syntagma to the next verse); c) the stanza composition of the poem (astrophic structure (the union of verses into large unities according to their semantic and syntactic characteristics) and the stanza structure whose verses are arranged in stanzas, distinctly separated from each other, with a different number of verses, with a completed syntactic organization); d) the presence or absence of rhyme and rhyming method; e) intonation and rhythmic organization of speech; f) a special poetic syntax (syntactic parallelism of verses and stanzas, a system of repetition of verses and stanzas in the form of anaphora, epiphora, intercepts, refrain, ring construction of stanzas and whole poems). All these components create a unique nature of poetic discourse, which prove to have been incompletely studied so far.

¹⁶ Остапченко В. О. Лінгвокогнітивні та прагмастилістичні властивості лірико-поетичного дискурсу Р. М. Рільке : автореф. дис. ... канд. філол. наук : 10.02.04 – германські мови / В. О. Остапченко. Харків, 2019. С. 6–9.

¹⁷ Лотман Ю. М. Структура художественного текста. Анализ поэтического текста (структура стиха) / Ю. М. Лотман. М. : Азбука-Аттикус, 2018. С. 349.

It is important to mention that any discourse represents the so-called code. It means that the author decodes meanings of the poetic content. The task of the reader involves perception of linguistic and extra linguistic elements in a PT in order to decipher them. In addition, a reader not merely decodes the message of the PT itself, but also seeks for his/her personal relation to the author or at least their mutual touching points.

The sequence of symbols in poetic speech creates the unity of metamorphoses due to the models of specific poetic structures. Among them are, for instance, phonic or metric-rhythmic structures. The overall image of the author and uniqueness of his/her manner of writing are perceived through the prism of poetic language. However, it seems important to determine the connection between poetic language and literary language with its normative basis. The poetic language arises from the real word, used in both literary and national language, after which it absorbs a certain motivation and fulfills a certain artistic function.

Phonetic stylistic devices such as alliteration, assonance, consonance and caesura are considered to be triggers of the verbal poetic images and artistic concepts in E. Dickinson's poetic discourse.

Alliteration is defined as the use of two words or more in close proximity that begin with the same consonant sound. Emily Dickinson uses alliteration in her poem "Fame is a fickle food" to actualize FAME that ultimately destroys whoever "eats" it. "*Fame is a fickle food Upon a shifting plate Whose table once a Guest but not The second time is set. Whose crumbs the crows inspect*". Alliteration is used in the first line of each stanza in the poem to emphasize FAME and its fleeting, entirely unpredictable nature. Using the lexemes "fame" and "fickle food" deeply accentuates the fact that while these notions can hardly be associated, they create a context for realizing the verbal poetic image of fame that fades away. This is highlighted by the next three lines in the stanza "*Whose table once a Guest but not The second time is set*", which literary means that fame is unstable. Alliteration adds to an empty and lamented tone of the poem, being intensified by the irony in the caw and crows that are smart enough to figure out that fame, unlike corn, is not filling, nourishing. Humans, however, take fame over worthwhile things, which makes them lose sights of their former selves¹⁸.

Consonance refers to repetitive sounds produced by consonants within a sentence or phrase. This stylistic device may be exemplified by the lines in which Emily Dickinson has made use of the consonant /m/ frequently in the underlined words: "*Tw^{as} later when the summer went/ Than when the Cricket came – / And yet we knew that gentle Clock / Meant nought but going Home –*

¹⁸ Alliteration Examples and Definition – Literary Devices <http://www.literarydevices.com/alliteration/>.

Twas sooner when the Cricket went/ Than when the Winter came / Yet that pathetic pendulum Keeps esoteric Time".

The poetess generally makes use of consonance in an attempt to underscore the emotions behind her words that simple words cannot convey. Another poem by Dickinson that makes good use of consonance is "As imperceptibly as Grief". "A *Quietness distilled As Twilight long begun, Or Nature spending with herself Sequestered Afternoon*". Here Emily Dickinson has relied on the consonant "n" to create the intended effect. The poem is a deceptively simple meditation on the nature of TIME. It compares grief to summer, suggesting that people don't always notice the way that everything undergoes gradual change – but nothing in life stays still. The poetic image of DEATH is implicitly felt as the poem gently reminds the reader that LIFE is fleeting – the passage of TIME eventually brings all life to its inevitable end, but it does it so gradually, in a way similar to the returning of summer into autumn.

Alliteration occurs at two moments in "As imperceptibly as Grief". It is first used in line 9 with "*dusk drew*", both beginning with /d/ sounds. The effect is subtle but it conjures the idea of the day being covered with darkness. Lines 11 and 12 then feature three /g/ sounds "*grace*" "*guest*" and "*gone*". This links the three words together conceptually, and as they are the main examples of /g/ create a sense of presence that is absent elsewhere. This embodies the idea of something or someone arriving, and then departing. The /g/ sound here echoes its first appearance in line 1 – "grief". The idea of departure becomes linked to the feeling of loss, supporting the poem's overall proposition that loss is everywhere in everyday reality – nothing can last forever.

Emily Dickinson's poem, "I heard a Fly buzz – when I died", is told by a woman who is still speaking and still hearing things upon her death. The alliteration of /st/ connects the words "*stillness*" and "*storm*". Conceptually, these two words are at odds, and yet in context Dickinson is referring to the calm that occurs in the middle of storms, such as the eye of the hurricane. The stillness at those times is more profound than at other times, and this connection between stillness and storm is highlighted by her use of alliteration.

Caesura is a rhythmic break or pause in the flow of sound which is commonly introduced in about the middle of a line of verse, but may be varied for different effects. Typically placed between syllables, rhythmically connected in order to aid the recital as well as to convey the meaning more clearly, it is a pause dictated by the sense of the content or by natural speech patterns, rather than by metrics. It may coincide with conventional punctuation marks, but not necessarily. A caesura within a line is indicated in scansion by the parallel symbol (||), as in the first line of Emily Dickinson's "I'm Nobody! Who Are You?": *I'm no / body! || Who are / you?* As a grammatical, rhythmic, and dramatic device, as well as an effective means of avoiding monotony, the caesura is a subtle but effective weapon in the skilled poetess's arsenal.

Morphological level

E. Dickinson experiments with coining new words, which facilitates the uniqueness of her poetic discourse. The examples point to the author's manipulating grammar rules, when the verb is used as a noun: "**I need no further Argue** – *That statement of the Lord Is not a controvertible – He told me, Death was dead*"

In the poem "Book" Emily Dickinson uses the verb "oppress" as a noun, for instance: "*This traverse may the poorest take Without oppress of toll; How frugal is the chariot That bears a human soul!*"

Another example illustrates the formation of the derivative with the help of the suffix -less which is attached to the stem of the verb by the author. This suffix is usually fixed to the stem of the noun, for example: "*Is an unfurnished Circumstance Possession is to One As an Estate perpetual Or a reduceless Mine*"

Emily Dickinson prefers new forms of pronouns and verbs in almost all her poems, however, in her love lyrics, she interchangeably uses old and new forms, for example: "*Why do I love*" You, Sir? ... *The Sunrise–Sire–compelleth Me– Because He's Sunrise–and I see– Therefore–Then–I love Thee–*". E. Dickinson experiments with coining new words which facilitates the uniqueness of her poetic idiosyncrasy.

Syntactic level

In the plane of syntax, Emily Dickinson's poems contain a large number of inversions which favours the additional semantic load on the lexical elements, for example: "*Of bumble-bees and other nations / The grass is full", "High from the earth I heard a bird". Another example is as follows: "*Conscious am I in my Chamber, / Of a shapeless friend –*", "*Though can't not boast, like Jesus, drunken without companion / Was the strong cup of anguish brewed for the Nazarene*", etc.*

We can observe the innovative approach to inversions in the texts of the poetess, which are constructed on the basis of placing the elements of syntagmas with largest semantic content in the initial position in a sentence, which is employed to achieve the effects of novelty and unexpectedness: "*One Sister have I in our house", "Of nearness to her sundered Things / The Soul has special times –", "*Warm in her Hand these accents lie", "I Years had been from Home*", etc.*

This method creates an effect of importance for understanding metaphors through iconicity; one of the principles of embodiment is the localization of priority items at the beginning of the sentence.

Some Dickinson's poems are characterized by clear syntactic construction using parallel structures, regarded as "the dominant principle of parallelism": "*Where I have lost, I softer tread – / [...] / Whom I have lost, I pious guard / [...] / When I have lost, you'll know by this – / [...] / Why, I have*

lost, the people know”, “*On such a night, or such a night, / Would anybody care / [...] / On such a dawn, or such a dawn – / Would anybody sigh*”.

In addition to complementary rhythmic effects, this method can serve as the key to understanding "non-grammatical" sentences of E. Dickinson since it guides the reader to find common associations between these fragments and the relationship with the concepts available in them.

The antithesis is one of the stylistic devices that are essential to the idiosyncrasy of E. Dickinson. The characteristic feature of the poetess is the usage of denial and refusal, as well as sharply expressed antithesis. Her texts impress by specific narrative perspective where events either never occur, as in the examples: “*By those who ne’er succeed*”, “*Who never lost, are unprepared*”, “*I never hear the word ‘escape’*”, or it is impossible or there is no desire/opportunities to perform an action: “*I could not have told it*”, “*I shall not fear mistake –*”. The above-mentioned and many other statements of objections and negative constructions is another feature of Dickinson's poetics.

Enumeration is another syntactic expressive means which consists in naming over various qualities or recounting different objects or actions with the purpose of giving a multidimensional artistic characteristics to the phenomenon described. The words enumerated are homogeneous parts of a sentence: “*Nature is what we hear– The Bobolink–the Sea–Thunder–the Cricket –*”. Enumeration makes the poems more impressive and enables the author to stress the exact place in the text space that needs on the reader’s part to be noticed, perceived and interpreted.

Lexical level

The lexical content of E. Dickinson's poetic texts is unique. The inner world of the poetess is extremely rich due to its formation under the influence of nature, whose many phenomena are embodied in her poems. These include:

- a volcano: e. g. “*A still – Volcano – Life –*”;
- the moon and sea: e.g. “*The Moon is distant from the Sea –*”;
- bees: e.g. “*Like Trains of Cars on Tracks of Plush / I hear the level Bee –*”;
- butterflies: e.g. “*The Butterfly’s Numidian Gown*”,
- birds: e.g. “*The most triumphant Bird I ever knew or met*”.

These images of the surrounding world and nature are dominant in Dickinson’s poetic heritage and create linguistic and conceptual levels of her poetic discourse. The analysis done provides evidence that Emily Dickinson’s poetic lexicon contains the most frequent lexemes that serve the function of key PT dominants.

As it is seen, the 12 most frequent text dominant lexemes lay the conceptual foundation of E. Dickinson’s poetic texts. Their discursive configuration and metaphorization construct the conceptual system that defines the uniqueness of Dickinson’s poetic style. The artistic concepts of SUN, GOD, SOUL, HEART, NIGHT, LOVE, BIRD, EYES, BEE, LIGHT and SKY prove to be the core elements in the poetess’s artistic picture of the world.

Table 1

Dominant key words and their distribution in E. Dickinson's poetry

Frequency	Lexeme	Percentage	Examples
66	sun	14%	<i>We passed the Fields of Gazing Grain – /We passed the Setting <u>Sun</u> –</i>
57	death	12,1%	<i>Does the dark gate of <u>death</u> / Conduct to thy mysterious paradise, / O Sleep?</i>
53	god	11,3%	<i>As if that frail and wasted human form, /Had been an elemental <u>god</u>.</i>
48	soul	10,2%	<i>That shone within his <u>soul</u>, he went, pursuing /The windings of the dell.</i>
46	heart	9,8%	<i>Nor ever more offer at thy dark shrine / The unheeded tribute of a broken <u>heart</u>.</i>
43	night	9,1%	<i>In lone and silent hours, /When <u>night</u> makes a weird sound of its own stillness, / Like an inspired and desperate alchemist</i>
37	love	7,8%	<i>Your <u>love</u>, and recompense the boon with mine; / If dewy morn, and odorous noon, and even</i>
33	bird	7%	<i>If no bright <u>bird</u>, insect, or gentle beast / I consciously have injured, but still loved</i>
27	eyes	5,7%	<i>And virgins, as unknown he passed, have pined / And wasted for fond love of his wild <u>eyes</u>.</i>
22	bee	4,6%	<i>Fame is a <u>bee</u>. It has a song– / It has a sting– /Ah, too, it has a wing.</i>
19	light	4%	<i>And all the shows o' the world are frail and vain / To weep a loss that turns their <u>lights</u> to shade.</i>
18	sky	3,8%	<i>The <u>sky</u>, the Poet kept mute conference / With his still soul. At night the passion came</i>

The issue of poetic formulas has been in the prime focus of recent discourse studies. However, the question remains open due to the ambiguity of definitions and their interpretations. Thus, along with the term ‘poetic formula’ in most linguistic research, one can come across the terms ‘poetic phraseology’, ‘paraphrase’, ‘paraphrase expression’, ‘descriptive metaphoric combination’, ‘poetic cliché’, ‘traditional poetic combination’, ‘metaphoric combination’, et al.

Poetic formulas are specific phenomena of poetic discourse, characterized by some basic image which is tightly connected with the system of traditional images found in poetry of various writers at different times. Generally speaking, poetic formulas are metaphoric expressions, based on the

semantic universals, called archetypes. They are believed to be the world vision creative images¹⁹ Some of them are *life is a movement, death is a dream, the world is a theatre*, etc.

Being a model of concepts interaction, a metaphor forms an inseparable unity with the author's conceptual system. On the one hand, to study the mechanisms of metaphor creation and function it is necessary to consider the author's conceptual system. On the other hand, the research of metaphoric nomination can serve the basis for the study of this system organization and principles of its modeling.

DEATH is one of the key artistic concepts in E. Dickinson's poetry. However, its metaphors represent different images, which are never repeated. The most frequent proves to be a metaphor DEATH IS A DEPARTURE that undergoes various modifications, demonstrating the poetess's world vision. "*Because I could not stop for Death – He kindly stopped for me – The Carriage held but just Ourselves – And Immortality*". A poetic metaphor DEATH IS A COACHMAN is made through a conceptual mechanism of restriction and death personification (the usage of a pronoun *He*). The image of "*The Carriage held just Ourselves – and Immortality*" implies the meaning of a departure with no return. And it is a natural way we perceive of death. As G. Lakoff and M. Turner fairly state that when we read "*Because I could not stop for Death –*" and understand that what the speaker could not stop are her purposeful activities, we can understand those purposes as destinations and her life as a journey to reach those destinations. The occurrence of the word "*Death*" in the line suggests the reading that what she declines to stop is her life's journey. The second line, "*He kindly stopped for me*", and the occurrence of "*Carriage*" in the third line make it clear that what is being talked about is a journey. Thus, LIFE IS A JOURNEY with a stopping point and that stopping point is DEATH'S departure point. Consequently, DEATH IS A JOURNEY with a destination²⁰.

In E. Dickinson's poetry LIFE is conceived of in terms of bodily BONDAGE. The soul of a person leading the life is metaphorically a bound prisoner. Thus, LIFE can be said to imprison the soul in the body. The event of DEATH is metaphorically the event of being released from imprisonment. "*Afraid? Of whom am I afraid? Not Death, for who is He? The porter of my father's lodge As much abasheth me...*". This example illustrates the image of DEATH that is metaphorically presented as an escape and a comfortable shutter for a soul. "*My father's lodge*" is home and the soul's final resting place and "*the porter*" who ushers you into that home is DEATH personified.

¹⁹ Алефиренко Н. Ф. Текст и дискурс : учеб. пособие / Н. Ф. Алефиренко, М. А. Голованева, Е.Г. Озерова, И.И. Чумак-Жунь. М. : Флинта : Наука, 2012. С. 83.

²⁰ Lacoff G., Turner M. More than cool reason: a field guide to poetic metaphor / G. Lacoff, M. Turner. Chicago : University of Chicago Press, 1989. P. 4.

To sum up, the totality of inner and outer factors (cognitive, linguistic and extralinguistic) stimulates the triggers in PT space and specifies the conceptual content of verbal poetic images, their conceptualization and perception.

CONCLUSIONS

The system of poetic discourse is the unity of process and its result (talk and text by van Dijk 1997), a communicative act (Karasyk 2002), which is determined as a discourse formation and perception. Thus, poetic discourse comprises two aspects, namely dynamic and static. The basis for a PT interpretation as a two-dimensional process proves to be the universal characteristics of creative activity and its perception. Correspondingly, the underlying mechanism of a textual act as a two-facet process is defined by its perception (from the perspectives of both the author and reader).

Having considered linguistic and conceptual features of Emily Dickinson's poetic discourse, we have concluded that it is unique due to the poetess' cognitive style which proves to be deprived of biased traditional canons, but through the self-isolation provides the non-canonical view of spiritual values which find expression in the conceptual content of most poetic images. The prevalence of emotiveness and accuracy of key images put a prime focus on reader's perception and sensitive experience.

However, imagery of Emily Dickinson's poetic discourse is heavily conditioned by frequent violations of generally accepted norms (a vast range of inversions and ellipsis), compensated by the frequency of their use. Parallel structures (including anaphora and epiphora), antithesis, comparison and gradation serve as the key stylistic devices that determine the specificity of E. Dickinson's poetic discourse. Accordingly, her individual syntactic and compositional patterns laid the foundation for generating new verbal poetic images and artistic concepts.

The "fragmentation" of speech and saturation of poems with dashes contribute a lot to deepen the semantic content, encouraging the reader to experiment with the vision of verbal poetic images owing to the reconstruction of missing elements of sentences and his/her readiness to tie the notion with a sensitively perceived object. Thus, an image is a nucleus component of an artistic concept structure, without which the latter cannot function as a discrete unit of thought and interact with other concepts.

Metaphor also represents an instance of a conceptual interaction in E. Dickinson's poetic discourse. It is frequently used to designate a new concept or enrich an old one by drawing an analogy between new entities. An image can serve as an activator of consciousness information state when one concept can provoke or implicate another concept. This seems to be discursive concepts' modeling potential.

In addition to the universal metaphors that serve the function of poetic formulas in discourse, it is possible to reconstruct individual poetic metaphors (“life is a journey by sea”, “death is an integral part of existence”). A poetess designs different figurative images while touching upon language. They are tightly linked by her world vision. An analogy in metaphor is not a mere search for similarities in objects, events or phenomena, but it directly refers to the author’s cognitive, creative aspiration and worldview.

Emily Dickinson puts to the fore the idea of “imperceptible nature”. It becomes obvious that the originality of her poetic discourse is crafted by filling the conceptual space of PTs with zoological and floristic images (birds, bees, caterpillars, butterflies, flowers, et al), providing a solid proof of the nature’s exceptional role and a significant impact on the formation poetess’ artistic world vision and style.

SUMMARY

Poetic discourse is characterized by a range of important features that distinguish it from other discourses, namely a high degree of metaphor saturation, the measured rhythmic-syntactic text segmentation and a vast range of phonetic means. Moreover, the logical structure of the poetic text is rather rarely defined by the linearity, typical of prose; instead there prove to be numerous violations of the sequence of events or thoughts. Stylistic devices (phonetic, lexical, syntactical and textual) provoke triggers in the reader’s consciousness due to which the artistic concepts and their implications are verbalized in a discursive poetic context. The prevalence of these features determines the most significant characteristics of poetic discourse with its prime focus on the aesthetic influence on a listener / reader. Thus, poetic discourse study dwells on different stages of an artistic text functioning cycle: the author (an individual concept sphere) – the artistic reality (a conceptual text structure) – the reader (cognitive mechanisms of perception) as well as the interconnection between all of them.

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PECULIARITIES OF FOREIGN LANGUAGE AND CULTURE PERCEPTION BY BILINGUALS

Devitska A. I.

INTRODUCTION

After years of bilingualism studies, all the facts indicate that it has a positive effect on personality development, regardless of age. That is why educators in many countries emphasize the need to implement a policy of bilingualism in education. The facts show that the governments of most countries are pursuing a policy of monolingualism. Therefore, only 25% of nearly 200 countries recognize two or three official languages. But despite such a conservative government policy, more and more children are receiving education in several languages, and their numbers are already outnumbered by those who learn only one mother tongue. Pedagogical sources use the terms "bilingual learning" and "bilingual education", traditionally considering education as a process and a process result.

Today, bilingual learning is a means of gaining bilingual education and the process of forming a personality open to interaction with the outside world. Since, in the process of bilingual learning, foreign language is considered not only as a means of daily communication, but also as a tool for cognition of the world, special knowledge, they as a result achieve a high integrative level of linguistic and subject competence.

Bilingual learning contributes to broadening the students' worldview through comparative analysis of foreign language cultures, forming a tolerant attitude towards alternative views related to the national specificities of different peoples as well as stimulates the need for further education and self-development, which is a prerequisite for professional activity in the modern world. However, achieving these goals is only possible if the right model of bilingual learning is chosen, which should take into account the needs and capabilities of not only society but also students.

1. Integration strategies and foreign language perception by immigrant bilinguals

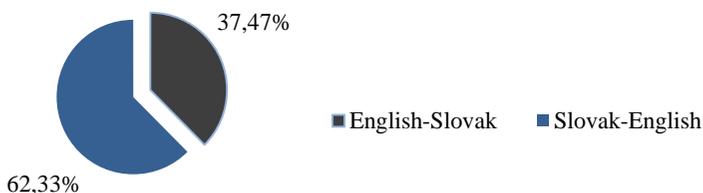
The expediency and principles of using multiple languages in education can be influenced by many factors, such as the linguistic diversity of a country or region, particular social and religious sentiment, or the desire to maintain one's cultural identity. The latest language education programs are often aimed at developing skills in languages of international communication, combining them with their mother tongue. The overall portrait of a foreign language

education and learning policy in two or more languages is quite complex but at the same time amazing.

Bilingual linguistic behavior is seen as the process of choosing an option for constructing a socially correct expression, so aspects of language are perceived as socially conditioned variation in language. Therefore, scientists are trying to identify mechanisms for selecting socially relevant options, establish selection criteria as well as to find out social factors that influence the choice of variant.

The purpose of sociolinguistic analysis is to identify the social norms that determine the linguistic behavior of speakers. The main social components of bilingual linguistic behavior according to the scientist A. Schweitzer are referred to social roles, social statuses, orientation to certain social values and norms¹. However, the researcher E. Vereshchagin believes that when analyzing behavior, it is obligatory to pay attention to the environment in which the communication occurs, whereas the choice of the topic, the use of familiar comparisons, hints, ways to support communication and non-verbal communication are important as well².

All the participants in our phonetic experiment, the Slovaks, who immigrated to the United Kingdom, qualified their level of Slovak language competence as advanced. Surprisingly, even those respondents who have been living in the United Kingdom for over 20 years, confirmed that their level in Slovak language is advanced as well. This very fact testifies to linguistic patriotism and the willingness to preserve native linguistic traditions in emigration. In addition, this process significantly influences the value orientation in language choice of the Slovak speaker of English.



Pic. 1. Language priority in Slovak bilingual immigrants

As can be seen from the figure above, most of the speakers, who participated in an experimental-phonetic study, consider themselves to be English-Slovak bilinguals (that makes 62.33%), despite the fact that they

¹ Швейцер А. Д. К проблеме социальной дифференциации языка. *Вопросы языкознания*. Москва: Наука, 1982. № 5. С. 39–48.

² Верещагин Е. М. Психологическая и методическая характеристика двуязычия (билингвизма). Москва : Изд-во Моск. ун-та, 1969. 53 с.

communicate in English daily in all possible spheres. In contrast, the second part of the speakers (that makes 37.67%) indicated that they use Slovak language for every occasion and at any possibility. Moreover, 14% of them argued, that when communicating in English, they think in Slovak language, and that interpretation from English and into English is of great complexity for them.

As an example, we may look through Slovak bilinguals' responses, written in the questionnaires, in which they commented on the situations in which they switch into Slovak language. Thus, 35.78% of total amount of the respondents, indicated that they alternate in both Slovak and English languages when they are in a state of stress, depression, fear, psychological pressure and frustration.

Therefore, those Slovak immigrants, who switch into Slovak after a situation of communication in English, in a state of excitement, excessive amazement and joy, make up 42.95% of the respondents, whereas, the other 18.03% of the speakers stated that they use Slovak language in any unexpected situations.

Due with the abovementioned facts, we can conclude that such a situational code-switching from English to Slovak and vice versa may be related, first of all, to the level of perception or non-acceptance of a foreign language culture by Slovak immigrants. These data were summarized in Pic. 2. It seems likely that a positive attitude (perception) is assimilation and integration, and a negative attitude (that is rejection) is characterized mainly by detachment and marginalization.

Foreign culture perception	Positive (+)	Negative (-)
	Integration	Separation
	Assimilation	Marginalisation

Pic. 2. The perception and rejection of foreign language culture by Slovaks

It is necessary here to clarify exactly what is meant by the term "adaptation". Actually, adaptation means adaptation to changing conditions, to a new environment³. If this definition is applied to Slovak immigrants, then a new environment for them will be a host culture (that is British one) and new social conditions, typical for Great Britain. Therefore, in relation to Slovak immigrants, the term sociocultural adaptation can be safely used. If immigrants consider themselves to be of another ethnicity, then a large sector of ethno-

³ Redfield R., Linton R., Herskovits M. J. Memorandum for the study of acculturation // American Anthropologist, 1936, V. 38. P. 149–152.

confessional adaptation is added to sociocultural adaptation as a whole. Moreover, in our case, we have labor immigrants, thus, we add one more adaptation, that is professional.

In terms of our research, acculturation is of high importance. The term is usually used to describe the process of mastering a foreign culture as a whole. It is assumed that the basis of this process is the interaction of two cultures (foreign and native)⁴.

As applied to different social groups, that are involved into our research, the term acculturation has been used to refer to situations in which we describe the directions of change in the original cultural models of interacting groups. At the level of an individual, a Slovak immigrant to United Kingdom, an acculturation is understood as the process of mastering the knowledge and skills necessary for living in a foreign culture. Thus, acculturation strategies include the direction vectors of changes in the initial cultural models of both groups and individuals.

In our research four strategies of acculturation are distinguished: 1) *assimilation* is a situation when a Slovak immigrant to UK fully accepts the values and norms of a different culture, while abandoning his own norms and values; 2) *separation* is a situation of denial of a foreign (English in our case) culture while maintaining Slovak's own (other names – isolation, autonomy); 3) *marginalization* that is a loss of connection with Slovak's own culture and lack of connection with the majority culture (this situation often arises due to discrimination from this culture); 4) *integration* is a process of maintaining a connection with the old culture and having a connection with the new one.

Therefore, the result of acculturation is a long-term adaptation to life in a foreign culture, including sociocultural adaptation, the ability to navigate freely in a new culture and society, to solve everyday problems in the family, at home, at work, during studies; psychological comprises well-being, good mental health as well as psychological satisfaction; economic one, that includes satisfaction with work, level of immigrants' professional achievements, immigrants' well-being in the new culture (it should be noted that this type of adaptation result has been discussed relatively recently).

While a variety of definitions of the term enculturation have been suggested, this paper will use the definition suggested by J. Berry, who saw it as the mastery of a person in the process of socialization of the norms of his own culture, but can, if desired, be used to describe the development of another culture⁵.

⁴ Berry J. W. Acculturation as Varieties of Adaptation // A. Padilla (ed.), Acculturation: Theory, Models and Some New Findings. Boulder: West-view, 1980. P. 9–25.

⁵ Berry J. W. Conceptual Approaches to Acculturation. In K. Chun, P. Balls-Organista, G. Marin (eds.), Acculturation: Advances in Theory, Measurement and Applied Research. Washington: APA Books, 2003. P. 17–37.

In both cases, when talking about enculturation, they try to focus on training. This emphasis is also reflected in the definitions of enculturation, as the following examples of definitions illustrate well. Enculturation is a gradual development of skills, manners, and behavioral norms by a person that are characteristic of a certain type of culture⁶. Enculturation is a long and gradual development by a person of methods, norms, practical recommendations in everyday life as well as the formation of cultural competence in relation to the standards of the society in which a person lives.

Mainly, enculturation is a process that allows Slovak immigrant to master a whole system of cultural norms, a system of value orientations and preferences accepted in society; etiquette norms of behavior in different life situations; generally accepted approaches to the interpretation of various phenomena and events; the foundations of the socio-political structure of this society; national traditions, customs; the prevailing morality, as well as worldview; the prevailing fashion, styles, symbols, regalia; national authorities; political and cultural history of the society and main symbols of national dignity, pride, etc.

Among the psychological mechanisms, or rather, adaptation tools, are two fundamentally there appear to be different processes: imitation and identification (acceptance). The first process is more appropriate for temporary Slovak immigrants, the second one is for those who adapt for a long time to a new culture. Concluding the description of the acculturation process in Slovak immigrants to the United Kingdom, it should be noted that reaching agreement on understanding of commonly used terms and describing the mechanisms of sociocultural adaptation is a necessary but not sufficient condition for an effective dialogue. In order for this dialogue to really contribute to improving the adaptation of Slovak immigrants, it is also necessary to agree on a current number of problems arising in connection with immigration flows.

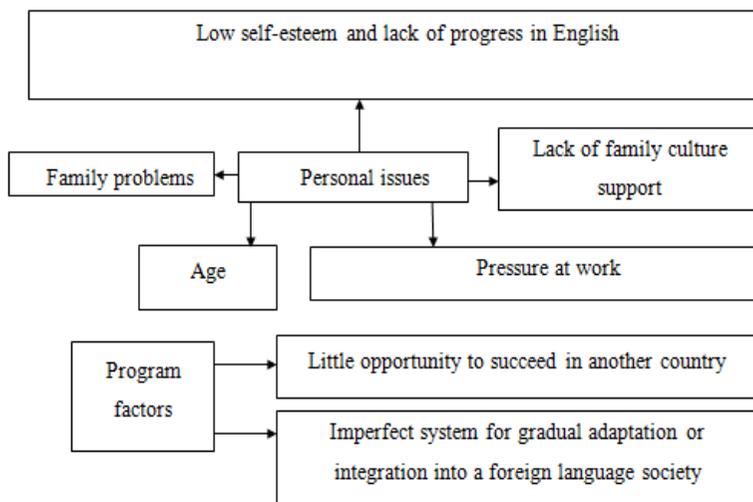
And the range of these problems is wide: from the legal status of immigrants to their psychological comfort. Among the most acute problems we would attribute intolerance and its prevention (in particular, in United Kingdom); legal and economic factors of intercultural communication; prospects for enculturating children from immigrant families (both for their native and host cultures).

Analysis of the data provided in the questionnaires written by Slovak immigrants in United Kingdom showed that the formation of prosodic interference in the English language of the Slovaks is significantly influenced by a number of factors, among which special attention is drawn to the following: linguistic, mental, psychological, cognitive and extralinguistic ones. In terms of our research we analyzed the factors that cause low, medium and

⁶ Brislin R. W., Cushner K., Cherrie C., Yong M. Intercultural interactions: A practical guide, 1986, Beverly Hills, CA: Sage.

high levels of phonetic interference in English-speaking Slovaks, the immigrants to the United Kingdom. Moreover, those very factors strongly affect the ability to properly convey the pragmatic purpose of narrated fragments of literary texts.

After analyzing the factors mentioned by the Slovak speakers in the questionnaires, we attempted to summarize them in the following scheme.



Pic. 3. Factors contributing to low, medium and high level of phonetic interference in English spoken by Slovaks

The abovementioned scheme presents two groups of factors that, in our opinion, cause middle and high levels of phonetic interference in English speech of the Slovak immigrants, among them are the following:

1) personal problems (including low level of self-esteem in combination with no progress in English, family problems as well as lack of support for family culture, age of the Slovaks and daily stress at work);

2) program factors (namely, lack of ability to succeed in another country and imperfect system for gradual adaptation / integration into a foreign-language society).

Another significant aspect for the immigrants is the process of awareness of immigrants' ethnic identity, therefore, it takes place in different ways, both at the level of individuals and in different situations of interaction, for example, whether they live in a multi-ethnic or mono-ethnic environment. It is obvious, that the multi-ethnic environment develops much faster and gives the individual more opportunities to acquire knowledge about the characteristics and differences of his ethnic group from other groups as well as forms and develops intercultural interaction skills.

Thus, ethnic awareness is formed earlier, ethnic identity is more clearly recognized if socialization took place in a multi-ethnic environment (for example, in United Kingdom). In individuals living in a multi-ethnic environment, ethnic identity is more vivid and represented whereas among individuals living among culturally similar groups, awareness of their own ethnicity does not become a vital problem.

Moving on now to consider the features of the formation of ethnic identity, it should be noted that they also depend on which group the individual belongs to, whether the group of the majority or minority one. Likewise, children of minority groups tend to identify with the dominant group, which reflects the early awareness of children about the existence of a certain social structure, that in society some groups are rated higher than others⁷. But with age and the development of ethnic identity, members of ethnic minorities usually experience a shift to "intragroup orientation".

2. Prosody analysis in Slovak-English bilinguals' English speech as a result of foreign culture integrity

As was mentioned in the previous chapter, integration and acculturation factors strongly influence the perception of the foreign language and culture by immigrants, the Slovaks, who live in United Kingdom. Turning now to the experimental evidence on the ability to properly convey the pragmatic purpose of the utterances, narrated by Slovak-English bilinguals.

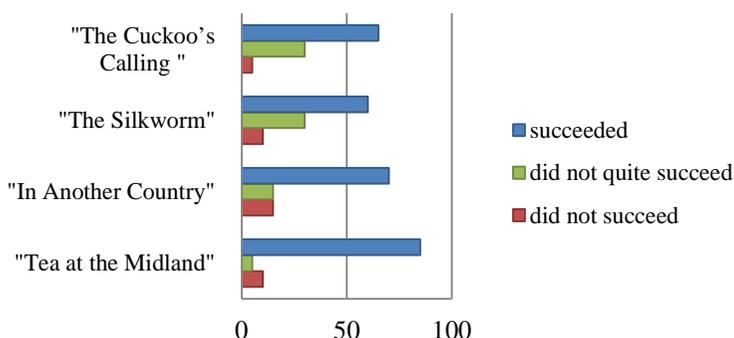
According to the analysis of the Slovak speakers' responses whether they managed to properly convey the pragmatic purpose of the utterances, we have summarized the following data. Most of the speakers believe that they have managed to convey the pragmatic purpose of the literary text narrated, for example, "Tea at the Midland" (85%), "In Another Country" (70%), "The Silkworm" (60%) and "The Cuckoo's Calling" (65%).

At the same time, 30% of the Slovak speakers are not sure that they have been able to convey the pragmatic purpose of the utterances correctly. Meanwhile, another group of the speakers made it clear that their narration did not contribute to the correct convey of pragmatic purpose of the utterances, mainly in the following literary works "In Another Country" (15%), "The Silkworm" (5%).

Author's short prose texts, such as "Tea at the Midland" and "In Another Country" are written by a British writer David Constantine. Those very texts that were chosen for narration by native speakers of the Slovak language contain more situations with dialogues than the fragments of the detective novels, like "The Silkworm" and "The Cuckoo's Calling," which, in contrast, are characterized by the predominance of monologue speech. As the results of

⁷ Белинская Е.П., Стефаненко Т.Г. Этническая социализация подростка. Воронеж, 2000. С. 7.

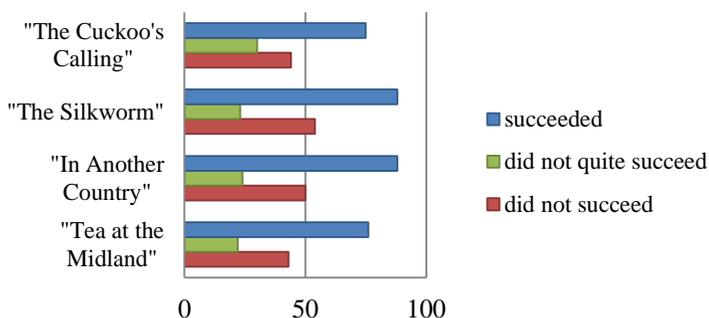
the analysis of Slovak speakers' questionnaires showed, the reading of the dialogues turned out to be easier than reading the monologic excerpts of the literary texts.



Pic. 4. The level of pragmatic purpose convey in literary works by the Slovak speakers with low, medium and high level of phonetic interference (according to the Slovak speakers' data)

Among the difficulties in the perception and narrating literary works in English, the Slovak speakers noted the difficulty in pronouncing unfamiliar words as well as a number of grammatical constructions that made it impossible to convey the emotional saturation and pragmatic purpose of literary texts.

On the other hand, the results of an auditive analysis conducted by phoneticians, the teachers of English, who have evaluated the extent of the meaning and pragmatic purpose of narrated texts seem to be different and are presented in the following diagram.



Pic. 5. The level of pragmatic purpose convey in literary works by the Slovak speakers with low, medium and high level of phonetic interference in their English speech (according to phoneticians' data)

It should be explained that the vertical axis in picture above defines the degree of emotional saturation and pragmatic potential convey in narrated fragments of literary texts by the Slovak speakers. At the same time, the horizontal axis on the diagram indicates the number of texts listened by the auditors. As can be seen in the figures, the data on the degree of emotional saturation and pragmatic potential convey in narrated fragments of literary texts by Slovak speakers are somewhat different.

The informant auditors found that Slovak speakers with low level of phonetic interference were able to convey the emotional saturation and pragmatic purpose in all four narrated texts. The English speaking of the Slovaks with medium level of phonetic interference was qualified by the informants as not entirely clear, with some errors in pronunciation that sometimes affected the emotional saturation and pragmatic potential convey in narrated fragments of literary texts.

Incorrect realization of emotional saturation and pragmatic potential in narrated fragments of literary texts characterize English speech of the Slovak speakers with high level of phonetic interference. However, an analysis of Slovak speakers' questionnaires, allowed us to conclude, that despite the daily need to use English at the professional and household levels, those Slovaks, the immigrants to the United Kingdom, retain their identity through the use of the Slovak language at every opportunity, care about their people's cultural heritage and traditions, etc., which testifies to linguistic patriotism and directly influences the prosodic formation of statements, actualized in foreign language, that is English.

During the experiment, the phoneticians have characterized and analyzed English language standard and interfered utterances, narrated by Slovak-English bilinguals. While analyzing, the experts have identified violations detected in the speakers' interfered speech at the suprasegmental level, including logical division of the expression into intonation (syntagm) groups; the correctness of division of expression into syntagms (intonation groups); distribution of phrase emphasis (nuclear, non-nuclear, partial) in words; the correctness of the prosodic pattern of the semantic center of the intonation group (syntagm) and its localization; the correctness of the selection of the most important information center in the semantic structure of the text; definition of linguistic means by which it is allocated; participation of intonation components in the expression pattern, namely the melody component (the tone level of the beginning of the intonation groups, range, interval, direction of pitch in preterminal and terminal sections of intonation groups in standard and interfered statements as well as phrasal emphasis, rhythm, volume (high, moderate, low), tempo (fast, moderate, slow), pauses, timbre; informative sections of the intonation contour while conveying the meaning of the statement (intonation group); prosodic means of transmission of emotional saturation of expression (degree of emotions

arousal); prosodic means of conveying a pragmatic purpose of the utterance / principal expression of the utterance / text.

The results of the auditive analysis showed that Slovak speakers of English with a high degree of phonetic interference show a greater fragmentation of syntagmatic division, which can be explained by a large number of intonation groups in the statements. Therefore, such intonation groups are perceived as short and include numerous actualizers, conjunctions etc.

At the same time, inadequacy of the melodic component of intonation in the fragments of English narrated texts realized by the Slovak speakers of English is noted as well. Thus, the auditors argued that in the interfered utterances, the low or average beginning of the utterances was replaced by a high one, which does not coincide with standard British variant and marks accented English speech of the Slovaks.

Moreover, the prosodic pattern of the standard statement is characterized by actualization with the help of neutral intonation parameters, namely the predominance of the truncated variety of scale in intonation groups, there is no ascending terminal tone, which gives the standard speech a certain degree of emotionality, and also eliminates monotonous sounding.

Similarly, the prosodic pattern of the fragment narrated by a Slovak speaker of English with a low degree of interference is almost indistinguishable from the standard one. The statement is characterized by the predominance of the truncated variety of the scale, the absence of the use of ascending terminal tone, the extension of tonal intervals, modifications of the tonal range and the dominance of the ascending-descending melodic outline of the intonation group, which makes English speech of the Slovaks sound emotional and eliminates monotonous sounding.

In addition, the correct intonation of the expression in the correlation with proper emotional and semantic saturation performs functional meaning as it complements and intensifies the semantic centers of the fragment, enhances its rhythmicity as well as gives it a special expressive coloring and promotes the level of its emotional saturation and pragmatic purpose. Such proper characteristics in English speech of the Slovaks shows their similarity to the standard pronunciation.

It should also be noted that a moderate tempo of speech plays an important role in enhancing the audience's interest while narrating. Thus, the smooth, legato rhythm inherent in the standard variant of statements with a high level of emotional and pragmatic potential is formed by regular alternation of stressed and unstressed syllables within the intonation group. The functioning of a rhythm of this kind is associated with the expression of deep and sincere feelings when, for example, the native speaker expresses a positive assessment of the main character, his admiration for his or her high moral qualities.

At the same time, phoneticians, the auditors, have classified the speech of the Slovak speakers of English with a medium level of phonetic interference

as one that conveys the literary work's expressiveness and emotionality to a sufficient degree, which, accordingly, significantly increases the level of transmission of emotional and pragmatic expression.

In contrast, the auditors argued that Slovak speakers of English with a high degree of phonetic interference are characterized by unnaturally high tone level of the beginning of intonation groups in combination with the allocation of semantic centers, which differs from those in standard realizations. Moreover, those narrated texts show the absence of a greater degree of dominance of word-intensifiers as well as a greater refinement of the syntagms (12) that do not coincide with the standard. Besides, the usage of low rising tone in combination with incorrect division into semantic groups, excessive increase in number and different duration of pauses proves the uncertainty in pronunciation and Slovak speaker's lack of knowledge of particular words used in the literary text.

At the same time, Slovak speakers' utterances contain a lot of indefinite articles, although they are absent in the standard variant of the text. This mistake may be explained by a lack of language competence as well. In addition, incorrect pronunciation of the words, an excessive vowel elongation, incorrect pronunciation of proper names and the use of double accent leads to a violation in the conveying the meaning and emotional saturation of the literary text.

Therefore, the Slovak speakers of English with a high level of phonetic interference are characterized by the use of a wide tonal range instead of an average one, accelerating the tempo rather than slowing it down. As for the volume of speech production, so the specified speaker group uses mostly high volume while narrating, which perceives as unnatural and sometimes rude.

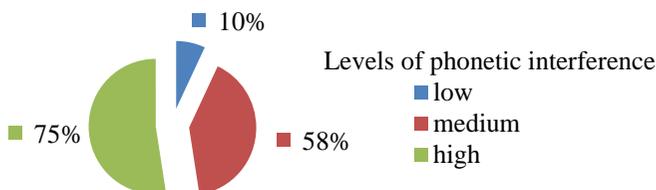
The whole set of characteristics obtained through auditive analysis reflects on the degree of emotional expression and change in pragmatic purpose. Therefore, in the standard English speech, the level of emotional and pragmatic expression is qualified as high. In contrast, the level of emotional and pragmatic expression of the speakers with high level of phonetic interference was noted as low. The phoneticians also emphasized that the speakers of this group failed to convey the emotionality of the literary text completely, their speech sounded like a simple statement of facts, that is boring and monotonous.

Summarizing the above mentioned, it seems appropriate to highlight the prosodic characteristics of English spoken by the Slovak immigrants with a high degree of phonetic interference. Thus, the intonation level of their speech inherent a narrow range of melodic contour, a large number of syntactically unjustified pauses, speech in high tones or, conversely, monotonous with limited melodic complex, increasing the frequency of equal scales and tones (equalizing melodic contour is due to narrowing) intensity, increasing the role of dynamic and temporal components as a means of emphasis.

In contrast, smoothness of melody, diverse melodic repertoire, wide range of melodic contour, preferred use of patterns with a strong beginning, unity of melody and dynamics as well as full sound quality of voice, ensured by

the intensity of articulation and the uniform distribution of energy across a wide range of spectra, these regularities of supra-segmental characteristics depict English speech of the Slovaks with a high level of foreign language competence.

Thus, phonetic auditors identified the number of violations in the distribution of phrasal emphasis and the division of the speech stream into intonation groups in all narrated interfered utterances and stated the following: in English speech of the Slovaks with a low degree of phonetic interference only 10% of violations were recorded of the total number of texts narrated.



Pic. 6. Deviations in Phrase Stress Distribution in English Interfered Utterances (according to phoneticians' data)

Speakers with an average level of phonetic interference committed the above mentioned errors in 58% of cases. English speech of the Slovak immigrants with a high degree of phonetic interference is characterized by the presence of the maximum number of violations in the distribution of phrase stress and incorrect division of speech flow on intonation groups and makes 75% of the total number of literary texts.

Consequently, phoneticians argued that the variation of phrase stress in the interfered utterances, narrated by the speakers with low, medium, and high levels of phonetic interference, often depend on many factors, such as understanding the context, its perception or rejection, communicative situations as well as psychological and emotional condition of the speakers while narrating the literary works.

Moreover, it is obvious, that the level of education, social status, individual characteristics, experience of narrating the text, mood and desire at the moment of the narrating the material, some extra-linguistic factors influence the proper convey of the meaning in the literary text.

The utterances realized by the native speakers of English show isochronous pronunciation of pronounced syllables, as well as the division of utterances into average intonation group duration, the same isolation and pronunciation of full words, rhythmicity and isochronicity of pronunciation of pronounced syllables, chanting and give them a special sounding, typical for a standard realization.

English spoken by a Slovak speaker with a low degree of phonetic interference is close to the standard variant of narration in terms of distribution and localization of phrase emphasis. However, there are differences in the intonational pattern of the narrated utterances, in particular: indifferent isolation of the stressed syllables, some changes in the implementation of the utterance at the melodic level indicate on the individual features of his perception and understanding of the speaker.

Therefore, the realizations produced by the Slovak speakers of English with medium and high phonetic interference are characterized by the nuclear tone on proper names, which creates a monotonous and colorless sounding and is in violation of the English standard. Such violations point to the peculiarities of the interaction of the prosody in interfered English speech of the Slovaks and often lead to the unnatural sounding of the utterances.

Meanwhile, literary texts narrated by English speakers tend to express a high degree of emotional and pragmatic potential with the help of long intonation groups (3–4 rhythmic groups) and full emphasis on the communication centers expressed by the parts of the language (prepositions, particles, conjunctions). It is through such intonational pattern of standard statements that the communication centers that focus the theme of the whole text are selected. Moreover, a peculiar rhythmic scheme of highlighting pronounced syllables of meaningful words enhances the structural completeness of each intonation group, indicating a semantics and informational background.

CONCLUSIONS

After years of bilingualism studies, all the facts indicate that it has a positive effect on personality development, regardless of age. That is why educators in many countries emphasize the need to implement a policy of bilingualism in education. The facts show that the governments of most countries are pursuing a policy of monolingualism.

The expediency and principles of using multiple languages in education can be influenced by many factors, such as the linguistic diversity of a country or region, particular social and religious sentiment, or the desire to maintain one's cultural identity. The latest language education programs are often aimed at developing skills in languages of international communication, combining them with their mother tongue. The overall portrait of a foreign language education and learning policy in two or more languages is quite complex but at the same time amazing.

Bilingual linguistic behavior is seen as the process of choosing an option for constructing a socially correct expression, so aspects of language are perceived as socially conditioned variation in language. Therefore, scientists are trying to identify mechanisms for selecting socially relevant options, establish selection criteria as well as to find out social factors that influence the choice of variant.

English speech of the Slovaks as a result of a situational code-switching from English to Slovak and vice versa may be related, first of all, to the level of perception or non-acceptance of a foreign language culture by Slovak immigrants. As applied to different social groups, that are involved into our research, the term acculturation has been used to refer to situations in which we describe the directions of change in the original cultural models of interacting groups. At the level of an individual, a Slovak immigrant to the United Kingdom, an acculturation is understood as the process of mastering the knowledge and skills necessary for living in a foreign culture. Thus, acculturation strategies include the direction vectors of changes in the initial cultural models of both groups and individuals.

SUMMARY

The study deals with the comprehensive study of peculiarities of foreign language and culture perception by bilinguals as well as prosodic characteristics of interfered English Speech of the Slovaks, who immigrated to the United Kingdom.

The experimental research outcomes have shown that English spoken by the Slovak speakers with a low degree of phonetic interference is close to the standard variant of narration in terms of distribution and localization of phrase emphasis. However, there are differences in the intonational pattern of the narrated utterances, in particular: indifferent isolation of the stressed syllables, some changes in the implementation of the utterance at the melodic level indicate on the individual features of his perception and understanding of the speaker.

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COMPARATIVE RESEARCH OF ETIQUETTE NOUNS IN ENGLISH, UKRAINIAN AND HUNGARIAN

Fabian M. P.

INTRODUCTION

Comparative linguistics is the study of similarities and differences between languages, in particular the comparison of related languages with a view to reconstructing forms in their lost parent languages. It is the study of the relationships or correspondences between two or more languages and the techniques used to discover whether the languages have a common ancestor. Contrastive linguistics can be regarded as a branch of comparative linguistics that is concerned with pairs of languages which are “socio – culturally linked”. Two languages can be said to be socio – culturally linked when a) they are used by a considerable number of bi- or multilingual speakers, and/or b) a substantial amount of “linguistic output” (text, oral discourse) is translated from one language into another. Comparative linguistics is also treated as a science dealing with the study of similarities between languages: analyzing genetic relationships (phonetics) and typological relationships (syntax and morphology), whereas Contrastive linguistics – as the one focusing on differences between languages (foreign language pedagogy). Comparative linguistics (originally comparative philology) is a branch of historical linguistics that is concerned with comparing languages in order to establish their historical relatedness. The latter implies a common origin or proto – language, and comparative linguistics aims to reconstruct proto – languages and specify the changes that have resulted in the documented languages. The term *comparative language* or *comparative linguistics* refers to the analysis of different language systems in order to determine their histories, evolutions and interconnections. Despite minor differences in all the abovementioned definitions of the subject matter of comparative linguistics, they all contain the main essence of it, i.e. it is a subdiscipline of linguistics which is concerned with the comparison of two or more languages (or subsystems of languages) in order to determine both the differences and similarities that hold between them. The object of comparative linguistics is two or more languages regardless of their genealogical and typological nature.

The comparative study of language systems is a vast field which needs further investigation and is open to discussion, especially concerning its methods and procedures of linguistic research. It is one of the most promising and topical trends of contemporary linguistics. Furthermore, of great importance is the comparative analysis of both related and unrelated languages.

The latter very rarely become the topic of comparative language studies, though, in our opinion, they are worthy of attention and further study. The questions whether different languages resemble each other to any extent, or whether they are totally different have always fascinated, and continue to fascinate linguists of various linguistic schools: some prefer to focus on foreign language teaching peculiarities when dealing with comparative language studies, others – on cross-language and cross-cultural communication issues.

Contemporary linguistics is characterized by intensification of interest concerning typological studies of languages possessing different structures, their comparison with other related, distantly related and unrelated language systems. For typological comparison, time factor is of no essential value, and it is determined as an overtime comparison. Comparative studies of lexical semantics belong to relevant and up-to-date issues of contemporary linguistics. Moreover, the research of lexical composition of English, Ukrainian and Hungarian languages is closely connected with the typological model construction of correlation between lexical systems of the languages possessing different structures.

1. Comparative lexical semantics: new approach to its study

Lexical semantics is considered to be a complex and multifold object of both comparative and typological analyses which explains the fact that its studies began only in the 60s and 70s, and less has been done in this direction since that time. Among the main reasons for this, the following ones should be mentioned: a) heterogeneity of the language's semantic nature; b) considerable influence of extra-lingual factors; c) system and structural hierarchical organization of lexical units and their meanings in language; d) presence of polytypic interrelations and interconnections between words, lexical semantic groups, lexical semantic fields, etc. A complete comparative analysis of lexical semantic language systems should embrace comparison on all levels of the lexical semantic system (level of words, lexemes, lexical semantic groups, lexical semantic fields), and this analysis should be based on the principle of systematicity¹. Comparative linguistics studies two or more languages in order to compare their structures and to show whether they are similar or different. Comparative linguistics is used in the study of language types and in comparative historical linguistics. It is also used by some applied linguists for establishing differences between the learner's native language and the target language in the areas of syntax, vocabulary, and sound systems².

¹ Кочерган М.П. Основи зіставного мовознавства. Київ: Видавничий центр «Академія», 2006. С. 296–297.

² Richards J.C., Platt J., Platt H. Longman Dictionary of Language Teaching and Applied Linguistics. England: Longman Group UK Limited, 1995. P. 68.

Different languages vary considerably, therefore, in the degree to which they differ from each other. It is not only, however, a matter of degree but one of kind. Indeed, while speaking of languages as differing from each other to varying degree is a common-sensical way of talking, there is, at present, no way of *measuring* the degree of differences in a rigorous or valid fashion. The most obvious way in which differences between languages show themselves is in the mutual intelligibility of their speakers; but here we must remember that mutual intelligibility was not just a function of the linguistic relation between languages, but also had an important socio-psychological component. The other way in which the degree of differences between languages is apparent is in the degree of difficulty the speaker of one has in learning another. Here also we must admit that it is a matter of subjective judgement. The ease or difficulty of learning something is not simply related to the nature of the task but has components of motivation, intelligence, aptitude, quality of teaching and teaching materials; more importantly it depends upon the expectations the learner has of success. Certain languages may be considered difficult to learn by members of a certain community. By being thought difficult they may *become* difficult. Believing oneself “no good” at something is the surest condition for failure. As in the case of mutual intelligibility, so in the case of difficulty of learning second languages too there is an important socio-psychological factor³.

In the comparative studies of two or more languages, less investigated is the linguistic approach to the research of the language systems in their interrelations and interconnections. Of much significance here is the methodology of such studies. The methodology of contrastive linguistics is to a great extent convergent with that applied to a non-contrastive analysis. There exists mainly a difference in the object of both of these sorts of studies. In the non-contrastive (intra-lingual) approach we may compare various structures of the same language with each other while the contrastive (inter-lingual) approach allows us to extend this method of analysis on various structures of two or more different languages being confronted. Thus, theoretically there are no limitations imposed upon the comparisons of structures in any two languages, but from the practical point of view not every comparison has the same value. Contrastive inquiries are not, of course, art for art's sake but should pursue some definite goals. Therefore, it is not astonishing that we face the problem of determining which structures in two or more languages are comparable. A particular language system may be thought of as possessing two statuses, i.e. a) non-contrastive and b) contrastive. The former one is based on the oppositions of its own subsystems. The latter is always relative depending on the languages being compared. Thus, a specific structure of one language

³ Pit Corder S. *Introducing Applied Linguistics*. London: Penguin Books, 1973. P. 226.

shapes the contrastive status of another language⁴. Any intralingual analysis cannot be regarded as exhaustive, because the larger the number of languages with which a given language is confronted the more complete its description will be and the fuller its typological status. The choice of an appropriate theoretical framework is determined by the practical aims.

There are many different approaches to the way in which meaning in language is studied. Semantic classification of lexis based on its formalized analysis combines pure linguistic and structural mathematical methods. The abovementioned analysis has been successfully applied to etiquette lexis research on the material of English, Ukrainian and Hungarian languages.⁵ It was also applied to comparative lexical semantic research of the nouns denoting *success*, *good* and *evil*, the verbs “*to conflict*” in English and Ukrainian, *happiness* in English and Slovak and many other groups of lexis. The application of the analysis in question presupposes the following successive steps: to choose the material of the research, we are to introduce formal, purely language criterion-belonging of the words under analysis to a definite part of speech. Methodology of collecting the language material and analyzing the same stock of the words’ lexical meanings lies in the following procedures:

- from the biggest authoritative explanatory dictionaries of the languages under study the words denoting, in our case etiquette, are copied out;
- on the basis of the obtained lists of words, the card indices are piled;
- both qualitative and quantitative analyses of the words, as well as their semantics are carried out;
- next step is matrix modelling, in which the lists of lexical units are placed vertically and the lists of semes (components of meaning) – horizontally;
- the sign (+) indicates common semes found in the lexical meanings of the words under study. The obtained lists of both lexical units and semes in the matrix are grouped in descending order due to the seme number expression – from the most frequently used to rarely occurring ones;
- the matrix serves as a basis for a lexical semantic field modelling in the form of a graph, which makes it possible to pass from the seme and lexical structures as autonomous microsystems’ analyses to the study of words’ correlations. In this respect the obtained lexical semantic field is treated as an independent system, a structural unity of words (its elements) characterized by close relationships with other fields within the language system.

⁴ Bancerowski J. Some Contrastive Considerations about Semantics in the Communication Process // Amsterdam Studies in the Theory and History of Linguistic Science. Series IV. Current Issues in Linguistic Theory. Volume 12. Amsterdam: John Benjamins B.V., 1980. P. 325.

⁵ Фабіан М.П. Етикетна лексика в українській, англійській та угорській мовах. Ужгород: Інформаційно-видавниче агентство «ІВА», 1998. 256 с.

Each language material analysis requires its own matrix modelling composed of the list of lexical units placed vertically, and the semes – horizontally. It vividly presents semantic characteristics of the words under study. It also discloses all possible specific characteristics of lexical units: their common and distinctive features, place in the language system, types of correlations within the vocabulary of the language, etc. Semantics of the words under study is defined and described with the help of:

- matrix analysis of the words' seme structure for constructing the tables;
- scheme of lexical semantic field on the basis of the already constructed tables;
- both tables and fields' analyses on the basis of their typological comparison due to the mathematical principle of sets' intersection;
- description of words' correlation in the fields, types of their connections and peculiar characteristics.

Matrix method of presenting the semantic relations between the words is treated as a metalanguage for the description of the words under analysis, and the matrix in the form of a table- as a model of the system of semantic relations, on the one hand, and the semantic structure of the lexis under study, on the other. This model fixes the semantic relations between etiquette words in the form of columns and lines of the same length, in which the correlation of the words and their meanings is marked by the sign (+). After matrix modelling of the lexical units in each language separately, their comparative qualitative and quantitative analyses can be carried out. The formalized analysis of lexical semantics' study can be applied to the research of any group of lexis, e.g. nouns, verbs, adjectives denoting feelings, their forms and ways of expression, emotions, attitudes to objective reality, perception of the world, etc. On the basis of the obtained matrices, the graphs of lexical semantic fields can be constructed, in which their elements (words) acquire new possibilities of establishing various types of relationships not only within this field, but with other ones as well. They form macro and microfields, containing their own centres and periphery, join other centres' periphery owing to direct, indirect, two-, three-, four-, etc. component links. From the graph of the lexical semantic field, further change (or not) of words' semantics can be predicted. Moreover, empty spaces both in matrix and the field indicate the potential ability to be filled by some other related or unrelated words denoting various groups of lexis.

2. System and structural organization of etiquette nouns in English, Ukrainian and Hungarian

In today's globalized world, English, Ukrainian and Hungarian do not only coexist, but they also interact, interfere, and open new possibilities for language interchange as well as for the new groups of lexis formation. Changes in vocabulary and meaning are often the most vivid and interesting to study. They show how language changes reflect the objective reality, our attitude to it, our world view, historical developments, new knowledge, new beliefs, experiences, problems, and the like. The word stock of a language, the vocabulary, also changes. It develops primarily in two ways: 1) new words constantly come into a language to meet new demands; 2) the words in the language change through use. English, Ukrainian and Hungarian, like other languages, constantly change, they are influenced by current events, by other languages, and by the tendency of people to modify their languages as they use them.

Changes in meaning reveal the ingenuity and the flexibility of the human mind. They are the most fascinating parts of language studies, because they show how people use their languages, how they adapt words for new needs. Changes may reflect the progress of society. Other changes show how people reach for cleverness, freshness, and humour in their use of words. In any culture at any time there are words which are used by sloganisers, political or otherwise, to stand, some for positive and some for negative values, judged as such by that culture.⁶ The rules of language are social and are closely connected with people's life standards, values, upbringing, etc.

Differences in the language usage grow as an expression of various kinds of social and cultural differences. Different usage habits develop as characteristics of an age group, of one sex rather than other, of different social, economic, or occupational groups, or of people with different educations.⁷ Furthermore, languages are aspects of culture common to all human societies. Languages are in a continual state of change, as social conditions change; as contacts between classes, peoples, and races touch and go, as ideas pass and repass. Language has been compared to the shifting surface of the sea; the sparkle of the waves like flashes of light on points of history. For example, the description of *respect to oneself* is expressed in Ukrainian by etiquette words *самоповага* і *самоповага*. Their corresponding meanings in English are *self-regard*, *self-respect* and *önbecsülés* in Hungarian. These cross-language equivalents are characterized by the same external form (*само-*, *self-*, *ön-*). Comparative analysis of the nouns denoting etiquette revealed the specificity of their semantics: the Ukrainian word *самооцінка* has the equivalent *self-estimate* in English and *önbecsmérlés* in Hungarian. In Ukrainian, the lexical

⁶ Jackson H. Words and their Meanings. London and New York: Longman, 1991. P. 59.

⁷ Gorrell R.M., Brown M.M. Writing and Language. Part I. New York: Harcourt Brace Jovanovich, Inc., 1972. P. 278.

unit under study does not have etiquette connotations, whereas in Hungarian it denotes the understated evaluation of oneself in public (*mások előtt való kisebbitése*), and in English – rather high positive degree of one's evaluation (*valuation of oneself*).

In modern lexicology as well as in a comparative one, the emphasis is no longer on the consideration of words as isolated lexemes in the vocabulary of the language (languages), to be treated one by one in terms of their forms and meanings. Much rather the emphasis is on the ways in which the vocabulary hangs together as a system or as a system of systems with each lexeme having formal and more especially semantic links with many other lexemes in the vocabulary. Indeed, it is considered impossible to make an adequate and exhaustive description without these links and relationships' study. Comparative research of etiquette semantics in the lexical systems of non-related languages presupposes the following successive steps:

1) to determine the groups of words denoting etiquette as integral systems possessing definite structures;

2) to describe the comparable properties and parameters according to the worked out terminological apparatus and methodology of the language material analysis;

3) to carry out the semantic analysis of etiquette words in socio-linguistic, psycholinguistic and cognitive aspects;

4) to present the etiquette lexis as a fragment of the lexical systems of English, Ukrainian and Hungarian which has its definite system and structural organization, occupies its definite place in the semantic space and possesses both common and distinctive features in the languages in question.

Among specific peculiarities of etiquette semantics' comparative study in the lexical systems of English, Ukrainian and Hungarian, one can mention:

a) a motive which determines the choice of three languages of different structures for comparison and is influenced by the external, socio-cultural factors, and is closely connected with the processes of cognition, consciousness, mentality of people;

b) an attempt of language typology to embrace the largest number of world languages and correlate them owing to minimum general and universal structural properties, whereas comparative linguistics does not focus on the big quantity of languages, but tries to correlate them as to maximum number of properties which are characteristic of present day languages; language typology functions within internal linguistics limiting itself to language structures' analysis, whereas comparative linguistics concentrates on environment peculiarities and spheres of usage of languages under comparison, in correlation of conventional norms and non-verbal communication in the communities who use them;

c) an interest to those peculiarities and specific characteristics of etiquette words in the languages under comparison which cannot be noticed without their inner semantics' study, emotional colouring, normative and situational usage.

Complexity of comparative etiquette lexis research lies in the fact that semantics of English, Ukrainian and Hungarian represents a sphere of multistage relations from language signs to thinking and objective reality, and to etiquette words in their relationships with each other. Moreover, social aspects of semantics still remain less studied in contemporary linguistics and rarely appear as the basis of comparative research. The comparative analysis of the social aspects of etiquette words' lexical meanings in English, Ukrainian and Hungarian language systems makes it possible to: a) obtain information on what components of social reality are marked on the structure of etiquette words' lexical meanings; b) determine the degree of semantics' social components and c) reveal the social motivation of nationally cultural stereotypes. The latter represent the essential stage of the comparative analysis of forms and means of etiquette expression in unrelated languages. The establishment of the system character of etiquette lexis in English, Ukrainian and Hungarian, its relations with other language systems, their interrelations and interactions give possibility not only to describe and all-round analyze the groups of nouns denoting etiquette in each of the languages under study, but also to carry out their comparative analysis to reveal common and distinctive features of their lexical semantics. The comparative study of etiquette words in English, Ukrainian and Hungarian is carried out on the basis of:

- preliminary processing of linguistic facts by means of their uniform description to establish maximum possible commensurability of the languages under analysis;
- singling out the relevant properties for their comparison based on quantitative and qualitative parameters.

Lexical semantic comparative research of the nouns denoting etiquette in English, Ukrainian and Hungarian lies in their matrices comparison according to: 1) degree of etiquette words' polysemy (words placed vertically); 2) etiquette nouns' seme stock character (semes placed horizontally). Because of enormous amount of language material in three unrelated language systems, only a part of it will be analyzed in this paper in detail. On the whole, etiquette lexis is expressed by 135 English⁸, 147 Ukrainian⁹ and 268 Hungarian¹⁰ lexical units which possess their specific features. All the nouns in the languages under study form separate groups owing to their degree of polysemy. Moreover, owing to their semantics, they are classified into definite groups with the further subdivision into subgroups. The words with the highest degree of polysemy in English denote respect, recognition of the person, his/her place in the society, role in everyday activities, etc. (*respect, honour, reference, grace, price, respectation, regard, consideration, credit, concern, figure, account* and others).

⁸ The Oxford English Dictionary: In 12 volumes. London: Oxford University Press, 1961.

⁹ Словник української мови: В 11-ти томах. Київ: Наукова думка, 1956.

¹⁰ A Magyar Nyelv Értelmező Szótára: 7 kötetben. Budapest: Akadémiai Kiadó, 1966.

In Ukrainian, the polysemantic nouns express a respectful attitude towards others, the person's moral values, both positive and negative traits of character (*увага, любов, честь, зверхність, зглядь, пошанування, признання, ница, благоговіння*). In the Hungarian language, polysemantic etiquette words describe the mentality, physical state of mind, world view of the person as well as the feelings of honesty, esteem, justice, trust, and the like (*ember, respektus, tisztesség, móres, reverencia, becsület, buzgalom, buzgóság, dísz, hit, hitel*). To the common features of polysemantic lexical units denoting etiquette in English, Ukrainian and Hungarian belong:

- an indication of respect (*зглядь, пошанування, вишанування; respect, respectation, regard; respektus, tisztesség*),
- human values (*честь, слава, велич; credit, concern, pride; becsület, hit, kegyelet*),
- peculiarities of etiquette behaviour and communication (*увага, любов, прийом; grace, courtesy, distinction; üdvözlét, bizalom, szó, név, szív*),
- description of negative traits of human character (*зверхність, ница; unworship; semmi, piszok*).

On the whole, etiquette semantics of polysemantic nouns in the languages under study is marked by positive connotations and characterizes the notion of etiquette. This generalization gradually turns into specification during the transition of polysemantic words into the ones with middle degree of polysemy, and finally to the monosemantic lexical units. Below are the fragments of matrices composed of etiquette nouns in English, Ukrainian and Hungarian to represent the correlations between words and their meanings.

Lexical units with the middle degree of polysemy in English, Ukrainian and Hungarian occupy middle positions in the matrices as if dividing them in halves. They serve as a transition zone and connect polysemantic nouns with the monosemantic ones. This zone has its specificity in each of the languages under study.

The nouns with the middle degree of polysemy in Ukrainian denote the person (*звеличник, цінитель, поклонник, обоженювач, шанувальник, патріарх, прибічник, прихильник, людина, послідовник, важниця, маестро*), his/her moral values (*нітет, шана, гордість, велич, пристрась, достоїнство, ласка, прихильність, авторитет, заслуга, приязнь, уклінність, гідність, самопошана*), attitude to the religion (*святиня, храм, святилище, святотатство, святість*), observance of etiquette norms of behaviour and everyday communication (*преклоніння, вишанування, схиляння, поклоніння, вітання, уклін, хліб-сіть*).

As opposed to the Ukrainian, the English matrix includes the lexical units denoting in the first place socially determined characteristics of a person (*reputation, liking, recognition, estimation, respectiveness, exaltation, fame*), his/her features and properties (*kindness, tenderness, honesty, goodwill, self-*

regard, appreciation), and also condemnation of actions, deeds, disrespectful attitudes towards other people in the society (*shame, indifference, reward, rudeness, disfavour, degradation, dishonour, irreverence, infamy, coarseness, disesteem, disregard*).

Fragment of English matrix

	Семний склад	Лексичний склад	In phrases	An aspect, property or quality	Relationship, reference	Regard, consideration	Head, care, attention	Opinion, view	Dread, fear	Deferral, esteem felt or shown	Condition, state	Rank	Actions expressive of respect	Politeness, courtesy	Deferral, salutations	A message expressive of regard or esteem	In plural	A look, glance, gaze	Intention, design, purpose	Repute, account	Esteem, affection, kindly feeling	Valuation, value	Worth, nobleness, importance	The action (act, fact) of...	Assignment	A direction to	Special distinctions as token of...	Glory, renown	Sciences	Reverence	Title	Of a woman	An obsequious bow			
Respect																																				
Honour																																				
Reference																																				
Grace																																				
Price																																				
Respection																																				
Regard																																				
Consideration																																				
Credit																																				
Concern																																				
Figure																																				
Account																																				
Reverence																																				
Worship																																				
Courtesy																																				
Pride																																				
Favour																																				
Lady																																				
Defame																																				
Intuition																																				
Distinction																																				
Observation																																				
Umworship																																				
Observance																																				
Interest																																				
Merrit																																				
Esteem																																				
Conceit																																				
Opinion																																				
Duty																																				
Charity																																				
God																																				
Habitude																																				
Dignity																																				
Affection																																				
Devotion																																				
Report																																				
Address																																				
Contemplation																																				
Care																																				
Attention																																				
Notice																																				
Fear																																				
Value																																				
Disgrace																																				
Ceremony																																				
Adoration																																				
Oblation																																				
Reputation																																				
Aw																																				
Shame																																				
Feast																																				
Honesty																																				
Bounty																																				

(*tisztelet, megbecsülés, becsülés, becs, méltánylás, dicsőség, tisztaság, elismerés, nyíltság, tolerancia, becsületérzés*), religious ceremonies (*vallás, istenség, isten, koszorú, babér, templom, oltár, istentisztelet, szellemidézés*) and things of everyday importance (*szó, név, cím, szív, vélemény*). Hungarian lexical units reveal a variety of forms and ways of etiquette description, for example, in letters, verbal and non-verbal communication, etc. (*üdvözlés, fogadás, érdem, ajándék, ünnep, szerencsekívánatk, köszönet, hála, üdv, csók, kalap*). Matrices vividly represent the boundaries of such transitions which help establish semantic regularities of lexical semantic groups formation as well as disclose the relationships between them. This is possible owing to the correlations between empty and filled matrix cells.

In the process of gradual transition from the nouns with middle degree of polysemy to monosemantic ones, the etiquette lexis discloses its smallest but the most essential properties. The latter play a significant role in the system and structural organization of etiquette lexis in modern English, Ukrainian and Hungarian. If on the level of both polysemantic and words with middle degree of polysemy the distinguishing feature of etiquette lexis is its common to mankind (in Ukrainian), social (in English) and psycho-physiological (in Hungarian) character, then on the level of monosemantic nouns there is a tendency for the convergence of these languages according to their quality indicators.

Despite a quantity divergence (Ukrainian matrix is composed of 36, English – 7, Hungarian – 54 nouns), etiquette semantics displays the universal character of the language to be the means of human communication. For instance, monosemantic etiquette words in Ukrainian matrix, the same as in English and Hungarian, denote the feeling of respect, its expression (*пошано́ба, пова́жність, шанува́ння, велича́ння, звеличува́ння, дові́ра, дові́р'я; estimableness, respectfulness; becslés, tisztességérzés, közbecsülés, köztisztelet, közbiztonság, főhajtás*) and the positive traits of a person's character (*славетність, привітність, щирість, чесність; серйозність, солідність, рішучість, чемність, зречність; self-estimate; becsületszó, becsületügy, önbecsülés*).

Lexical meanings of monosemantic etiquette words possess also a number of distinctive characteristics to name:

1) a person, his/her social position, occupation connected with the person's living conditions and everyday activities. For example, English monosemantic word *appreciator* denotes *one who appreciates or forms an adequate estimate* and in this meaning it stands close to the Hungarian *becslő, becsúr*.

In Ukrainian matrix of etiquette lexis, monosemantic words indicate exclusively disrespectful people who possess improper qualities, violate social norms of behaviour, have bad attitude towards others and their negative traits of character (*посіпака, святотатець, зневажник, неприязелька, неприхильник, неприхильниця; блюзнірство, зневажливість, неласкавість, нелояльність, нечесність, неприхильність, гордовитість, зарозумілість, нешанобливість*).

Hungarian matrix of etiquette lexis, as opposed to English and Ukrainian, represents a wide range of personality designation as a/an:

- example of human virtues, the qualities worth imitation (*becsülettudó, hódoló, tisztelő, tudó, hazámfia*);
- property which distinguishes a person from others because of his/her persistence, merit, recognition in various spheres of human activities, and which lead to promotion, higher social status, rank, honours (*díszdoktor, díszszónok, dísztag, díszpolgár, díszelnök, fő-fő*);
- characteristics of a person engaged in dishonest labour (*huncut, zugügüvéd, becsvágyó*).

2) Negative sides of human nature which are observed in Hungarian matrix (*nagyravágás, káromlás, tiszteletlenség, elmefuttatás, semmibehevés, szégyenfolt, zsványbecsület, rontás*), whereas the English matrix contains monosemantic lexical units expressing *disrespect, misesteem*.

3) The peculiarity of Hungarian monosemantic nouns lies in the fact that they contain a group of etiquette nouns denoting solemn events, red calendar days celebration (*díszfelvonulás, dísztribün, díszlövés, díszülés, szervita*), organization of evenings, meetings, dinner parties in honour of somebody (*díszhangverseny, tiszteletpéldány, díszelőadás, díszpáholy*), and also forms of expressing respect, love, admiration, etc. to a person because of his/her family or personal celebrations, farewell date, etc. (*ajándékműsor, díszebéd, díszvacsora, búcsúpohár, búcsúvacsora*). All the abovementioned linguistic data are discussed in terms of cultural differences as well as similarities, because different people do not only have different languages, they have different world views which are reflected in their languages. In the sense that language reflects culture, this is a very important observation and the existence of different world views should not be ignored when different languages or language varieties are studied.¹¹ The correlation between languages and cultures is beyond doubt in modern linguistic paradigm which has a vividly revealed anthropocentric character.¹² Moreover, words with special culture-specific meanings reflect and pass on not only ways of living characteristic of a given society but also ways of thinking¹³.

To conclude, the presentation of etiquette lexis in English, Ukrainian and Hungarian in the form of matrices gives possibilities not only to reveal both common and distinctive features of its system and structural organization, but also on this basis to carry out the comparative lexical semantic research of the nouns denoting etiquette in three unrelated languages. Comparative analysis of

¹¹ Yule G. The Study of Language. An Introduction. New York: Cambridge University Press, 1985. P.196.

¹² Левицький А.Е., Святюк Ю.В. Етнономіації у дзеркалі міжкультурної комунікації. Київ: Логос, 2011. С.7.

¹³ Wierzbicka A. Understanding Cultures Through Their Key Words. English, Russian, Polish, German, and Japanese. New York, Oxford: Oxford University Press, 1997. P. 5.

the lexical units made it possible to highlight the notion of etiquette as a phenomenon caused by social, national-cultural and individual-psychological factors. In the languages under study it is revealed by both linguistic and extra-linguistic factors which influence them and are represented by: a) a word as a means of etiquette expression; b) polysemy as a means of etiquette lexis system organization; c) semantic relations between lexical units – the basis for structuring of polysemantic words' meanings; d) the word's semantic space in the lexical system of the language, where owing to the close relationships between the words, lexical semantic groups and lexical semantic fields are formed with etiquette nouns being their elements.

The use of the described formalized analysis of lexical semantics helps unite analysis and synthesis for the study etiquette lexis: on the one hand, it is researched as a part of each separate language, and, on the other, its comparative analysis has been carried out to reveal its common and distinctive characteristics.

Such a representation of etiquette semantics makes it possible to disclose both lexical semantic and seme structure of the nouns denoting etiquette in English, Ukrainian and Hungarian by:

- the degree of their polysemy;
- the types of connections between them;
- semantic peculiarities of etiquette expression in each of the languages under study;
- the degree of seme functionality;
- qualitative relationships between semes.

The present research of lexical semantic and seme structures of etiquette nouns in English, Ukrainian and Hungarian reveals their quantitative as well as qualitative characteristics which, in their turn, make it possible to determine common and distinctive features of the nouns denoting etiquette.

To the common features of etiquette lexical units in the languages under study belong:

- availability of polysemy, synonymy, antonymy;
- direct and indirect links between etiquette words;
- explicit and implicit representation of etiquette by words in the languages under study;
- semantic reactivity of polysemantic etiquette words;
- division of polysemantic etiquette lexical units into groups according to the degree of polysemy;
- availability of monosemantic words;
- availability of seme stock in which there exist various relations between semes, the same as between etiquette nouns, and it gives all grounds to state that semes also make up systems having their hierarchical structures;
- division of semes into multifunctional and monofunctional;

- two types of monofunctional semes: the ones which are the components of the lexical meanings of etiquette words, and those which are the parts of monosemantic words' lexical meanings.

To the distinctive features of etiquette lexical units in English, Ukrainian and Hungarian belong:

- quantitatively different both lexical and seme stock of the lexis fragment under study;
- dissimilar character of etiquette lexis: common to mankind (in Ukrainian), social (in English) and psycho-physiological (in Hungarian);
- qualitatively new types of etiquette relationships between people: charity (in English), social and historical (in Hungarian);
- different semantic space filled by etiquette nouns;
- indirect links between etiquette words predominate over direct ones in Hungarian as opposed to English and Ukrainian;
- high degree of etiquette words' combinability with other parts of speech words in English as opposed to Ukrainian and Hungarian;
- presence of national specificity of etiquette description in the languages under study (*хлиб-сіль; kalap; kézcsók*).

Within etiquette lexis in English, Ukrainian and Hungarian, three main emotional types which correspond to three aspects of objective reality have been revealed and described: actions with their consequences, people in their everyday activities and things as well as abstract notions. The abovementioned aspects being interconnected, condition and complement one another.

Comparative research of qualitative and quantitative peculiarities as well as characteristics of etiquette nouns in English, Ukrainian and Hungarian language systems gave possibilities to, for the first time, synchronically represent etiquette lexis in the form of matrices as the fragments of system well-arranged language groups from the point of view of their system and structural organization, interrelationships between the compound elements, the analysis of links between adjacent and non-adjacent lexical semantic groups and to carry out their typological analysis.

CONCLUSIONS

Comparative lexical semantic study of both related and unrelated language systems belongs to one of the most relevant and topical issues of contemporary linguistics. Being one of the youngest branches of linguistics, comparative language study attempts to find out similarities and differences in both philogenically related and unrelated language systems at all levels of their structure. As a rule, it entails a synchronic approach to the study of languages without reference to their origins. On the level of lexis, comparative analysis is applied to reveal the features of sameness and difference in lexical meanings and semantic structures of correlated words in different languages. Though the

objective reality exists outside human beings and irrespective of the language they speak, every language classifies this reality in its own way by means of vocabulary units. Etiquette words belong to the units of patterned behaviour which have form, meaning, and distribution. Semantics of the nouns under study is culturally determined, because they represent an analysis of the universe as grasped in different cultures. In the comparative studies of two or more languages, less investigated is the linguistic approach to the research of the language systems in their interrelations and interconnections. Of much significance is the methodology of such studies which in the present research lies in a combination of pure linguistic methods with the structural and mathematical ones.

The formalized analysis of the semantic classification of lexis is applied to the comparative study of the nouns denoting etiquette in modern English, Ukrainian and Hungarian to find out similarities as well as differences between them. As a result, on the basis of the obtained language material, the matrices are constructed which reveal the correlations between the lexical units and their meanings in each of the languages under study. Furthermore, etiquette lexis in unrelated language systems is divided into groups of words owing to the degree of polysemy. In their turn, the components of meanings (semes) also form their subsets according to the degree of functionality. Matrices which represent the etiquette lexis as fragments of the lexical systems of English, Ukrainian and Hungarian reveal the place the nouns they occupy in the semantic space of each language, their role, functioning, degree of relationships between them, their potential abilities to establish various types of connections with other ones within the group, direct and indirect links existing between both words and their meanings, and matrices also make it possible to find out both common and distinctive features of the nouns' semantics in the languages under study. Etiquette language research in English, Ukrainian and Hungarian goes hand in hand with corresponding culture studies, and their close interrelations and interdependence help better understand inner mechanisms of the languages' functioning, their system and structural organizations as well as national specificity of the language bearers.

SUMMARY

The present paper deals with comparative lexical semantic analysis of the nouns denoting etiquette in modern English, Ukrainian and Hungarian languages. The research has been carried out on the material collected from the most authoritative explanatory dictionaries of the languages under study, then analyzed and classified on the basis of new approach to the study of lexical semantics which combines linguistic methods with structural and mathematical ones. The use of this methodology opens new possibilities for treating both related and unrelated languages as systems possessing definite structures composed of hierarchically placed elements. The latter are characterized by

different kinds of relations within the groups of etiquette nouns, and links of various types with other lexical units outside the mentioned ones. The representation of etiquette lexis in English, Ukrainian and Hungarian in the form of matrices, helps in a formalized way carry out an all-round complex comparative research of etiquette nouns as fragments of the languages' lexical systems to find out their both common and distinctive features. Matrices, in their turn, vividly disclose correlations of different qualitative and quantitative value between lexical units and their meaning components. As a result, the whole lexical stock is divided into groups according to the degree of the words' polysemy. The same stock is composed of sets depending upon the degree of their functionality. At the same time, much attention is paid to the study of interrelationships between language systems and their corresponding cultures.

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ENGLISH TERMS DENOTING SHALE GAS PRODUCTION: TERMINOLOGICAL NOMINATION AND TRANSLATION INTO UKRAINIAN

Rohach L. V.

INTRODUCTION

Ukraine refers to those countries, economic development of which is largely constrained by the lack of domestic energy resources. Due to this fact, this country has been actively involved in the process of development of new hydrocarbon deposits, including production of unconventional gas (shale gas, coalbed methane, tight gas reservoirs, etc.). Therefore, scientific and technical translation, especially the translation of shale gas industry terms has become extremely relevant in modern linguistics.

At the present stage of science development we observe a great interest in the study of different terminological systems. The scholars very often focus their attention on the factors that influence the formation of branch terminologies.

Most linguists admit that terminological character is one of the main peculiarities of scientific style, representing the informative nucleus of the scientific language lexis. Despite a great number of already created classifications of term formation and the ways of their translation, this problem was not thoroughly studied, especially in the shale gas domain translation.

The present research is aimed at describing the main features of scientific and technical terminology, analyzing semantic and syntactic ways of terminological nomination in English shale gas production terminology, outlining the strategies of English terms translation by means of the Ukrainian language. The language material of the study is the English shale gas production terms registered in terminological dictionaries and technical texts dealing with shale gas industry.

1. Scientific and technical texts: basic features and translation

Scientific and technical progress and intensification of international cooperation in different spheres of human activity are enhancing the role of terminological lexis in modern languages at present. In this regard, it becomes necessary to translate a large amount of scientific and technical literature, what explains an urgent need in investigation of different terminological systems, the study of general theory of terminology, peculiarities of formation of such language units as terms, their translation, development and interaction with spoken and literary forms of language¹.

¹ Зарівна О. Т. Основні способи та прийоми перекладу науково-технічних текстів у вищих навчальних закладах / О.Т.Зарівна // Вісник Чернігівського державного педагогічного університету. – 2011. – № 85. С. 98.

Scientific and technical texts are written in a particular style, which distinguishes them from other types of texts. This style is used to express scientific concepts and provides the exchange of scientific and technical information among people. Scientific style is characterized by the following features: 1) simplicity, exactitude and clarity; 2) objectivity; 3) abstract character; 4) generalization; 5) density of information; 6) brevity or laconism; 7) emotional neutrality; 8) absence of ambiguity; 9) impersonality; 10) logical consistency; 11) use of terms, symbols and figures, etc.

Scientific and technical literature differs from conversational language or language of fiction in certain lexical, grammatical and stylistic peculiarities. Lexical peculiarities are especially noticeable, as they concern terminological units that are in abundance in scientific texts. Terms tend to have only one meaning, however, the phenomenon of polysemy often appears. Thus, the term can refer to more than one object, and therefore be ambiguous. Scientific terms can be not fully specified in one theory; the complete reference of the term is made up of its partial references.

If lexical differences in the text are obvious, in grammatical aspect they are far less distinct, but not less various. The following peculiarities of grammatical structure of scientific and technical texts are the most noticeable: 1) the existence of long sentences; 2) the usage of multicomponent attributive word-combinations; 3) the usage of attributes, which were formed by means of the whole syntactic groups' contraction; 4) the usage of passive constructions, syntactic constructions; 5) omission of some function words (articles, auxiliary verbs) especially in the tables, schemes, specifications².

Besides lexical and grammatical difficulties in translation, the scientists distinguish the stylistic ones. The existence of stylistic problems of scientific and technical translation are connected with discrepancies in stylistic and genre norms of information presentation in scientific and technical texts of the source language and target language, peculiarities of the usage of words and set-expressions³. O. Klyuchnyk and H. Hrytsjyk distinguish the following stylistic peculiarities of scientific and technical texts: 1) translation of the so-called metaphorical terms; 2) translation of figurative and nonfigurative phraseology; 3) translation of different cliché⁴.

The most typical lexical feature of scientific and technical literature is the saturation of the text with special terms and terminological phrases. Terms make up the basis of professionally oriented foreign language communication, reception and dissemination of information. Hence, the effectiveness of

² Коваленко А. Я. Загальний курс науково-технічного перекладу / А.Я. Коваленко. – К.: Інкос, 2002. С. 145.

³ Gentzler E. Contemporary Translation Theories / E.Gentzler. London: Routledge, 1993. P. 154.

⁴ Ключник О. Труднощі науково-технічного перекладу: стаття з наукової конференції / О. Ключник, Г. Грицюк. – К., 2013. С. 4.

assimilation of terms in the language affects professionally oriented foreign language communication.

Terms are words or phrases that have linguistic properties like other vocabulary units. The difference between a term and a common language word lies predominantly in the meaning. Terms express scientific concepts and usually belong to a specific field of science and technology. The information gained from the collective experience, which is fixed in terms, constitutes that foundation on which modern professional and scientific knowledge is based. Thus, the term is a necessary prerequisite for the development of scientific and technical knowledge⁵.

Most often in scientific literature the term is defined as a word, word-combination, or simply a language sign, representing the scientific concept of special and professional spheres of knowledge. However, many contemporary terminologists, such as T. Panjko⁶, F. Nikitina⁷, digressed from such a conservative understanding of a term. They suggest the following definition of the term: a word or word – combination, one or more meanings of which are special. Such interpretation of the term is based on polysemy and presupposes, that the word in one of its meanings relates to common language, and in some other – to one or more terminological systems.

As far as terms constitute an enormous part of scientific and technical texts, they present the main difficulties in translation⁸. In the linguistic aspect terms, like other words of the language, are often characterized by ambiguity. In some cases, the same term has different meanings in different sciences.

Reasonable interpretation and application of terms in scientific and technical translation helps to reveal the essence of the texts belonging to different technical areas. The proper understanding and adequate translation of the source language terms is the first commandment of scientific literature translator⁹.

Many scholars have identified the basic techniques of term translation. Translation of terms presupposes the proficiency in the field of science, to

⁵ Литвиненко Е. В. Классификация англоязычной терминологии относящейся, к машинам и оборудованию для строительства, эксплуатации и ремонта автомобильных дорог и сооружений / Е.В. Литвиненко // Вестник ХНАДУ, 2012 № 57. С. 229.

⁶ Панько Т.І. Українське термінознавство / Т.І. Панько, І.М. Кочан, Г.П. Мацюк. – Львів, : видавництво «Світ», 1994.

⁷ Нікітіна Ф.О. Семантичні та словотворчі проблеми сучасної термінології / Ф.О. Нікітіна. – Київ: Видавництво при Київському держ. ун. видавн. об'єднання «Вища школа», 1978.

⁸ Ключник О. Труднощі науково-технічного перекладу: стаття з наукової конференції / О. Ключник, Г. Грицюк. – К. 2013. С. 2.

⁹ Кузик З.В. Деякі зауваги до науково-технічного термінологічного перекладу з німецької мови в галузі фотограмметрії / З.В. Кузик // Вісник Національного університету «Львівська політехніка». – 2008. – № 620. С. 161.

which translation is referred, understanding of the source language terms and knowledge of the target language terminology. When translating scientific and technical literature, interaction of the term with the context is essential. A. Kovalenko defines two stages in the process of term translation: the first is clarification of the term in context, while the second is the translation of meaning into target language¹⁰.

Technical translation is the translation used for the exchange of special scientific and technical information between people speaking different languages. The basis of technical translation is formal logical style, which is characterized by precision, absence of emotional colouring and impersonality.

Scientific and technical literature uses the same language means as other types of written communication, but certain lexical and grammatical components have absolutely different meaning. In this connection the linguists face a very important task – to detect and describe the specificity of usage in science and technology given language components and elaborate the ways of adequate and exact translation of these units into other languages¹¹.

In translating terms it is important to choose a well-defined strategy of translation, which is determined by the ultimate goal. Peter Newmark sets out the definition of the notion of “translation strategy”: “...these are appropriate methods of translation for most types or subtypes of text in order to provide a basis for the formulation of the principles of individual rules and tips needed by the translator”¹². A particular strategy is chosen depending on many factors such as the type or purpose of translation, set by the translator (rendering of the general content, localization of translation, conveying the style, etc.).

Peter Newmark suggests the following classification of translation strategies: 1) word-for-word translation; 2) literal translation; 3) faithful translation; 4) semantic translation; 5) adaptation; 6) free translation; 7) idiomatic translation; 8) communicative translation¹³.

A different translation strategy is offered by V. Karaban, who distinguishes five main types of grammatical transformations that help to avoid difficulties in translation: permutation, substitution, addition, omission and complex transformation¹⁴.

¹⁰ Коваленко А. Я. Загальний курс науково-технічного перекладу / А.Я. Коваленко. – К.: Інкос, 2002. С. 257.

¹¹ Пумпянский А.Л. Чтение и перевод английской научной и технической литературы: Лексика, грамматика, фонетика, упражнения / А.Л.Пумпянский.– Мн.: ООО «Попурри», 1997. С. 234.

¹² Newmark Peter. Paragraphs on Translation / Peter Newmark. – Clevedon: Multilingual Matters, Ltd., 1993. P. 45

¹³ Newmark Peter. Paragraphs on Translation / Peter Newmark. – Clevedon: Multilingual Matters, Ltd., 1993. P. 45

¹⁴ Карабан В. І. Переклад англійської наукової і технічної літератури / В. І. Карабан. – Вінниця: Видавництво «Нова Книга», 2004. С. 18–20.

According to the author permutation is a grammatical transformation that results in changing the order of words in a phrase or sentence. In addition to permutations, the translator can use the substitution of the word by a word-combination, a word-combination may be substituted by a sentence, several simple sentences – by complex sentences and vice versa. Addition is a strategy, which results in the increase of the number of words or word forms in the sentence in translation. Omission is understood as a strategy opposite to addition, that is omission of a certain linguistic element.

The classification of translation strategies given above, in our viewpoint, is elaborated by the author in order to avoid inappropriate literal translation (“grammatical literalism”) and learn to use grammatical translation transformations, owing to which the literal translation is adapted to the norms of the target language and becomes adequate.

L. Barkhudarov distinguishes two very important transformational strategies or techniques used in the translation of terms: concretization and generalization¹⁵. Concretization is described by the author as the process in which a unit with a broader content is rendered in the target language by a unit with more specific content. In the Ukrainian language the author suggests resorting to the substitution of a word or phrase that has a wide range of meanings by an equivalent, which specifies the meaning according to the context or stylistic requirements. It should be taken into account that application of concretization in translation demands creativity on the part of the translator. In our research concretization of meaning is understood as a lexical transformation which results in the substitution of the word (term) of broader semantics in the original by a word or term of narrower semantics in the target language.

In the process of translation of lexical elements equivalents can be formed not only as a result of narrowing of the English words meanings, but their broadening as well. In this case specialists apply generalization as a lexical translation transformation that is opposite to the concretization transformation. The main essence of generalization is substitution of the word of narrow meaning in the source language by the word with broader meaning (very often a hyponym) in the target language. Transformation of generalization is usually used in translation of general language and general scientific layers of lexical composition of scientific and technical texts. Since its application can lead to a certain loss of accuracy of information, it should be used with caution in the cases when the usage of dictionary equivalent of the translated word may violate grammatical or stylistic norms of the target language.

¹⁵ Бархударов Л. С. Язык и перевод (Вопросы общей и частной теории перевода) / Л. С. Бархударов. – М.: «Международ. отношения», 1975. С.130.

2. English shale gas industry terms formed by means of semantic way and strategies of their translation

Semantic way of word-formation is of particular importance for the language of science since it can be applied to meet the growing need for creation of new terms (through semantic transformation of existing words). As V. Danilenko states, the semantic method was among the first methods of terminological nomination¹⁶. It is significant that the words taken from general vocabulary and adapted for nominating specific concepts can be often used in various fields. In different terminological systems these words are used to express one of the intrinsic meanings that have been determined contextually, not losing their connection with literary language.

The main essence of semantic method is that “different meanings of the same word are transformed into different words that are perceived as etymologically independent and dependent”¹⁷. This method of word formation is very closely related to the polysemantic nature of the word, i.e. to the formation of derivative meanings. Formation of derivative meanings, or semantic derivation is a characteristic process of functioning of the literary as well as technical vocabulary. In the process of further functioning of the words, derived meanings can be disposed and separated from the core meanings, creating new words.

Language material of the research presents shale gas production terms selected from lexicographical sources and technical texts. The analysis showed that a number of terminological units of the sample have become terms of this domain as a result of semantic way of term formation. These lexical units are polysemantic denoting different common language meanings and are characterized by a terminological meaning in oil and gas terminology.

The word *allocation* has two meanings, fixed in the explanatory dictionary: 1) *an amount or share of something that is given to someone or used for a particular purpose*; 2) *the process of deciding to give an amount or share of something to someone* [Macmillan English Dictionary]. The translation dictionary suggests the following variants of translation: 1) *призначення*; 2) *розподіл*; 3) *локалізація* [М.І. Балла *Англо-український словник*]. In oil and gas terminological system the term *allocation* acquires new shades of meaning as a result of likeness of the scientific concept with the common language ones: *визначення норм видобутку нафти (витрат нафтопродуктів)*, *розподіл* [Англо-український нафтогазовий словник]. Accordingly, a new technical term is formed without losing its original meaning and not going out of use in everyday language. Some authors transliterate the term *allocation* which, in our

¹⁶ Даниленко В. П. Русская терминология: опыт лингвистического описания / В. П. Даниленко. – М.: Наука, 1977. С. 89–96.

¹⁷ Прохорова В. Н. Русская терминология (лексико-семантическое образование) / В. Н. Прохорова. – М.: Филологический факультет, 1996. С. 8.

opinion, is a wrong practice, since it reveals the lack of equivalent in the target language. In this case, we suggest turning to the strategy of adaptation which means trying to find an accurate equivalent in the Ukrainian language. The analysis of all the contextual meanings in the technical texts under study showed that the meaning *ліміт видобутку нафти* is the most appropriate translation. This phenomenon can be illustrated by the example: *Allocation, observed in this region, is much higher than in neighbourhood wells, where production is beyond any limits* [Holditch Stephen Hydraulic fracturing]. *Ліміт видобутку нафти на цій ділянці значно вищий, ніж у сусідніх свердловинах, де видобуток здійснюється без обмежень.*

The terminological unit *appraisal* is another example of the term formed by means of semantic way. In the explanatory dictionary this term is defined as 1) *a statement or opinion judging the worth, value, or condition of something;* 2) *a meeting between a manager and a worker to discuss the quality of someone's work and how well they do their job* [Longman Dictionary of Contemporary English]. The main common language meaning of this lexical unit is translated as *оцінка* [М.І. Балла Англо-український словник]. On the basis of metaphorical likeness between the common language and terminological concept, in the oil and gas terminology this term is also translated as *оцінка, експертиза* [Англо-український нафтогазовий словник]. In combination with the noun *well* it becomes a part of the expression *оцінкова свердловина* [Англо-український нафтогазовий словник], acquiring attributive functions. In this case, in translation we use the strategy of specification, specifying the meaning of the English term. For example: *The first step in field development is exploration and appraisal well testing; therefore, accuracy and efficiency is paramount in well-test design, execution, and evaluation* [Holditch Stephen Hydraulic fracturing]. *Перший крок при розбурюванні родовища полягає у дослідженні та перевірці оцінкової свердловини; ось чому точність та ефективність роботи є найголовнішим чинником під час проектування, реалізації та оцінки рентабельності свердловини.*

The term *fatigue* is a semantically reconsidered common language word being characterized by the meaning *very great tiredness, exhaustion* [Longman Dictionary of Contemporary English]. In common language it is translated as *втома*, although in a scientific text this word receives secondary meaning on the basis of semantic analogy *втома (металу)* [Англо-український нафтогазовий словник]. In this case it is advisable to use method of concretization to achieve more accurate translation. For example: *Fatigue occurs when a material is subjected to repeated loading and unloading and if the loads are above a certain threshold, microscopic cracks will begin to form at the stress concentrators such as the surface, persistent slip bands, and grain interfaces* [Holditch Stephen Hydraulic fracturing]. *Втома металу трапляється тоді, коли певний матеріал часто піддається різноманітному навантаженню, і коли воно*

перевищує ліміт витривалості, починають утворюватися мікроскопічні тріщини, що з'являються на концентраторах напруги, наприклад, на поверхні металу, смугах ковзання та площинах розмежувань.

The term *exploration* in common language is a polysemantic word used in the meanings: 1) *a journey around an area to learn about it or to search for something valuable*; 2) *a thorough examination or discussion of a subject, idea etc.* The translation of this word in common literary language is *дослідження* [М.І. Балла Англо-український словник]. This means that we again observe the phenomenon of semantic way of term formation in shale gas industry terminology. The term *exploration* in this terminological system acquires a new meaning, while the common language one remains unchanged. In technical texts on oil and gas industry this term is translated as *детальна розвідка, розвідувальні роботи на родовищі* [Англо-український нафтогазовий словник]. For instance: *Shale gas exploration is an expensive, high-risk operation, so offshore and remote area exploration is generally only undertaken by very large corporations or national governments* [Holditch Stephen Hydraulic fracturing]. *Детальна розвідка сланцевого газу є дорогим та дуже ризикованим процесом, тому вона проводиться лише величезними корпораціями чи урядами держав як на морських платформах, так і на земельних ділянках.*

The term *trap* was also formed by means of semantic method in English oil and gas terminology. As a common language word it is characterised by several meanings: 1) *a piece of equipment used for catching animals*; 2) *a bad or unpleasant situation that is difficult to change or escape from*; 3) *a trick that is designed to catch someone*; 4) *a mistake or problem that you should try to avoid* [Macmillan English Dictionary]. In shale gas industry this term denotes *a configuration of rocks suitable for containing hydrocarbons and sealed by a relatively impermeable formation through which hydrocarbons will not migrate* [Schlumberger Oilfield Glossary]. All the common language meanings of this word explicitly or implicitly resemble the terminological one by the semantic component of *catching* or *impossibility of escaping*. The translation dictionary registers several variants of translation of this term into Ukrainian: 1) *капкан*; 2) *пастка, западня* [М.І. Балла Англо-український словник]. We consider literal way of term translation (*пастка*) to be the most appropriate as it best reveals the meaning of the term in this case. For example: *The targets of exploration were conventional traps characterized by a reservoir of higher permeability covered by low permeability shale* [Holditch Stephen Hydraulic fracturing]. *Дослідження були націлені на традиційні пастки, які характеризувались колекторами з високою проникністю, що були перекриті низькопроникними сланцями.*

Another lexical unit worth analyzing is the term *gas pocket*. In technical texts, there are different versions of translation of this terminological unit, such as *газова кишеня, заповнена газом порожнина, газова раковина, газова*

бульбашка, велика газова поря [Англо-український нафтогазовий словник]. Thus, we consider it appropriate to suggest translating this term as *газова кишеня*. This is an example of semantic way of term formation on the basis of metaphoric likeness. In terminology metaphor is a device that expresses some concrete scientific idea with the help of a certain image already familiar to us. In semantic way of term formation analogy is considered to be the main basis for metaphorical transition in semantic formation of terms. In this case the noun *pocket* in one of its common language meanings denotes a *small area where the situation is very different from the area surrounding it* [Longman Dictionary of Contemporary English]. This meaning is analogical to the oil and gas definition: *a gas-filled cavity in rocks, especially above an oil pocket*. This is the case when the term should be translated literally, with application of the strategy of literal translation. For example: *A gas-filled cavity in rocks, especially above an oil pocket is called a **gas pocket*** [Holditch Stephen Hydraulic fracturing]. *Порожнина у гірських породах, заповнена газом і розташована переважно над нафтовою порожниною, називається газовою кишенею.*

Lexical unit *calibration* in the explanatory dictionary is fixed in the meanings, bearing clear technical character 1) *the process of checking or slightly changing an instrument or tool so that it does something correctly*; 2) *a set of marks on an instrument or tool used for measuring, or the act of making these marks correct* [Longman Dictionary of Contemporary English]. Thus, this term was not formed by means of semantic way of term formation in shale gas terminology, it has just acquired a new shade of meaning in this domain, referring to a particular concept. Though the translation dictionary fixes the variant of translation of this term *калібрування*, we consider it more appropriate to translate it as *градуювання (приладу)* [Англо-український нафтогазовий словник], as far as there exists in Ukrainian such technical term, revealing the technological process denoted by this term much better. Therefore, we should resort to the method of adaptation and use the equivalent in the target language. In some cases, it is possible to translate the term *calibration* using descriptive method: *вимірювання характеристик приладу*, which is also appropriate. If the term is repeated several times in the text, it is advisable to use the suggested one-word translation, in case the text is designed for professionals. For instance: *Most instruments and sensors are designed to meet certain accuracy specifications; the process of adjusting an instrument to meet those specifications is referred to as **calibration*** [Holditch Stephen Hydraulic fracturing]. *Більшість приладів та вимірювальних апаратів створюються відповідно до чітких та точних вимог; процес налаштування чи зміни приладу, що повинен відповідати вимогам, називають **градуванням**.*

The analysis of English shale gas sublanguage showed that semantic way of term formation is a relatively spread way of terminological nomination. We arrived at the conclusion that the following strategies are predominant in

translation into Ukrainian the English shale gas terms formed by means of semantic reconsideration of meaning: adaptation, concretization, generalization and literal translation.

3. Syntactic method of formation terms denoting shale gas production and strategies of their translation

The linguists V. Leichyk and S. Shelov have elaborated the typology of terms, which is considered to be very helpful for the translator, since he/she may conduct a search of necessary terms in the dictionary based on this typology¹⁸. When translator deals with the terms in a particular field, he/she should consider the typical structure of terms of this industry. Therefore, the translator must examine the so-called attributive complexes – two, three or multicomponent word-combinations in which the key components – nouns and adjectives – may depend on a particular noun, located in any position to the right from the key component.

These attributive complexes are a basis of syntactic method of term formation that can be defined as the use of terminological word-combinations denoting certain scientific notions. The analysis showed that the English shale gas production terminological system contains a great number of terms formed by this way of term formation. The syntactic method of creating terms in our research is based on the classifications elaborated by S. Horelikova and V. Danilenko.

Classification of two-component terms formation according to the type of connection between the components¹⁹:

1) both components denote objects, the second of which is a part of the first component e.g. *machine frame* (*корпус пилы*);

2) both components denote objects, however, in this case the first component is a type of the second one e.g. *commutator machine* (*коллекторная машина*);

3) the first component denotes an object, while the second component denotes its characteristics, such as weight, area, thickness, pressure, speed, etc. e.g. *machine weight* (*вага пилы*);

4) the first component, similar to the third case, denotes an object while the second component denotes a property or any other parameter e.g. *chamber pressure* (*тиск в камері*);

5) the first component denotes an object, and the second component denotes an action, directed at the object or happening to it e.g. *motor vibrations* (*вібрація двигуна*);

¹⁸ Лейчик В. М., Шелов С. Д. Лингвистические проблемы терминологии и научно-технический перевод / В. М. Лейчик, С. Д. Шелов. – М., 1990. С. 32–33.

¹⁹ Гореликова С. Н. Природа термина и некоторые особенности терминообразования в английском языке / С. Н. Гореликова // Вестник ОГУ. 2002. – № 6. – С. 129–136.

6) the first element indicates the substance – metal, wood, liquid, gas, etc., and the other one denotes an object e.g. *bronze washer* (бронзова шайба).

The first type of relation in which the second component is a part of the first one is illustrated by the following terms: *basement fault* – розлом фундаменту, *basement structure* – структура корінних порід, *clay stabilizer* – антикоагулянт глини, *flow system* – система регулювання потоку, *reservoir boundary* – контур пласта, *winch brake* – гальмо лебідки, *reservoir model* – модель пласта колектора, *scale inhibitor* – інгібітор відкладень, *shale lithofacies* – літофація сланців, *stress gradient* – градієнт напруги.

Translating all the above mentioned terms into the Ukrainian language it is recommended to render the first component after the second one, taking into account that the second component is dependent on the first one. We also believe that it would be wrong to render the first component by means of an adjective, since the meaning of a technical notion can be lost. Therefore, translating two-component terms, we apply the strategy of literal translation, sometimes changing the places of components in translation into the target language.

The second syntactical type of connection between two-component terms is similar to the first one when both components denote objects, however, in this case the first component is a part of the second one. For example: *carbonate concretion* – карбонатне стягнення, *carbonate rock* – карбонатна гірська порода, *coal seam* – вугільний пласт, *cylinder bushing* – циліндрова втулка, *debris flow* – уламковий потік, *downhole tools* – свердловинне обладнання, *drainage area* – дренажна зона, *life cycle* – експлуатаційний цикл, *ray zone* – продуктивний пласт, *neutron log* – нейтронний картаж, *rore throat* – поровий канал, *sand plug* – ніщана пробка, *shale engineering* – сланцева розвідка, *shelf deposit* – шельфове родовище.

Translating these terms, we follow the strategy of literal translation, which presupposes the choice of a particular equivalent in a target language. The first component in all of the above mentioned terms is translated with the help of an adjective, and the second element is rendered by a noun. In translating such constructions, the first element may also be omitted, for instance the term *shelf deposit* when repeated in a technical text can be translated simply by the word *родовище*, as it is clear from the context that it is a shelf deposit.

The third type of relations between two-component terms differs from the first two by the fact that the second component complements the first one, indicating its characteristics, such as weight, area, thickness, pressure, speed etc. In this case we observe the relation of belonging of the second component to the first one.

In our study this type of relation is represented by the following terminological units: *fluid viscosity* – в'язкість рідини, *formation compressibility* – стискання породи, *rock matrix porosity* – пористість

скелета породи, *slip direction* – напрям ковзання, *transformation ratio* – коефіцієнт трансформації, *well performance* – експлуатаційні характеристики свердловини.

These terms are characterized by the relation of belonging of one of the components, thus, in order to preserve it we translate the first component of the English term by means of the genitive case and the second one by the nominative case adhering to the strategy of literal translation and concretization.

Another type of relations between the components is similar to the previous one when the first component denotes an object while the second one denotes a property or any other parameter. However, there is no relation of belonging of the second component to the first one which may be illustrated by the following terms from the domain of shale gas production: *bottomhole temperature* – температура на вибої свердловини, *completion fluid* – рідина для завершення свердловин, *bottomhole pressure* – навантаження на долото при бурінні свердловини, *resistivity logging* – каротаж за методом опору.

Translating the above given terms we do not recommend using genitive case, since there is no relation of belonging. It would be incorrect to translate the term *bottomhole temperature* as температура вибою свердловини, but only as температура на вибої свердловини.

One more type of relations of two-component terms is represented by the cases when the first component denotes an object, and the second one denotes an action, directed at the object or happening to it. For example: *core treatment* – обробка керну, *temperature sensing* – вимірювання температури, *fracture treatment* – операція із гідророзриву пласта, *borehole flushing* – промивання стовбура свердловини, *formation compressibility* – стисливість породи, *fracture initiation* – ініціювання гідророзриву, *fracture stimulation* – інтенсифікація гідророзриву пласта, *hydrocarbon generation* – генерація вуглеводнів, *water coning* – формування конуса обводнення.

In almost all the cases the relation of belonging between the terms is observed, for example: *temperature sensing*, *core treatment*. Therefore, translating these terms we make use of genitive case for the second component. However, the translation of the term *fracture treatment* is slightly different, rendered by the word-combination операція із гідророзриву пласта, i.e. the relation of belonging has not been preserved in the Ukrainian variant of translation. In translation the strategy of concretization of the notion is applied, what can be accounted for the source language term being rather ambiguous.

The last type of relation in forming two-component terms is when the first element indicates the substance – metal, wood, liquid, gas, etc., and the second denotes an object. The following examples illustrate the terms of shale gas production formed on the basis of the given syntactic relation: *acid treatment* – кислотна обробка, *bituminous shale* – бітумінозний сланець, *calcareous algae* – вапнякові водорості, *carbonate reservoir* – карбонатний

колектор, coring fluid – кернів флюїд, *steel core* – сталеве осердя, *hydrogen index* – водневий індекс, *oxygen scavenger* – кисневий очищувач, *oxygenated water* – вода, насичена киснем, *sand proppant* – піщаний проппант, *silica sand* – кварцовий пісок, *steel casing* – сталева обсадна труба.

These terms are translated into Ukrainian by the model: «attribute + noun». In this case the strategy of literal translation was applied.

V. Danilenko²⁰ identifies the most typical models of nominal word-combinations of attributive types frequently found in technical literature. Our study showed that shale gas terms formed by means of syntactic way can be classified according to this system. The most common model of two-component terms word-combinations in our sample is “adjective + noun”. There are a lot of terms among the selected examples formed according to this model. For instance: *abandoned well* – ліквідована свердловина, *absolute pressure* – абсолютний тиск, *analytical tool* – спосіб аналізу, *artificial fracture* – штучний розрив, *bituminous shale* – бітумінозний сланець, *black shale* – чорний сланець, *braided stream* – розгалужений потік, *brittle rock* – крихка порода, *complex folding* – складна складчастість, *cylindrical joint* – циліндричний стик, *isothermal change* – ізотермічна зміна, *connecting pipe* – штуцер, *cumulative recovery* – сумарний видобуток, *directed drilling* – похило-направлене буріння, etc.

Most of the above mentioned terms are translated by means of application the strategy of literal translation, but there are terms which have their equivalents in the Ukrainian language. For example, there are two variants of translation of the term *connecting pipe* – з'єднувальна труба and *штуцер*. We would recommend to choose the second variant, since in Ukrainian there is a technical term *штуцер*. In this case we use the strategy of adaptation in the target language in order to make the term sound natural and clear for experts familiar with the technology of shale gas production. The term *analytical tool* should be translated as *спосіб аналізу*. In this case the strategy of free translation that completely changes the construction of the English term is applied.

The second widespread model of terms word-combinations is “noun + noun”. The following shale gas terms represent the units formed by means of this model: *basement fault* – розлом у фундаменти, *basement structure* – основна структура порід, *bottomhole temperature* – температура на вибої свердловини, *caliper log* – кавернограма, *carbon dioxide* – двоокис вуглецю, *clay stabilizer* – антикоагулянт глини, *coal seam* – вугільний пласт, *collar locator* – локатор муфти обсадної колони, *completion fluid* – розчин для розкриття пласта, *core analysis* – ядерний аналіз, *correlation chart* – кореляційна таблиця, *corrosion inhibitor* – антикорозійна добавка, etc.

²⁰ Даниленко В. П. Русская терминология: опыт лингвистического описания / В. П. Даниленко. – М.: Наука, 1977. С. 104.

Translation of the above mentioned terms is different depending on the connections between the components. Some terms word-combinations have been translated with application of the strategy of literal translation. For example: *correlation chart* – *кореляційна таблиця*, *core analysis* – *керновий аналіз*. In translation of some terms the strategy of concretization has been applied, for instance: *completion fluid* – *рідина для завершення свердловин*, *collar locator* – *локатор муфти обсадної колони*, *character log* – *діаграма акустичного хвильового каротажу*. The strategy of adaptation has been used in translation of terms which have been replaced by their Ukrainian equivalents used in technical literature, for example: *caliper log* – *кавернометрія*.

Our language material revealed the existence of two-component word-combinations, the first component of which is a compound adjective and the second – a noun. This model is not widely used in our material. For instance: *acid-based fluids* – *рідина на кислотній основі*, *capillary-bound water* – *вода, зв'язана по капілярах*, *clay-rich sediment* – *глинистий осад*, *resin-coated sand* – *пісок з полімерним покриттям*, *water-based fluid* – *буровий розчин на водній основі*.

Translating the terms formed according to the mentioned model, we suggest applying the strategy of literal translation, in some cases beginning translation with the last component. For instance, *capillary-bound water* has been translated as *вода, зв'язана по капілярах* and *water-based fluid* – as *буровий розчин на водній основі*. Though, the term *clay-rich sediment* is translated not as *осад, багатий на глину*, but *глинистий осад*, since this construction better meets the norms of the Ukrainian language.

Another model of terminological word-combinations worth analysis is “noun + noun + noun”. This model represents three-component terms, that are less common in our language material comparing to the two-component ones. Among the selected terms for our investigation, the following units represent the considered model: *bottomhole treating pressure* – *тиск обробки на вибої свердловини*, *coil tubing intervention* – *використання гнучких насосно-компресорних труб*, *field development plan* – *програма освоєння родовища*, *gas pipeline specifications* – *характеристики газопроводу*, *pressure buildup test* – *аналіз зростання тиску у гирлі свердловини*, *production-data analysis* – *аналіз даних про видобуток*, *rock matrix porosity* – *пористість скелета породи*.

Different translation strategies depending on the relations between the words, representing one term, have been applied in translation of three-component terminological units consisting of nouns. Most terms have been translated by means of rearranging components, i.e. in our case beginning with the final word. For example: *field development plan* – *програма освоєння родовища*, *rock matrix porosity* – *пористість скелета породи*, *production-data analysis* – *аналіз даних про видобуток*. Translating such terms beginning with the first component can result in senseless set of words in the target language.

As the analysis proved, it is better to resort to descriptive translation complying with general meaning of the English term, if the Ukrainian language lacks a direct equivalent: *pressure buildup test* – *аналіз зростання тиску у гирлі свердловини*. Apparently, the Ukrainian translation of three-component terms is usually longer than the source language terminological units, since often descriptive translation should be applied due to the absence of a short equivalent.

Three component terms word-combinations in our sample can also follow the model “adjective + noun + noun”. For example: *minimum horizontal stress* – *мінімальна горизонтальна напруга*, *acoustic rock transmittivity* – *акустична проникність породи*, *full stroke admission* – *повне наповнення*, *allowable hole deviation* – *допустиме відхилення стовбура свердловини*, *differential thermal analysis* – *диференційний термографічний аналіз*.

In translation of three-component terms following this model the strategy of literal translation is applied, as there is no rearranging of components and for the equivalent of each unit of the word-combination the first meaning in the dictionary is usually chosen in Ukrainian.

The results of the research proved that translation of two- and three-component terms is a complicated task. Therefore, the translator should analyze in detail the relationships and connections between the components and consider the relation of belonging and word order in the composition of the term.

The analysis of translation of terms word-combinations in shale gas production terminology enabled us to highlight the following strategies of translation: 1) description strategy, presupposing transfer of a word meaning by means of an extended explanation; 2) use of genitive case in translation; 3) literal translation, when for the equivalent of a word of the source language the first meaning in the dictionary is usually chosen in the target language; 4) strategy of transcription, when letters of the target language are used for rendering of the sound form of the source language word; 5) translation by means of different prepositions. In our research the most widely applied translation strategies appeared to be descriptive translation, literal translation and use of genitive case.

CONCLUSION

Scientific and technical texts are characterized by specific lexical, grammatical, and stylistic features. Terminology is the basis of scientific style, and the term embodies the main features of scientific language and complies with the principles of scientific discourse.

The present study was aimed at determining certain peculiarities of English shale gas production terms formation and suggesting the strategies of their translation into Ukrainian. In our investigation we focus on two ways of terminological nomination in the investigated terminology – the semantic

and syntactic ones, as they are especially interesting from the point of view of their translation into Ukrainian.

Shale gas terms formed by means of semantic way appeared in this terminological system as a result of semantic transformation of common language words. In this case we observe the second use of lexical units accompanied by reconsideration of their semantics. The analysis enabled us to conclude that the following strategies are predominant in translation the English shale gas terms formed by means of semantic reconsideration of meaning: adaptation, concretization, generalization and literal translation.

Terminological units formed by means of syntactic way of term formation constitute the greatest number of terms in our language material. Two-component word-combinations are much more numerous than the three-component ones. Two-component terms in our study are classified according to the type of connection between the components. On the basis of this classification the shale gas terms were selected and the strategies of their translation were suggested. According to another classification terminological word-combinations are subdivided into different models of nominal word-combinations of attributive types, such as “noun + noun”, “adjective + noun”, “noun + noun + noun”, “adjective + noun + noun”. The English shale gas production terms formed by means of syntactic method are usually translated with application of the following translation strategies: descriptive translation, literal translation and use of genitive case in translation.

We distinguished two very important transformation techniques that were used in translation of certain shale gas production terms: specification and generalization. In our material specification was used when the unit with more general meaning was conveyed into the target language with more specific content. On the contrary, generalization was used when the translation was to be more general.

We arrived at the conclusion that the following translation strategies are the most common in translation of the English shale gas terms into Ukrainian: literal translation, adaptation strategy and strategies of concretization and generalization.

The results of our study proved the relevance of investigation of the ways of terminological nomination in shale gas production terminology and enabled us to state that while translating the English shale gas terms into Ukrainian it is necessary to consider the ways of term formation, peculiarities of the target language and to choose an appropriate strategy providing a successful result.

SUMMARY

The present paper deals with investigation of the ways of terminological nomination in the English shale gas production terminology and strategies of their translation. Two main ways of shale gas terms' formation are studied: semantic and syntactic ones.

Semantic way of term formation is connected with reconsideration of lexical units' semantics. Two-component and three-component word-combinations represent in our material shale gas terminological units formed by means of syntactic way. The analysis of syntactic way of term formation in our research is performed according to different classifications based on the types of connection between the components and models of nominal word-combinations of attributive types.

The research on translation strategies enabled us to conclude that the following strategies are predominant in translation of the English shale gas terms: literal translation, descriptive strategy, use of genitive case. Besides, concretization and generalization appeared to be important transformation techniques in translation of shale gas production terminology.

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THEOLOGICAL DISCOURSE AND THEOLOGICAL TEXT IN PARADIGM OF MODERN LINGUISTIC RESEARCH

Veresh M. T.

INTRODUCTION

Communication is an essential part of today's society that takes place at many levels and in various spheres of human life. Therefore, discourse with all its elements is an important component of the communicative paradigm. The study of channels of communication as well as speech acts being the smallest component of discourse draws great attention from numerous scientists. Besides, due to the peculiarities of communication in this field the study of the theological discourse and its main constituent parts still holds the scholars' interest.

1. The theological discourse and the speech act

The concept of discourse does not replace the concept of text. Discourse presents a dimension much wider than text¹. It denotes a complex communicative phenomenon that includes, in addition to text, extra-linguistic factors (knowledge of the world, views, directions, goals, addressees) necessary for text understanding². N. D. Arutyunova shares the same opinion presenting the discourse as “a coherent text that includes extralinguistic, pragmatic, sociocultural, psycholinguistic and other factors; text viewed in the context <...>, speech immersed in life”³. O.V. Yashenkova believes the discourse to be “a type of communicative activity, an interactive phenomenon, a speech stream that is reflected in different forms of expression (oral, written, paralingual). It occurs within a specific channel of communication (where the channel means a way of transmitting a message that takes into account human physiological capabilities). It is regulated by strategies and tactics of its participants, emerges as a synthesis of cognitive, linguistic, and extralinguistic factors that are determined by a specific circle of “life forms” dependent upon the topic of communication; and results in formation of various speech genres”⁴. The speech genre, in its turn, is the cognitive-pragmatic category of a discourse

¹ Корнейко І. В. Теорія жанру : теоретичні та прикладні аспекти : [монографія] / І. В. Корнейко, О. Б. Петрова, Н. О. Попова. – Харків : Друкарна Мадрид, 2014. – С. 6.

² Дейк Т. А. ван. Язык. Познание. Коммуникация / Т. А. ван Дейк. – М. : Прогресс, 1989. – С. 8.

³ Лингвистический энциклопедический словарь [под ред. В. Н. Ярцева]. – М. : Советская энциклопедия, 1990. – С. 136–137.

⁴ Яшенкова О. В. Основи теорії мовної комунікації : навч. посіб. / О. В. Яшенкова. – К. : Академія, 2010. – С. 91.

unit that exists in the linguistic consciousness of participants of communication, is verbally reproduced and recognized in speech, and also acts as a prerequisite for the mutual understanding⁵. Moreover, it contains a certain group of components including the communicative purpose, the image of the author, the nature of the addressee, and the language form⁶.

According to M.V. Shevchuk the speech genre acts as an interactive category of communicative discourse, which verbally (linguistic processing) manifests the intentions of the addressee in a particular situation of communication (dictum), taking into account the prerequisites and consequences of a communicative act (notions of communicative past and future), appeals to the consciousness, points of view, opinions of the addressee, and aims at realization of the meaningful communicative goal⁷.

Speech genre acts as a connecting element between discourse and speech act, where the latter is the minimal interdependent unit of discourse that only gains its importance within the discourse. Speech act “as a unit of discourse is not limited to the speaker and his / her intentions, but rather presents the speech interaction of the speaker and the listener that is aimed at achieving perlocutive goals of the speaker with the help of constructing a discursive meaning in the process of communication”⁸.

Considering speech act within the frame of communicative-pragmatic paradigm, one of the main objects of which is the discourse, it is necessary to note that the scholars distinguish five classes of speech acts:

- 1) representatives (informative speech acts),
- 2) directives (speech acts resulting in action),
- 3) commissives (speech acts aimed at making commitments),
- 4) expressives (speech acts expressing the emotional state of the speaker)
- 5) declarations (speech acts declaring something)⁹.

⁵ Шевчук М. В. Мовленнєвий жанр як категорія організації мовного коду в комунікативному дискурсі : [Електронний ресурс] / М. В. Шевчук // Науковий вісник Волинського національного університету ім. Лесі Українки. – 2009. – № 5. – С. 464–467 – Режим доступу : http://www.nbuu.gov.ua/Portal/natural/nvnu/filog/2009_5/R7/Shevchuk.pdf.

⁶ Крылова О. А. Существует ли церковно-религиозный функциональный стиль в современном русском литературном языке? / О. А. Крылова // Культурно-речевая ситуация в современной России. – Екатеринбург : Изд. Уральского ун-та, 2000. – С. 109.

⁷ Шевчук М. В. Мовленнєвий жанр як категорія організації мовного коду в комунікативному дискурсі : [Електронний ресурс] / М. В. Шевчук // Науковий вісник Волинського національного університету ім. Лесі Українки. – 2009. – № 5. – С. 464–467. – Режим доступу : http://www.nbuu.gov.ua/Portal/natural/nvnu/filog/2009_5/R7/Shevchuk.pdf.

⁸ Яшенкова О. В. Основи теорії мовної комунікації : навч. посіб. / О. В. Яшенкова. – К. : Академія, 2010. – С. 91–94.

⁹ Searle J. A classification of illocutionary acts / J. R. Searle // Language in Society. – London : Cambridge University Press, 1976. – № 5. – P. 10.

Representatives refer to speech acts, which are characterized by original and consistent content, in particular, statement of facts, affirmation (such as truth – lie), descriptions and judgments¹⁰.

Human life is sacred because from its beginning it involves "the creative action of God" and it remains forever in a special relationship with the Creator, who is its sole end. God alone is the Lord of life from its beginning until its end: no one can, in any circumstance, claim for himself the right to destroy directly an innocent human being. Human procreation requires on the part of the spouses' responsible collaboration with the fruitful love of God; the gift of human life must be actualized in marriage through the specific and exclusive acts of husband and wife, following the laws inscribed in their persons and their union¹¹.

Directives may be identified as the types of speech acts realized in speech in the form of offers, invitations, and requests¹².

I address myself to you, Venerable Brothers in the Episcopate, who share with me the responsibility of safeguarding "sound teaching" (2 Tim 4:3), with the intention of clearly setting forth certain aspects of doctrine which are of crucial importance in facing what is certainly a genuine crisis, since the difficulties which it engenders have most serious implications for the moral life of the faithful and for communion in the Church, as well as for a just and fraternal social life¹³.

Commissives are speech acts required to perform certain actions or to make a speaker follow certain rules¹⁴.

"The transmission of human life is entrusted by nature to a personal and conscious act and as such is subject to the all-holy laws of God: immutable and inviolable laws which must be recognized and observed. For this reason, one cannot use means and follow methods which could be licit in the transmission of the life of plants and animals"¹⁵.

¹⁰ Searle J. A classification of illocutionary acts / J. R. Searle // Language in Society. – London : Cambridge University Press, 1976. – № 5. – P. 10.

¹¹ Donum vitae. Instruction on Respect for Human Life in its Origin and on the Dignity of the Human Procreation : [Электронный ресурс] – Режим доступа : http://www.vatican.va/roman_curia/congregations/cfaith/documents/rc_con_cfaith_doc_19870222_respect-for-human-life_en.html.

¹² Searle J. A classification of illocutionary acts / J. R. Searle // Language in Society. – London : Cambridge University Press, 1976. – № 5. – P. 10.

¹³ John Paul II. Veritatis Splendor : [Электронный ресурс] – Режим доступа : http://w2.vatican.va/content/john-paul-ii/en/encyclicals/documents/hf_jp-ii_enc_06081993_veritatis-splendor.html.

¹⁴ Searle J. A classification of illocutionary acts / J. R. Searle // Language in Society. – London : Cambridge University Press, 1976. – № 5. – P. 10.

¹⁵ Donum vitae. Instruction on Respect for Human Life in its Origin and on the Dignity of the Human Procreation : [Электронный ресурс] – Режим доступа : http://www.vatican.va/roman_curia/congregations/cfaith/documents/rc_con_cfaith_doc_19870222_respect-for-human-life_en.html.

Expressives may be understood as speech acts that express emotional state of the speaker: his attitude, mood, wishes, appraisal, etc.¹⁶.

*However, the Church reaffirms her practice, which is based upon Sacred Scripture, of not admitting to Eucharistic Communion divorced persons who have remarried. They are unable to be admitted thereto from the fact that their state and condition of life objectively contradict that union of love between Christ and the Church, which is signified and effected by the Eucharist. Besides this, there is another special pastoral reason: if these people were admitted to the Eucharist, the faithful would be led into error and confusion regarding the Church's teaching about the indissolubility of marriage*¹⁷.

2. The theological discourse and the professional text

Considering text as an element of discourse, it should be noted that in modern linguistic studies text is a subject to various scientific analysis and characterization of its various types. Such well-known linguists as R.-A. Beaugrande, I.R. Halperin, V.-U. Dressler, van Dijk, O.I. Moskalskaya, and G. Fater made an attempt to turn text into an object of linguistic studies and, thus, significantly contributed to the development of linguistics in the XX – XXI centuries. Discourse may also be viewed as an integral and cohesive text, the realization of which is determined by various socio-cultural factors. It reflects different language forms of expression as well as evaluative information (personal characteristics of the speakers, their background knowledge, communicative intentions)¹⁸. The communicative and pragmatic aspects indicate the dominant communicative function of the text, which determines the type of communicative contact with the help of which a speaker or a writer wants to express something to the listener or reader. The cognitive aspect, as a rule, is referred to the regular defined conditions of text understanding, which are defined by the linguistic act system. Besides, this aspect also includes prior knowledge used for the understanding of a particular text¹⁹. For example, in a homily, as in a special type of linguistic communication in theology, it refers to “a specific communicative event that is

¹⁶ Searle J. A classification of illocutionary acts / J. R. Searle // *Language in Society*. – London : Cambridge University Press, 1976. – № 5. – P. 10.

¹⁷ John Paul II. *Familiaris Consortio* : [Електронний ресурс] – Режим доступу : http://w2.vatican.va/content/john-paul-ii/en/apost_exhortations/documents/hf_jp-ii_exh_19811122_familiaris-consortio.html.

¹⁸ Комісар Л. П. Дискурс-аналіз як філософсько-методологічна стратегія в сучасних гуманітарних науках : [Електронний ресурс] / Л. П. Комісар // *Вісник Національного авіаційного університету*. Серія : Філософія. Культурологія. – 2012. – Вип. 1. – С. 21–25. – Режим доступу до журналу : http://nbuv.gov.ua/j-pdf/Vnau_f_2012_1_7.pdf.

¹⁹ Beaugrande de R.-A. *Einführung in die Textlinguistik* / R.-A. de Beaugrande, W. U. Dressler. – Tübingen : Max Niemeyer Verlag, 1981. – S. 8.

recorded in written texts and spoken language, and takes place in a specific, cognitive and typologically conditioned communicative space – discourse”²⁰.

Dear Brothers and Sisters,

Six years ago we gathered in this Square to celebrate the funeral of Pope John Paul II. Our grief at his loss was deep, but even greater was our sense of an immense grace which embraced Rome and the whole world: a grace which was in some way the fruit of my beloved predecessor’s entire life, and especially of his witness in suffering. <...> And now the longed-for day has come; it came quickly because this is what was pleasing to the Lord: John Paul II is blessed! <...>

*Finally, on a more personal note, I would like to thank God for the gift of having worked for many years with Blessed Pope John Paul II. <...> Blessed are you, beloved Pope John Paul II, because you believed! Continue, we implore you, to sustain from heaven the faith of God’s people. Amen*²¹.

Text can be viewed both in terms of structural characteristics and in terms of semantics. According to L. Elmslev the structure may be presented as “an autonomous entity with internal dependencies. It doesn’t denote a simple set of elements, but the integrity formed by interconnected and interdependent elements, and may preserve its form due to its relation to the other elements”²². Semantics denotes “all content and information transmitted in a language or any unit thereof”²³. The analysis of the structure of a text shows the impossibility of separating it from the content, because the structure and semantics are closely linked. In terms of structural characteristics, the text focuses on the separability and linearity of its components. “The semantic characteristic of a text is its coherence”²⁴. The semantic functions of grammatical means are used for the formation of thoughts and the transmission of meaningful expression. Structural functions “are not based on notional or conceptual content. <...> Structural functions assist shaping thoughts in communication. However, unlike semantic functions, they serve for this purpose not directly but indirectly, by participating in the establishment of those linguistic elements that act as transmitters of semantic content”²⁵.

²⁰ Чернявская В. Е. Лингвистика текста. Поликодовость, интертекстуальность, интердискурсивность : [учебное пособие] / В. Е. Чернявская. – М. : Либроком, 2009. – С. 143.

²¹ Pope Benedict XVI . Homily: The Beatification of Pope John Paul II : [Электронный ресурс] – Режим доступа : <https://www.ewtn.com/catholicism/library/homily-the-beatification-of-pope-john-paul-ii-6197>.

²² Ельмслев Л. Прологомены к теории языка / Л. Ельмслев. – М. : КомКнига, 2006. – С. 180.

²³ Лингвистический энциклопедический словарь [под ред. В. Н. Ярцева]. – М. : Советская энциклопедия, 1990. – С. 435.

²⁴ Шмельёва О. Ю. Терминологические процессы в диахронии и синхронии (на материале английского языка) / О. Ю. Шмельёва. – С-Пб. : СПбГУЭФ, 2010. – С. 118.

²⁵ Бондарко А. В. Понятийные категории и языковые семантические функции в грамматике / А. В. Бондарко // Универсалии и типологические исследования : Мещаниновские чтения. – М. : Наука, 1974. – С. 61.

According to V.E. Chernyavskaya, text is an important element of the communicative system that exists as a part of the system of discourse that is in the system of extratextual and extralinguistic background²⁶. Text is a functional-semantic concept²⁷. Text is non-autonomous and non-self-sufficient – it is the main but not the only component of textual (speech and mental) activity. Important components of this structure, in addition to text, are the author (sender), the reader (addressee), the reflected reality, and the linguistic system from which the author chooses the linguistic means enabling him to adequately embody his creative intent. Consequently, text is created to transfer the experience of objective-cognitive activity to a specific addressee, and therefore “always relates to the communicative situation and its anthropocenters: the author and the addressee, the subject of the speech and his communication partner”²⁸. Text implements the specific communicative act of its author or authors. It is based on a certain communicative-pragmatic strategy or text function, which is manifested by the system of linguistic and contextual signals, which through formal expression imply an adequate response of the addressee²⁹. The communication that takes place between the contact persons (those who speak and listen, those who write and read) takes place via text. Text is an operating unit of a language, and a sentence is its syntactic unit³⁰. According to G. Vater, communication-oriented text linguistics considers the question of the purpose for which texts in communication (a communicative function of the text) may and should be used³¹. There is no clear answer to the question of what criteria the text should meet. O. Selivanova in her book “Modern Linguistics: A Terminological Encyclopedia” defines “two approaches to the differentiation of text categories: the first is based on the identification of a category of text as a basis for its creation, the second identifies text categories in already created texts”³². The main categories of text following scientist’s work are cohesion, textuality, theme, informativeness, concept, and communicativeness. I.R. Halperin distinguishes ten text categories: informativeness, dividedness, prospectation, retrospection, cohesion,

²⁶ Чернявская В. Е. Лингвистика текста. Поликодовость, интертекстуальность, интердискурсивность : [учебное пособие] / В. Е. Чернявская.– М. : Либроком, 2009. – С. 12.

²⁷ Halliday M. A. K. Explorations in the functions of language / M. A. K. Halliday. – London : Edward Arnold, 1974. – P. 107.

²⁸ Чернявская В. Е. Интерпретация научного текста / В. Е. Чернявская. – М. : КомКнига/ URSS, 2006. – С. 12.

²⁹ Гончарова Е. А. Интерпретация текста. Немецкий язык / Е. А. Гончарова, И. П. Шишкина. – М. : Высшая школа, 2005. – С. 8.

³⁰ Halliday M. A. K. Explorations in the functions of language / M. A. K. Halliday. – London : Edward Arnold, 1974. – P. 107.

³¹ Vater H. Einführung in dir Textlinguistik. Struktur, Thema und Referenz in Texten / H. Vater. – München, 1992. – S. 20–22.

³² Селіванова О. Сучасна лінгвістика : термінологічна енциклопедія / О. Селіванова – Полтава : Довкілля-К, 2006. – С.602.

continuum, modality, autosemantics, completeness, and the subtext³³. Whereas R.-A. Beaugrande and V.V. Dressler define only seven criteria: cohesion, coherence, intentionality, informativity, acceptability, situationality, intertextuality³⁴. The categories that are characteristics of the professional texts are discussed in the following sections.

Reconsidering the problem of discourse and text communication, it should be noted that T.A. van Dijk says that discourse and text are interrelated as follows: "Discourse is text plus situation, and text is discourse minus situation"³⁵. According to T.R. Kiyak this relation may be presented as follow: "discourse = text + context". The latter includes lingual and extralingual parameters"³⁶.

Due to the diversity of human activities discourse, as a process of linguistic communication that unfolds in time and space, occurs through a specific language, is combined with specific mental, cognitive, social, and other actions and states, and is accompanied by interaction with various sub-objects and objects, becomes a rather many-branched system. Constantly expanding, it is trying to reach more and more varieties of vocational-oriented communication. Researchers distinguish pedagogical, scientific, political, everyday, religious discourses, etc.³⁷. Religious discourse is the subject of our study. It is presented as a specific type of communication inherent to the church as an institution that contains all the peculiarities of communication in such an environment³⁸. A.K. Salakhova expands the definition and believes that religious discourse is a set of oral and written texts that serve for communication within the church and contain such features as: a hierarchy of communicators, a certain chronotype (relationship of time and space), the corresponding values and norms of religious communications, clear goals and appropriate strategies³⁹.

³³ Гальперин И. Р. Текст как объект лингвистического исследования / Гальперин И. Р. – М. : Наука, 1981. – С. 27.

³⁴ Beaugrande de R.-A. Einführung in die Textlinguistik / R.-A. de Beaugrande, W. U. Dressler. – Tübingen : Max Niemeyer Verlag, 1981. – S. 3ff.

³⁵ Дейк Т. А. ван. Язык. Познание. Коммуникация / Т. А. ван Дейк. – М. : Прогресс, 1989. – С. 87.

³⁶ Кияк Т. Р. Міжкультурана комунікація, дискурс та переклад / Тарас Кияк // Актуальні питання іноземної філології : наук. журн. / [редкол. : І. П. Біскуб та ін.]. – Луцьк : Східноєвроп. нац. ун-т ім. Лесі Українки, 2015. – № 2. – С. 86.

³⁷ Яшенкова О. В. Основи теорії мовної комунікації : навч. посіб. / О. В. Яшенкова. – К. : Академія, 2010. – С. 90–94.

³⁸ Карасик В. И. Языковой круг : личность, концепты, дискурс / В. И. Карасик. – Волгоград : Перемена, 2002. – С. 65.

³⁹ Салахова А. Г. Стратегия аргументации в религиозном Интернет-дискурсе / А. Г. Салахова // Вестник Челябинского государственного университета. Серия : Филология. Искусствоведение. – Челябинск : Челябинск. гос. университет, 2010. – Вып. 49. – № 34 (215). – С. 109.

Religious discourse is realized through three dimensions: in the temple (prayer, worship, communions), outside the temple (teaching in theological seminaries and theological faculties, speaking at theological conferences, classes on religion in schools) and in a secular environment (appearances in mass media)⁴⁰. The strategies of religious discourse include prayer and confessional strategies, self-identification strategies, explanatory, evaluative, invocative, ritual, strategies for forcing emotional mood⁴¹. Religious discourse represents a broader sphere of communication that does not require specialized knowledge, unlike theology, which can be viewed as a separate discourse. We believe that it is also important to distinguish the theological seminary and theological faculties, appearances at theological conferences in a separate discourse of theology. Theological discourse is clearly related to theology as a science, and includes, in addition to a professional theological text, extra-lingual factors. They are knowledge of God and Divine Revelation. Theological discourse has communication participants – addressees – theologians, priests, representatives of the church hierarchy, as well as believers, contains guidance on spiritual and moral life based on Scripture, Divine Revelation and the tradition of the Church. It has an oral and written form of manifestation and takes place within specific channels of communication: praying, theological conferences, lectures at theological faculties, teaching in theological seminaries.

Theological discourse is also governed by specific strategies. Taking into account the typology of communicative strategies based on groups of speech acts and united by similar communicative functions proposed by T. Tolmachova⁴², the strategies of theological discourse include informative and communicative, that contains a set of speech acts, whose main task is to present and receive information. In theological discourse, this is primarily the matter of faith. At the level of speech acts, it is mostly through representations that express truth and consistency.

This catechism aims at presenting an organic synthesis of the essential and fundamental contents of Catholic doctrine, as regards both faith and morals, in the light of the Second Vatican Council and the whole of the Church's Tradition. Its principal sources are the Sacred Scriptures, the Fathers of the Church, the liturgy, and the Church's Magisterium. It is intended to serve

⁴⁰ Салахова А. Г. Стратегия аргументации в религиозном Интернет-дискурсе / А. Г. Салахова // Вестник Челябинского государственного университета. Серия : Филология. Искусствоведение. – Челябинск : Челябинск. гос. университет, 2010. – Вып. 49. – № 34 (215). – С. 109.

⁴¹ Яшенкова О. В. Основи теорії мовної комунікації : навч. посіб. / О. В. Яшенкова. – К. : Академія, 2010. – С. 166.

⁴² Толмачева Т. А. Методический потенциал использования коммуникативных стратегий иноязычного речевого поведения в процессе обучения иностранному языку в языковом вузе / Т. А. Толмачева // Мир науки, культуры, образования. – 2008. – № 4 (11). – С. 96.

"as a point of reference for the catechisms or compendia that are composed in the various countries"⁴³.

The discourse of theology can also serve as an emotion-regulation and regulatory-stimulating communication strategy. The emotional state of the interlocutor is expressed with the help of an emotion-regulation strategy, and the direct motivation to act with the help of the regulatory and stimulating. It is realized with the help of expressives, directives, and commissives.

*I ask everyone to look more deeply at man, whom Christ has saved in the mystery of his love, and at the human being's unceasing search for truth and meaning. Different philosophical systems have lured people into believing that they are their own absolute master, able to decide their own destiny and future in complete autonomy, trusting only in themselves and their own powers. But this can never be the grandeur of the human being, who can find fulfilment only in choosing to enter the truth, to make a home under the shade of Wisdom and dwell there. Only within this horizon of truth will people understand their freedom in its fullness and their call to know and love God as the supreme realization of their true self*⁴⁴.

It is also expressed in prayers.

Volk: The offering of peace, the sacrifice of praise!

Priest: The grace of our Lord Jesus Christ and the love of God and Father and the communion in the Holy Spirit, be with all of you.

Volk: And with your spirit.

Priest: Let us lift up our hearts!

Volk: We have lifted them up to the Lord.

Priest: Let us give thanks to the Lord.

*Volk: It is proper and just to worship the Father and the Son and the Holy Spirit, the Trinity, one in substance and undivided*⁴⁵.

The prayer and confessional strategies may also be included in the strategies of theological discourse mentioned above, though they may belong to both religious and theological discourse since discourses can be intertwined. The prayer strategy is first and foremost a sincere appeal to God. Prayer is the coming of the soul to God or asking God for appropriate benefits⁴⁶. A prayer strategy that is implemented through the tactics of exaltation, repentance, supplication, and thanksgiving can also be associated with the recognition of faith.

⁴³ Catechism of the Catholic Church : [Электронный ресурс] – Режим доступа : <http://www.vatican.va/archive/ENG0015/INDEX.HTM>.

⁴⁴ John Paul II. Fides et ratio. – [Электронный ресурс]. – Режим доступа : http://w2.vatican.va/content/john-paul-ii/en/encyclicals/documents/hf_jp-ii_enc_14091998_fides-et-ratio.html.

⁴⁵ Byzantine Book of Prayer. – Byzantine Seminary Press, 1995. – P. 149.

⁴⁶ Иоанн Дамаскин Св. Точное изложение православной веры / Св. Иоанн Дамаскин. – М. , 2000. – С. 263.

*I believe in one God, the Father Almighty, creator of heaven and earth and of all things visible and invisible; and in one Lord, Jesus Christ, Son of God, the only begotten, born of the Father before all ages, Light of Light, true God of true God, begotten, not made of one substance with the Father and through whom all things were made. <...> I believe in one, holy catholic and apostolic Church. I profess one baptism for the remission of sins. I expect the resurrection of the dead and the life of the world to come. Amen*⁴⁷.

Unlike the prayer strategy, the prescriptive strategy involves the presence of a priest, since “confession occurs in front of a priest who is a witness of the sinner's repentance and mediator of God's forgiveness”⁴⁸. “Know that Christ himself, our Savior, who knows all the secrets of the secret” of human hearts, is invisibly present, receiving your confession”⁴⁹. Confessional and prayer strategies are related, as you need to prepare for the confession. Important conditions are sincere repentance, reconciliation with one's neighbour. Having begun confession, sincerely confessing to the priest all sins, the person accepts the confession of the confessor, imposed redemption and resolution⁵⁰. Consequently, the following tactics can be distinguished in a confessional strategy: the examination of conscience, repentance, reconciliation, teaching, repentance, and resolution. By combining all the sacraments into one confessional strategy, one can distinguish a sacramental strategy, which includes the prayer, in addition to the seven sacraments, as it is done in worship through prayer. Within the theological discourse and the framework of a regulatory-compulsory communication strategy aimed at controlling the behaviour of the speaker, one may distinguish a decalogue strategy that compels the communication participant to perform certain actions: keeping the Ten Commandments of God:

1. *I am the Lord your God, you shall not have strange gods before Me.*
2. *You shall not take the name of the Lord your God in vain.*
3. *Remember to keep holy the Lord's day.*
4. *Honor your father and mother.*
5. *You shall not kill.*
6. *You shall not commit adultery.*
7. *You shall not steal.*
8. *You shall not bear false witness against thy neighbour.*
9. *You shall not covet your neighbour's wife.*

⁴⁷ Byzantine Book of Prayer. – Byzantine Seminary Press, 1995. – P. 10–11.

⁴⁸ Катехизм Української Греко-Католицької Церкви : Христос – наша Пасха. – Львів : Свічадо, 2011. – С. 150.

⁴⁹ Прийдіте поклонімося. Молитовник. – Львів : Свічадо, 2008. – 988 с.

⁵⁰ Катехизм Української Греко-Католицької Церкви : Христос – наша Пасха. – Львів : Свічадо, 2011. – С. 151.

10. *You shall not covet thy neighbour's goods*⁵¹.

and perfecting in God's and moral virtues that can be perceived as tactics.

*“Four virtues play a pivotal role and accordingly are called “cardinal”, all the others are grouped around them. They are: prudence, justice, fortitude, and temperance*⁵².

It should also be mentioned that discourse and terminology are interconnected through the term because in the process of professional communication (communication) it “remains the main and dominant unit”⁵³. In professional communication and the terminological system, a term is a basic unit. If professional language, as the set of all language means for communication in the professional field, is included in the professional discourse, and the terminology ensures the clear functioning of the professional language, then these three elements are also interrelated.

The same principle may be applied to the terminology we are studying, considering that professional communication in the field of theology is provided by the language means of the professional language of theology, which, in turn, uses the terms of the theological terminology system: professional communication in the field of theology → the special language of theology → theological terminology.

The main components of professional communication are the producer (written or oral) of the professional text, the professional text and its recipient⁵⁴. The difference between text and professional text is emphasized by R. Glazer, who states that “text is the result of a mental-lingual treatment of a conventional object according to the conventionalized sample, and a professional text is a result of mental-lingual processing of a specific object according to a conventional pattern”⁵⁵. K.-D. Baumann considers the professional text as “a complex unit, which, on the one hand, consists of social, situational and thematic factors, and on the other, is made with the help of text-structural, stylistic and formal properties”⁵⁶. “Professional text as a result of the communicative activity is a coherent, logically structured, complete complex

⁵¹ Catechism of the Catholic Church : [Электронный ресурс] – Режим доступа : http://www.vatican.va/archive/ccc_css/archive/catechism/command.htm.

⁵² Catechism of the Catholic Church : [Электронный ресурс] – Режим доступа : http://www.vatican.va/archive/ccc_css/archive/catechism/p3s1c1a7.htm.

⁵³ Акимова О. В. Типология дискурса в профессиональной коммуникации / О. В. Акимова, М. И. Солнышкина // Актуальные проблемы теории коммуникации. Сборник научных трудов. – С-Пб. : СПбГУ, 2004. – С. 253 –270. : [Электронный ресурс]. – Режим доступа : http://www.russcomm.ru/rca_biblio/a/akimova-solnishkina.html.

⁵⁴ Roelcke T. Fachsprachen / T. Roelcke – Berlin: Erich Schmidt Verlag, 2005. – S. 54.

⁵⁵ Gläser R. Fachtextsorten im Englischen / Rosemarie Gläser. – Tübingen, 1990. – S. 18.

⁵⁶ Baumann K.-D. Integrative Fachtextlinguistik / K.-D. Baumann. – [Forum für Fachsprachen-Forschung 18]. – Tübingen, 1992. – S. 9.

statement that describes a specific subject for a particular profession with the help of various linguistic means and may be supplemented by visual means such as symbols, formulas, equations, graphs, drawings, etc.⁵⁷.

The basis of the professional text is terminological vocabulary, which is the object of study of terminology as a science of professional concepts and their nominations in professional languages⁵⁸. The relationship between professional communication in theology and the components of professional communication, in particular, the term (term as an element of the system and the object of our study) can be schematically presented as follows:

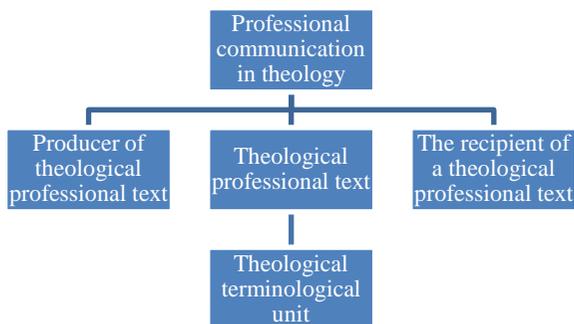


Fig. 4. Connection between professional communication and terminological vocabulary

Following the schematic representation given above, we may conclude that professional communication in theology is based on several interrelated elements that have a professional orientation in its core. The term is the smallest element of this type of communication, without which a professional orientation would not be possible.

CONCLUSIONS

Thus, as a result of a thorough analysis of the concepts of discourse and text in paradigms of modern linguistic research, we may conclude that professional communication in the field of theology is provided by the theological discourse. This discourse contains the theological professional text and extralinguistic factors along with the strategies and tactics of the theological discourse serving its various purposes. The dominant units of professional communication within theology are the theological terms that are the elements of the professional text.

⁵⁷ Gläser R. Fachtextsorten im Englischen / Rosemarie Gläser. – Tübingen, 1990. – S. 18.

⁵⁸ Міщенко А. Л. Лінгвістика фахових мов та сучасна модель науково-технічного перекладу : монографія / А. Л. Міщенко. – Вінниця : Нова Книга, 2013. – С. 163.

SUMMARY

Professional communication in theology takes place within the discourse of theology, which is intertwined with religious discourse.

Such types of speech acts as representatives, directives, commissives, expressives, and declarations bear great significance in theological discourse and are reflected at different levels of expression.

Elements of theological discourse are professional theological texts and extralinguistic factors. The theological discourse contains instructions for the spiritual and moral life based on the Holy Scriptures, Divine Revelation and the Tradition of the Church. There are oral and written forms that occur within specific channels of communication. The discourse of theology is regulated by specific strategies: profession of faith (tactics: belief in one God, the dogmas of the Church, the truth of faith); prayer (the tactics of praise, confession, thanksgiving, request); Sacraments (tactics: the life in God through the Sacraments); Decalogue (tactics: observance of the Ten Commandments of God, the perfection of moral and theological virtues).

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