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OLD FOSSILS OR SILVER SURFERS: PHRASEOLOGICAL CONCEPTUALIZATION OF OLD AGE IN ENGLISH

Holyk S. V.

INTRODUCTION

The development of phraseology as a branch of linguistics is characterized by different stages, namely classical, postclassical and modern, each of them with their own priorities, such as structural (or formal), functional-semantic or anthropocentric respectively. Contemporary linguistics is marked with the dominance of the anthropocentric approach which lays emphasis on the study of phraseological units as verbal means used to conceptualize the language world view, e.g. Benczes (2002), Selivanova (2004), etc.

According to Selivanova, modern phraseology as a discipline aims, among other goals, at the study of the interaction between phraseological units, on the one hand, and the conceptual structures, the mechanisms of cognition, stereotypical views on the people and their inner reflective experience expressed by these units, on the other hand¹.

This predetermines the topicality of this paper which aims to investigate the conceptualization of OLD AGE by means of English phraseological units selected from contemporary lexicographical sources.

Phraseological units can serve as an important source of information about the people, their culture and mentality. Being concise in their form, they include knowledge about the world order and person's inner world, encoding the system of ethical and moral norms. Moreover, they constitute an important part of the philosophy of life, regulating the norms of behavior in society².

In linguistics, it has been stated that there seems to be a correlation between phraseological units and native speakers' background knowledge, their historical and cultural traditions. Maslova believes that phraseological units describe those features which are commonly associated with certain world view and reflect speakers' attitude to objects and phenomena, as well as evaluate them³. A large number of cognitive

¹ Селіванова О. Нариси з української фразеології (психокогнітивний та етнокультурний аспекти): монографія. К. Черкаси: Брама, 2004. С. 8.

² Алефиренко Н.Ф. Фразеология в свете современных лингвистических парадигм. М.: ООО Изд-во «Элипс», 2008. С. 23–25.

³ Маслова В.А. Лингвокультурология: учеб. пособие для студ. высш. учеб. зав. М. : Издательский центр «Академия», 2001. С. 93.

scientists also demonstrate the link or interaction between perception and action. For example, Gibbs assumes that when we look at the objects, which is a goal-oriented task, we perceive it. Accordingly, “the world is conceptualized in part as patterns of possible bodily interactions, or affordances (e.g., how we can move our hands and fingers, our legs and bodies, our eyes and ears, to deal with the world that presents itself)”⁴.

Undoubtedly, phraseological units are ethnically marked and appeal to native speakers’ beliefs concerning the phenomena of national culture, both spiritual and material. The inner form of the phraseological unit is said to encode verbal associations in its semantic structure⁵. Thus, phraseological units can be approached as “microtexts” that express both explicit and implicit types of modality, characteristic of propositional lingual signs⁶.

Researchers lay emphasis on the special nominative function of phraseological units, that makes them different from words or phrases⁷. In cognitive linguistics, however, the analysis proceeds not from the interaction between the material form and semantic content of the sign, but from the correlation between explicit information, expressed by the material form, and implicit information, left unexpressed by the lingual sign. Thus, cognitive linguists pursue the aim to define the correlation between two semantic planes or cognitive levels – the inner form and the meaning – the way of expressing the knowledge encoded in a sign⁸.

The concept is said to be the key term of cognitive linguistics and is commonly defined as the main unit of structured knowledge representation in the human mind.⁹ Since it is loaded with cultural information, the conceptual analysis contributes to the description of the national world view. Concepts can be verbalized by different nominative units (e.g., words, word combinations, idioms etc.). However, only the latter are based on everyday ritual experience of different ethnocultural communities, their traditions, habits and beliefs.

⁴ Gibbs R. W., de Macedo A. Cristina P. S. Metaphor and Embodied Cognition (Metáfora e cognição corpórea). D.E.L.T.A., 26:especial, 2010. P. 681.

⁵ Телия В.Н. Русская фразеология: Семантический, прагматический и лингвокультурный аспекты. М.: «Языки русской культуры», 1996. С. 215.

⁶ Телия В.Н. Фактор культуры и воспроизводимость фразеологизмов – знаков – микротекстов. // Сокровенные смыслы. Слово. Текст. Культура. М., 2004. С. 677.

⁷ Телия В.Н. Русская фразеология: Семантический, прагматический и лингвокультурный аспекты. М.: «Языки русской культуры», 1996. С. 80.

⁸ Иванова Е.В. Мир в английских и русских пословицах. СПб.: Изд-во С.-Петербур. ун-та, 2006. С. 63.

⁹ Селіванова О. Сучасна лінгвістика: термінологічна енциклопедія. Полтава: Довкілля-К, 2006. С. 292–293.

The present study attempts to analyze the complex of judgements about OLD AGE in English as they are encoded in phraseological units. It must be emphasized that this research does not account for all the OLD AGE idioms. Conversely, it aims to define the most common tendencies within this segment of the nominative field of the concept.

1. Phraseological units: the challenges of their semantic content analysis

Although phraseological units have been the object of heated discussions for many reasons, the main one is their specific semantic character. The rise of modern attitudes to phraseological units is greatly influenced by the structural and functional-semantic approaches when the notion of phraseological meaning was first introduced and the subfoundations of their motivation were put forward (e.g., Vinogradov, Kunin etc.). This classical period is characterized by the so called “non-compositional view” on the phraseological units, when their overall meaning is said to be unmotivated by the meanings of their constituents¹⁰.

It has become traditional to state that the phraseological system differs from other language subsystems in its anthropological orientation (anthropocentrism) which is mostly expressed by its selective nominative function. Linguists believe that phraseological units verbalize those elements of the world that prove to be the most relevant for a particular lingual community. Drawing on Selivanova’s ideas, this study views phraseological units as fixed and bound, regularly recreated in speech word combinations, that are based on ethnic stereotypes, represent the culture of the people and are characterized by figurative and expressive meanings¹¹.

The terms “idiom”, “phraseologism” and “phraseological unit” are used in this paper synonymically to designate semantically bound word combinations regularly recreated in speech as fixed units. In many researches of the classical period, these units are defined as polylexemic expressions whose meanings cannot be deduced from the meaning of its parts¹².

One of the most controversial issues related to the study of phraseological units is the nature of their meaning. At present, there is hardly much agreement among researchers as to the semantic character

¹⁰ Benczes R. The semantics of idioms: a cognitive linguistic approach. // The Even Yearbook, 5, 2002. P. 18.

¹¹ Селіванова О. Сучасна лінгвістика: термінологічна енциклопедія. Полтава: Довкілля-К, 2006. С. 641.

¹² Benczes R. The semantics of idioms: a cognitive linguistic approach. // The Even Yearbook, 5, 2002. P. 18.

of these lingual units. Some of them believe that phraseological units tend to possess the lexical meaning, although rather specific, that cannot be viewed as the total of its constituent parts. Moreover, idioms are said to be syntactically frozen elements¹³. However, it is in the recent years that another view has appeared, which “maintains that the “connection” between the constituents’ literal meaning and the overall figurative meaning arises from “motivation” stemming from the unconscious conceptual structures in the language user’s head”¹⁴.

The mechanisms of phraseological units formation have always aroused a lot of interest among linguists, e.g. Kövecses & Szabó (1996), Teliia (1996) etc. They mostly agree that this process is complex and differs from that of lexical meaning formation. It is Teliia who first introduces the notion of “idiomatic formation” as a special type of nomination commonly performed as metaphorization¹⁵. Accordingly, metaphor proves to be the most significant element for idiomaticity. In cognitive linguistics, according to Benczes, idioms are said to be motivated, and their motivation arises from conceptual metaphor, conceptual metonymy and conventional images, which provide “link” between the idiom and its meaning¹⁶. In this respect, it seems quite perspective to apply Lakoff’s approach to analyze standard ways of establishing interaction between the conceptualized domains. As outlined in *Metaphors We Live By* (Lakoff & Johnson 1980), a metaphor is a cognitive process that allows one domain of experience, the target domain, to be reasoned about in terms of another, the source domain. The metaphor allows us to export conceptual structure about the more concrete domain to the more abstract target domain that is referred to as metaphorization¹⁷. This means that some parts of the target domain are structured similarly to the source domain (metaphorical mapping).

In Gibbs’ *The Poetics of Mind*, an attempt is made to challenge the widespread view when idioms and proverbs are said to be dead metaphors. The author suggests, instead, that they retain much of their metaphoricity¹⁸. In more recent works, the researcher views metaphors not only as a kind of poetic language, but mostly as a scheme of thought. In his words, “Metaphor, far from being an ornamental aspect of

¹³ Gibbs R. W. *The Poetics of Mind*. Cambridge: Cambridge University Press, 1994. P. 271.

¹⁴ Benczes R. The semantics of idioms: a cognitive linguistic approach. // *The Even Yearbook*, 5, 2002. P. 17.

¹⁵ Телия В.Н. Русская фразеология: Семантический, прагматический и лингвокультурный аспекты. М.: «Языки русской культуры», 1996. С. 133–154.

¹⁶ Benczes R. The semantics of idioms: a cognitive linguistic approach. // *The Even Yearbook*, 5, 2002. P. 28.

¹⁷ Lakoff G., Johnson M. *Metaphors we Live by*. Chicago: University of Chicago Press, 1980. P. 3.

¹⁸ Gibbs R. W. *The Poetics of Mind*. Cambridge: Cambridge University Press, 1994.

language, is integral to the way people speak and think about a wide variety of human events and abstract concepts”¹⁹.

The structure of the meaning encoded in the phraseological unit as an indirect nomination is usually based on the associative image between the formal presentation and the referent of nomination which is not directly (explicitly) expressed in the lingual sign, although it is vital for its existence.

2. Thematic groups of OLD AGE phraseological units

This study proceeds from the idea about the structure of the concept’s nominative field as a three-component entity, commonly divided into the nucleus, the medial zone and periphery. The constituents of the concept, i.e., conceptual features as separate properties of phenomena, which are differently perceived and reflected in the human mind, make up its nuclear-medial zone (basic notions) and periphery (knowledge brought about by culture, traditions and experience). Phraseological units are responsible for the content of the interpretational field of the concept, constituted by judgement, evaluation and stereotypes. It is quite obvious that historically, with the changes in the life of society, these peripheral features are also liable to modifications.

The difference between the periphery and nuclear/medial zone of the concept’s nominative field consists in the fact that the constituents of the periphery are commonly metaphoricalized. The periphery is composed when the concept is viewed against the cultural background of the English-speaking community. Thus, the knowledge about OLD AGE derives from the personal experience of native speakers influenced by their peculiar world views and values.

Characterizing the idiomatic components of the concept’s nominative field, their variety and topical diversity should be mentioned. All the units are subdivided into thematic groups which are used to designate different components of the conceptual content (i.e. conceptual features).

In this work, phraseological material has been selected on the basis of their semantic components. Preliminary results of the semantic analysis might indicate that dominant conceptualizations of OLD AGE and ageing in English, as indexed in different dictionary definitions, include:

- physical and physiological characteristics;
- temporal features which describe the period, years or time of life;
- existential features;

¹⁹ Gibbs R. W., de Macedo A. Cristina P. S. Metaphor and Embodied Cognition (Metáfora e cognição corpórea). D.E.L.T.A., 26:especial, 2010 P. 680.

- categorizational ontological features which describe the state of the person.

The units selected from lexicographical sources represent social, physical and moral properties of OLD AGE as perceived by native speakers and prove to be clearly anthropocentric, and this feature of anthropocentrism is observed in different thematic groups.

1. The first group of phraseological units is used to represent the conceptual feature of **decline**. Accordingly, OLD AGE causes incapability, physical changes in the body, decline of vigor and loss of vitality.

Long in the tooth – old or getting old;

To feel one's age – to have less energy.

Old age leads to physical incapability, it is viewed as the time of diseases, the state with bodily changes (hair greying, loosing teeth, wrinkled face and body etc.). The phraseological unit *long in the tooth* was first used with the reference to horses, since as they get older, their gums recede and their teeth appear longer. Accordingly, a mouthful of long teeth is assumed to be a sign of getting old. Today, this phrase is used to describe the age of people who are old or getting old providing the physical characterization of old age.

The older people are usually feeble, not interested in the activities around them.

The idiom *To feel one's age* means [to have less energy] and encodes the decline of mental and physical capability. According to *Merriam Webster's Dictionary*, it means [to feel the effects of growing older]. This definition seems to illustrate the widespread medicalized approach to old age which associates getting older with less physical activity and loss of vitality and vigour.

2. In the second group, OLD AGE is represented by **out-dated, old-fashioned, conservative elderly people** with little prospect for the future.

This feature can be exemplified by the following units:

Like a Rip van Winkle – out of touch with modern life.

Yesterday's man – must make way for younger generation.

That's old hat – old fashioned, out-of-date.

Old fossil – an elderly old-fashioned person.

The blue-rinse brigade – elderly women with traditional, conservative views.

For instance, the first unit presents the metaphorical mapping from the source domain (Rip van Winkle) into the target domain (OLD AGE). Rip van Winkle, who is the main character of Irving Washington's short story, falls asleep and wakes up 20 years later, unaware of a lot of changes

in his village and not only. Accordingly, this idiom describes the behavior of the elderly person who is out of touch with the present.

Similarly, the phraseological unit *yesterday's man* characterizes older people as out-of-date, who have no future and must make way to younger generation. This idiom is very close in its meaning to the definition of *old age* as [part after prime], when you reach the peak of your professional life and it is finished, you belong to the past and have no prospects for the future.

The idiom *that's old hat*, stylistically marked as a slang unit, is commonly used in the meaning “old-fashioned; out-of-date”. Also, it may be found with the meaning [have existed or been known for a long time, and they have become uninteresting and boring], when the definitional features [uninteresting, boring] can be singled out which are based on the comparison of the older person with some item of clothing, a worn out and hackneyed old hat, which one no longer needs.

The phraseologism *old fossil* derives from the meaning of the noun *fossil* which denotes [a remnant, impression, or trace of an organism of past geologic ages that has been preserved in the earth's crust], i.e. very old remains of a plant or animal. Therefore, it is also an insulting term for an old or old-fashioned person. *Merriam Websters Online Dictionary* gives the following definition – [a person whose views are outmoded], emphasizing on the definitional feature [outmoded].

Another idiom used to refer to older women is *the blue-rinse brigade*. It is used to provide the negative characterization of OLD AGE, representing those elderly women who gave their white or grey hair a bluish tint produced by certain rinses. It is also found in adjectival form, with the definition [of, for, or composed mostly of elderly women] and is first recorded in the period 1975–80. The entry in *YourDictionary* marks this unit with stylistic connotation as slang or derogatory term to describe [elderly women with traditional, conservative views]. The definitional features [traditional] or [conservative] add to the conceptualization of prejudiced stereotypes in the structure of the concept OLD AGE. However, *Collins English Dictionary* gives another definition – [denoting or typifying an elderly, well-groomed, socially active, and comparatively wealthy woman, especially one with conservative views], in which the definitional features [well-groomed], [socially active], and [wealthy] can be highlighted, adding the positive evaluative component to the structure of this idiom's meaning.

3. Older people might be viewed as a burden, when they are said to be **boring, annoying and ill-tempered**.

An old wife's (wives') tale – the story that has no foundation in fact;
Old-maidish – fussy, prudish, gossipy, like an old maid;
A dry old stick – a dull boring man with little to say.

In this group of idioms, the elderly are categorized as annoying or fussy people whose behaviour is not commonly approved of by society and who are regarded as a burden, not interesting or important.

The phraseological unit *an old wife's(wives') tale*, which means [the story that has no foundation in fact], might be motivated by a widely accepted fact that older women have a habit of giving their advice to the younger people in the form of sayings that are easy to remember. The “wives” does not refer only to married women, but comes from the Old English word *wif*, which means “woman.” Accordingly, older women are viewed as the source of superstitious ideas and beliefs and this unit presents an example of prejudiced stereotyped attitude towards the elderly, women in particular.

The ageist attitude to the elderly women is also encoded in the meaning of another idiom *old-maidish* – [fussy, prudish, gossipy], i.e. like an old maid, used to designate excessively particular, demanding, or fussy about details people who give careful attention to details, are hard to please and excessively concerned with cleanliness. This and the like culturally loaded stereotypes represent certain patterns of behavior fixed in the structure of phraseological units which serve as a standard of features and are closely connected with the culture code of the people.

The idiom *a dry old stick* is used to denote [a dull boring man with little to say]. The motivation for its meaning comes from our knowledge about *stick*, which as a slang unit refers to verbal abuse and criticism. Moreover, in its primary meaning it denotes [a thin piece of wood] which results in the metaphorical mapping from the source domain (a thin piece of wood) to the target domain (an older person, exhausted, ill and skinny, physically incapable).

4. The following group of phraseological units is used to conceptualize older women as **unattractive and ugly**.

Mutton dressed as lamb – an older woman in clothes suited to a younger age;

An old bag – an older woman with little respect or liking, especially an unpleasant, unattractive old woman.

According to *Urban Dictionary*, the term “mutton dressed as lamb” was first used in the journal of social gossip that Mrs Frances Calvert compiled in 1811, and is possibly attributed to the then Prince of Wales (later George IV). At a musical evening, the Prince was asked whether he

did not think some girl pretty. He reputedly answered, “*Girl! Girls are not to my taste. I don't like lamb; but mutton dressed like lamb!*” This phraseological unit was originally a disparaging description of a woman aiming to deceive men into believing she was younger than she really was. Nowadays, it refers exclusively to a woman who is deluded and thinks herself attractive in clothes, jewellery and make-up usually worn by those much younger.

Another unit, *an old bag*, might also serve as an example of this disparaging attitude to the elderly in society. It is used to name an older woman with little respect or liking, especially an unpleasant, unattractive old woman. *WordNet 3.6* specifies the definition of this unit as [an ugly or ill-tempered woman] with the definitional features [ugly], [ill-tempered] providing the negative axiological interpretation of the features associated with OLD AGE.

5. In the following group, older people are featured as trying **to look or act younger than their age**.

A sugar daddy – a rich old man who keeps a girl young enough to be his daughter;

A sugar mama – an older woman who spends money on a younger person, usually in exchange for companionship and/or sexual favors;

She's no spring chicken – she's not young as she would like to appear.

The idiom *a sugar daddy* denotes [an older man who provides lavish and expensive gifts to a young woman in exchange for her companionship and usually, sexual favors]. It is assumed that the word “sugar” has been a slang word for money and luxury since the mid-19th century, and defines the nature of the relationship between the couple. The word “daddy” was slang among prostitutes for an older man since the 16th century, and refers to the age difference between the two. Though the term “sugar daddy” has been used since the beginning of the 19th century, it became a popular idiom only during the 1920s, when Adolph Spreckels, heir to the Spreckel's sugar fortune, married a woman who was 24 years younger than him and called him “Sugar Daddy”. However, the first recorded use was in 1923 in the *Syracuse Herald* in an episode of the story “Fat Anna's Future”.²⁰ A young woman who was supported by a sugar daddy was known as a sugar baby.

The idiom has become so popular that a new related idiom, *sugar mama*, has been coined. There is a considerable semantic overlap between *a sugar mama* and *a sugar daddy*, although the terms are not

²⁰ Willard J. ‘Sugar Daddy’ Has a Sweet History. Feb. 21, 2013. [www. reporterherald.com](http://www.reporterherald.com).

synonymous. According to *Merriam Webster Dictionary*, *sugar mama*, particularly in its early use, tends to be used in reference to a married woman who is providing financial support, whereas *sugar daddy* is generally used without connotations of the provider's marital status. These definitions demonstrate that older people do not want to age fast, they still wish to lead an active life style, similar to that of their younger age, especially in their private lives. However, this type of behavior is rarely thought of by society as acceptable or typical of the elderly. The entry in *Urban Dictionary* might be seen as another proof of this social stereotype, where a *sugar mama* is defined as [a distinguished species of older females who seek the company of younger males whilst avoiding the entanglements of a relationship, in favor of a lack of restrictions. The sugar mama has overcome society's proscribed behavior for women's sexual behavior. Thus, embraces her true self and lives her life to its fullest. She know what she wants and isn't afraid to hunt for it!] The definitional feature [society's proscribed behavior] specifies the encoded norm of behavior for the elderly established in society, however they are ready to stand against these restrictions – [overcome], to succeed in dealing with this problem and live life to the fullest.

The phraseological unit *she's no spring chicken* is commonly used to talk about [someone who is no longer young, who can no longer be considered youthful; an old person]. Often used to describe women, it may also be used to characterize men positively with the meaning [when you think someone's appearance or behaviour is surprising for their age]. Although it is usually humorous, it may be considered insulting or rude, usually used in a negative way to describe someone who is no longer young, probably past his young adulthood, and sometimes doesn't realize it and tries to look and act younger than his age. According to *Dictionary.com*, the origin of the phrase actually comes from its literal meaning. In the early 1700s, farmers found that chickens born in the spring brought better prices than "old" ones that had gone through the winter. When farmers tried to sell the old birds as "new spring born", buyers complained that they were "no spring chicken". The first recorded use of the phrase in its figurative meaning was in 1906.

6. Moreover, English idioms conceptualize OLD AGE as **the end of life**.

For instance, the idiom *with one foot in the grave* means [on the point of dying]. This phrase has been used in English since the 17th century. It is rather an antiquated expression, but it took an upswing in use, in the UK at least, following the success of the BBC sitcom *One*

Foot In The Grave, which was popular throughout the 1990s and starred Richard Wilson as grumpy old man Victor Meldrew (as explained in *The Phrase Finder*). It is fairly easy to derive the meaning of the phrase as [close to death]. *Dictionary.com* defines this unit as [to be so frail, sick, or old that death appears imminent], thus highlighting the definitional features [frail], [sick] that compare ageing with disease, the inevitable end of life.

7. Another group of phraseological units is assumed to represent positive associations about OLD AGE as **the age of wisdom, rich experience and proficiency** which deserve respect.

Not born yesterday – wise enough not to be easily taken in.

A sly fox, an old fox – experienced, with much guile.

A wise old owl (an old bird) – older people who are too experienced and shrewd.

An old hand – experienced, skillful.

An old war horse – who has a wealth of experience.

Viewed positively, OLD AGE is the state which is not only about decline, it is also the condition that should be praised and valued because the older people are the source of valuable life experience and wisdom. These idioms have positive connotations in their semantic structure emphasizing on such aspects, as wisdom, maturity, respect. They demonstrate that old age should be valued, since it presents the valuable and significant phase of human life, when the older people are responsible for preserving and transferring knowledge in society.

The phraseological unit *not born yesterday* is used to encode wisdom as the property of OLD AGE, since the elderly are usually not naive or easily deceived, they have lots of life experience to become “wise to the ways of the world.” According to *Dictionary.com*, this unit gained popularity from the title of Garson Kanin's popular Broadway play, *Born Yesterday* (in 1950ies).

The idiom *a sly fox, an old fox* is used with the meaning [experienced, with much guile]. The image of an old fox (sly, cunning, experienced and intelligent) is really common in English lingual culture. Similar meanings can be noted in a number of proverbs, such as *An old fox is not easily snared*, or *Old foxes need no tutors* (first recorded in R. Taverner (1539) *Proverbs of Adages with New Editions*) which are also used to conceptualize wisdom as the property of an older person who, with the years of experience, is unlikely to be easily fooled.

The images of animals, such as *bird* or *owl* as the source of metaphorical conceptualization of experience and wisdom that come

with getting older, are observed in phraseological units *a wise old owl* and *an old bird* used to suggest that older people are too experienced and shrewd. The origin of the *wise owl* dates back to Greek mythology where the owl represents Athena, the goddess of wisdom. In early Indian folklore, owls represent wisdom, helpfulness and they also have the power to predict the future.

Similarly, the unit *old bird* with the humorous connotation denotes [a wary and astute person]. According to *Collins Dictionary*, if you describe someone as *astute*, you think [they show an understanding of behaviour and situations, and are skilful at using this knowledge to their own advantage], while *weary* means that [you are cautious because you do not know much about them and you believe they may be dangerous or cause problems]. Thus, this unit conceptualizes not only the feature of skillfulness as a property of OLD AGE, but also caution and circumspection as patterns of behavior characteristic of the elderly.

Merriam Webster Dictionary defines *an old hand* as [a specialist or veteran in a usually designated activity or region]. *Collins English Dictionary* in its entry states that if someone is *old hand*, it means that [they are very skilled at it because they have been doing it for a long time]. Thus, the definitional feature [skill/experience] can be considered as the basic property of OLD AGE conceptualized in this unit. In this idiom, practical skills and experience, interpreted metonymically as a hand, in syntagmatic combination with the adjective *old*, evoke the image of an elderly person, knowledgeable and skillful.

An old war horse in its primary meaning is used to denote [a veteran of many battles who likes to reminisce over them]. However, it may also be used when speaking about [a veteran of some activity or profession (not necessarily the military) who has a wealth of experience going through various trials and tribulations or person with long experience in a field]. Thus, the feature [wealth of experience] serves as the motivational basis for this idiom.

8. Furthermore, idioms are used to conceptualize OLD AGE as **the period of prolonged activity, energy, vigour and longevity.**

There's life in the old dog – still full of energy.

A green old age – the period when mental and physical powers are still strong and vigorous.

To be 100 and not out – 100 and still alive.

The third age – the period in life of active retirement.

Silver surfers – elderly people who enjoy using the Internet

Grey power – the mature generation, well-off, active.

In this group, OLD AGE is conceptualized in line with the sociological theory of “successful ageing”. Older people are seen as energetic, full of vigour and joy, they preserve their interest in life and are ready to adapt to new technologies and continuous self-development.

Stylistically marked as spoken or humorous, the phraseological unit *there's life in the old dog* is used to say that [although someone or something is old, they are still able to do something], i.e., despite the appearance, an old person is still full of vigour, enthusiasm, etc.²¹

A *green old age* is used to denote [the period when mental and physical powers are still strong and vigorous]. *Collins Dictionary* provides the definition of adjective *green* as [vigorous], which may serve as a motivational basis for this metaphorical conceptualization of OLD AGE as the period when the elderly are strong, healthy and full of energy.

The euphemistic expression *to be 100 and not out* is used to conceptualize longevity as the feature commonly associated with OLD AGE nowadays. Thanks to the developments and innovations in genetics and medicine, older people tend to live not only longer, but also healthier, preserving their cognitive and physical abilities. There appeared a group of centenarians, who are “not out”, i.e. still alive.

The idiom *silver surfers* denotes elderly people who enjoy using the Internet to search for news or information, communicate with their friends. In this figurative conceptualization of older people, “silver” encodes the colour of the hair (grey/greyish as a cosmetic marker of ageing) commonly associated with those who are over 50ies.

The third age refers to the period of active retirement, following middle age. Sociologists promote activity approach to ageing (e.g., Nuland, 2007) that discusses the conceptions of fulfillment, contentment and well-being in older age, with further self-realisation and preserved agency. Accordingly, this recently-coined metaphorical name of old age is said to encode the features of [activity], [happiness], [life satisfaction], especially when viewed as an opportunity for travel, further education, etc.

The idiom *grey power* conceptualizes mature generation, well-off and active. This unit, first recorded in the period 1975-1980, denotes [the organized influence exerted by elderly people as a group, especially for social or political purposes or ends]. The motivation that underlies this idiomatic expression includes visual physical changes in the appearance of the elderly whose hair turns grey when they get older. Moreover, this cohort is known for their authority, wealth and professional experience accumulated by the end of their career. Thus, the motivation in this idiom

²¹ Farlex Dictionary of Idioms. (2015). <https://idioms.thefreedictionary.com>.

is rather obvious and comes from the conventional image of the high-powered, influential, respectful older people.

3. The tendencies in the idiomatic conceptualization of OLD AGE

Summarizing the results of the analysis conducted in this paper, it seems reasonable to assume that the inner structure of phraseological units schematically represents the way of concept's actualization, i.e. by means of comparison, implications, etc. A number of units prove to be pejoratively marked, emphasizing on the features of decline, loss of energy and mental faculties. In this case, the axiological component is layered over the notional one, thus adding to the negative characterization of OLD AGE, whereas the units with positive connotations provide characterization of this notion as the age of wisdom, longevity, experience etc.

Moreover, there are several phraseological units used to define the period of old age itself: *winter of one's life*, *autumn of one's life*, *autumn years*, *twilight years*, *Indian summer*, *second childhood*. Similar to psychologists, who believe that life seems to operate in seasons²², these units demonstrate a common tendency to draw analogies comparing the stages of life with the seasons of the year, e.g., *winter of one's life*, *autumn of one's life*, *autumn years*. When you are young, it is the beginning of your life, compared to spring, with new hopes and prospects for development. Summer comes as a period of pleasure and delight for young adults, while autumn brings maturity. However, winter is viewed as the end of the life cycle, thus the aged might experience *the winter of their lives*.

As it is emphasized in recent cognitive semantic studies, the analyzability and compositionality of idioms point to the idea that the meaning of the constituents of the idioms might be related to the concepts to which the idioms actually refer.²³ Accordingly, the metaphor *winter of one's life* compares OLD AGE to this seasons, with its cold hostile weather conditions that cause the dying of nature. The cold, bitter harshness of this season is taken as the basis of motivation, mapping the information from the source domain – winter – to the target domain – OLD AGE – the conceptual features being [cold period], [the end].

The idiom *autumn years* is defined as [the later years of someone's life, especially after they have stopped working]. *Collins Dictionary* broadens the categorization of this period as [a period of late maturity,

²² Tongeren van Daryl R. The Seasons of Life: or How to Survive Life's Winter Moments. How to thrive during all of life's seasons. Feb. 24, 2015. www.psychologytoday.com.

²³ Benczes R. The semantics of idioms: a cognitive linguistic approach. // *The Even Yearbook*, 5, 2002. P. 20.

esp. one followed by a decline]. Metaphor *autumn* represents OLD AGE as years after the period of spring with "new beginnings, a fresh start, a brand new job, or a creative opportunity" and summer when "relationships are thriving, work seems effortless, and the pleasant days are long"²⁴. Autumn brings sadness and nostalgia of the past youth and the lost days. As proved by Lakoff, conventional images are important to explain the meanings of idioms in terms of their motivation²⁵. Thus, the mental image of *autumn* shared by the English-speaking community helps to conceptualize OLD AGE as declining years.

The unit *twilight (years)* is also defined as [the last years of someone's life]. The analysis of different lexicographical sources leads to the conclusion that the noun *twilight* in English is used to represent [the time just before night when the daylight has almost gone but when it is not completely dark]. Also, it is commonly used to denote [any late period, when the end of something is near] or [a period or state of obscurity, ambiguity, or gradual decline]. This idiom presents the metaphorical conceptualization of OLD AGE which leads to DARKNESS, i.e. death, because the daylight – when you are young – is almost gone. The definitional features [decline], [late period], [the end] accentuate the image of old age with negative connotations as a gloomy, depressing and frightening life period.

Another metaphorical conceptualization of OLD AGE is based on the positive evaluational semantics of the phrase *an Indian Summer* which, in its direct meaning, is used to express [a period of unseasonably warm weather in early fall]. Similarly, *old age* is defined as [a period of great happiness that comes late in a person's life], which points to the definitional feature [happiness] in the structure of the concept's nominative field. Also, the sememe [a tranquil or productive period in someone's later years] outlines the definitional features [tranquil period], [productive period] which belong to the temporal segment and characterize OLD AGE as a period, when you still enjoy success in your career and private life.

Another phraseological unit, *second childhood*, encodes the meaning of cognitive decline of the elderly, their regression leading to childish behaviour. Its dictionary definitions [the simple mindedness of old age which resembles the mind of the child; illness], [mental weakness caused by old age] prove to display a special figurative meaning that compares the state of being old with that of childhood. At the same time, quite

²⁴ Tongeren van Daryl R. The Seasons of Life: or How to Survive Life's Winter Moments. How to thrive during all of life's seasons. Feb. 24, 2015. www.psychologytoday.com.

²⁵ Lakoff G. *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind*. Chicago & London: The University of Chicago Press, 1987. P. 448.

noticeable in the structure of the dictionary entries are definitional features [illness], [mental weakness] which add to the negative characterization of OLD AGE.

The second tendency observed within the idiomatic segment of the concept's nominative field is the use of a number of comparative constructions, such as *as old as the hills*, *as old as Methuselah*, *as old as Adam*. Standard images in these fixed comparative constructions correlate one object or person (the source domains) with another (the target domain – state of being old).

Thus, for example, the origin of the idiom *as old as the hills* is Biblical. It is derived from Job, 15:7 and in its present meaning it refers to geological time (when mountains were created).

Almost synonymic phraseological unit *as old as Adam* alludes to the first human created by God, according to the Bible, and was first recorded only in 1867.

The phraseologism *as old as Methuselah*, that can be traced back to at least the 14th century, with the meaning “very old” compares the age of the elderly person to that of Methuselah who was a Hebrew patriarch and was supposed to have lived for 969 years.

Thus, standard images (*Methuselah*, *Adam*, *the hills*) in these fixed comparative units serve as key points to understanding the knowledge encoded in the structure of the concept. These three idioms are used to express existential characteristics of OLD AGE with the meaning “very old”.

Idiomatic conceptualization of OLD AGE is achieved not only in comparative constructions, but also allusions: e.g., *out of the Ark*, *before the Flood*, etc.

Thus, the phraseological unit *out of the Ark* alludes to a well-known story in the Bible about The Ark, a large boat which Noah built to save his family and two of every type of animal from the flood. It is used to denote the person who is very old or old-fashioned.

The phrase *before the Flood* is used to verbalize the existential property with the meaning that something exists very long. It is close to the meaning of adjective *antediluvian*, which derives from Latin *ante* “before” + *diluvium* “a flood”. Hence, humorously or disparagingly with the meaning “very antiquated” it has been used since 1726, as a noun meaning “person who lived before the Flood” from 1680s.

As the material analysed shows, the images of animals, such as *old bird* or *old owl*, *old fox*, *old horse* as the source of metaphorical conceptualization of experience and wisdom that come with getting older,

are observed in phraseological units *a wise old owl* and *an old bird*, or *a sly fox*, *an old fox*. These units are assumed to conceptualize older people who are experienced and shrewd, not easily fooled.

However, in the phraseological unit *no spring chicken* the motivational basis is different and derives from the source domain SPRING representing young age, immaturity, while the use of the negative pronoun *no* results in the conceptualization of the opposite feature – no longer young.

Finally, it should be mentioned that English idioms tend to conceptualize a number of prejudiced ageist stereotypes towards the elderly, women in particular: e.g., *Old-maidish*, *old wives' tales*, *an old bag*, *blue-rinse brigade*, *mutton dressed as lamb*, etc.

CONCLUSIONS

The results of the preliminary analysis of phraseological expressions lead to the logical conclusion as to the main conceptual features of OLD AGE, which represent national and/or universal stereotypes:

- Old age is the period of human life;
- Old age is old-fashioned and annoying;
- Old age is inevitable, it is the end of the life cycle, bringing death;
- Old age is the decline of physical strength, the loss of health and beauty;
- Old age is life experience and wisdom;
- Old age is longevity and preserved activity.

Moreover, idiomatic expressions are commonly motivated by metaphors, metonymies or conventional knowledge shared by the linguocultural community. The interactions between different structures of knowledge cause a number of associations. Thus, life stages are metaphorically compared with the seasons, where OLD AGE is the end of the year, autumn or winter. Grey or silver are commonly associated with the late adulthood and are found in a number of phraseological units. Life is viewed as a journey with its beginning – early childhood and the logical inevitable end – old age and death. Idiomatic conceptualization of OLD AGE is achieved in comparative constructions and allusions.

Moreover, some of the examples might indicate that phraseological units designate people pointing to their main characterizing properties: *no spring chicken*, *grey hairs*, or describe them by comparing to the phenomena of nature: *as old as the hills*, *old bird*, *old fossil*.

Furthermore, the verbalization of the concept OLD AGE at the phraseological level has proved to be influenced by euphemisation and

widespread use of zoonims as components of phraseological units. Nominative units used to encode certain characteristics of elderly women tend to be negative and represent ageist stereotypes accentuating on ill temperament, unpleasant, sometimes conservative appearance, ridiculous desire to look younger and hide their age.

The prospects of further research might be in the study of conceptual metaphors of OLD AGE in different types of discourse.

SUMMARY

This research aims at revealing what old age is and how ageing is conceptualized by means of phraseological units in relation to the cultural context and its values. Idioms are important constituents of language world view and define its national and cultural properties. The nominative field of the concept OLD AGE, represented by English idioms, is subdivided into several thematic domains and is focused on moral-ethical and psycho-physical aspects, expressing the attitude to and associations about the phenomenon of old age in the English speaking society. The results of the analysis prove that phraseological units are commonly motivated by metaphors, metonymies or conventional knowledge shared by the linguocultural community. As to the main conceptual features of OLD AGE, they represent national and universal stereotypes. Further research may be conducted into the study of conceptual metaphors of OLD AGE in different types of discourse.

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THE UKRAINIAN CONTEXT OF M. LERMONTOV'S ART (SOME METHODOLOGICAL ASPECTS)

Kazarin V. P.

INTRODUCTION

In 2014 UNESCO internationally celebrated the 200th birthday anniversary of M. Lermontov. Ukraine also took part in this project, and it had something to show in its framework. However, preparation for such serious actions involves not just demonstrating of the results, but first of all reviewing existing and developing new strategies, including publishing, research, translation, mass media and educational. Without claiming for full coverage of this issue, the authors would like to initiate its discussion. We define its tasks as follows. 1) To determine the qualitative difference in the understanding of the Ukrainian aspect (the authors would prefer an even more dynamic concept of the “Ukrainian vector”) in Lermontov's art and in the writer's research studies in two stages: I – pre-1990; II – 1990–2000-period. 2) To do this not through accusation and justification, but in the conceptual and pragmatic way. 3) On conceptual grounds to propose some possible directions of search for new problem complexes. 4) To show pragmatically (by means of methodology) how research strategies can provide a new vision for this subject and formulate new problems for its programme study.

Degree of Problem Exploration

I. Pre-1990. The works of Ukrainian Lermontov scholar, translator and comparatist Professor I. Ya. Zaslavsky were considered to be the mostly fundamental on this stage. He covered the results of our problem study for the period from 1840 to 1960¹. Chronologically, his encyclopaedic article could not include publications of 1970–1980. At the same time, semi-legalized by that time M. K. Zerov (executed in 1937), one of the latest Ukrainian Lermontov translators, managed to “get through” censorship to be included to this article. But G. P. Kochur, the twice-repressed survivor, did not, in spite of the fact that his translation of the

¹ Заславский И. Я. Переводы и изучение Лермонтова в литературах народов СССР. Украинская литература / И. Я. Заславский // ЛЭ. – С. 383-385.

poem “Dead Man's Love” has always been and still remains the one of the peaks of the 20th century Ukrainian translation school².

Besides, the review chronologically did not include the doctor's thesis of the 1980s³ accompanying by set of publications. Again, from the methodological point of view the thing that is more important than this lacuna itself, is the fact that in these works the new approaches to the analysis of Lermontov's heritage and its Ukrainian translations were proposed and justified. Lermontov was finally released from “overcoming” romanticism and “mastering” realism obligatory for all the “progressive” writers. The poet remained to be a romantic, but a romantic of a special type, close to Gogol – and this proved to be valuable not only for classical Russian culture, but also for the 20th century modernist style and for other Slavonic (and wider, European) cultures as well. Instead of the “only true” historical and sociological methodology (applied, among other things, to Lermontov's study), a methodology of multiple interpretations, both critical and translational, was proposed. This multiplicity is due primarily to the national cultural context of the interpreters (other language, other epochs, different literature and culture, other readership and their expectations). These ideas were subsequently developed.

Unfortunately, it should be noted that certain methodological “breakthroughs” did not change the general scientific panorama in Ukraine. The works of the Ukrainian diaspora did not save the day either. Firstly, Lermontov was not, naturally, the subject it was focused on. Secondly, when it came to Ukrainian figures whose art in one way or another was focused on Lermontov, the emphasis placed was rather political: i.e. how the Western Ukrainian works dated of 1920 (pre-1939) and the diaspora were partially or completely withdrawn from the “sub-Soviet” publications (or accompanied by forced “revelations of distortions” and “critique of errors”). Thirdly, the voices “from there” really did not reach the wide “local” readership.

II. Period of 1990 – 2000. Under the new socio-cultural conditions, the scientific picture of Ukraine could not but change. Only during the past two decades, the works of forbidden before writers, philologists and

² Новикова Марина. Перекладацький світ Григорія Кочура / Марина Новикова // Григорій Кочур. Друге відлуння: Переклади. – К.: Дніпро, 1991. – С. 5-18.

³ Казарин В. П. Проблемы художественного метода русской литературы 30-х гг. XIX века: (Пушкин, Лермонтов, Гоголь) / В. П. Казарин // Автореф. дисс. ... докт. филол. наук. – К.: Институт литературы имени Т. Г. Шевченко АН УССР, 1987. – 36 с.; Новикова М. А. Проблемы индивидуального стиля в теории художественного перевода: (Стилистика переводчика). / М. А. Новикова // Автореф. дисс. ... докт. филол. наук. – Л.: ЛГУ, 1980. – 34 с.

translators had been already published “here” in the metropolis. Thus many (but still not all) of the previous lacunae were closed. Suffice to mention, for example, the publication of early philological works of A. I. Beletsky, M. T. Rylsky, M. K. Zerov and others and the issue of monumental Ukrainian-language mono-translation or “multi-translation” anthologies, where “Ukrainian Lermontov” gained his new context too. Modern research strategies of mythopoetic, symbolic, contextual, discourse, texts conceptual analysis had been mastered, as well as more specific analytical techniques, including narratological, gender, reconstructive, thesaurus, etc.

At the same time, Lermontov’s art was largely ignored by these strategies. This led to easily noticed losses suffered by the Ukrainian Lermontov studies in comparison with Pushkin and Gogol studies’ results. In fact Ukraine represented by its scholars could have managed to reveal to the world fundamentally “another” Pushkin, “another” Gogol during the period from 1990 till 2000⁴. They may object: Gogol is Ukrainian by origin and mentality, as well as by topics and subjects of many of his works. Pushkin is not Ukrainian. However, the poet travelled a lot in Ukraine and wrote about it in different genres. His wife, Natalia Nikolaevna, was known to be the great-granddaughter of Ukrainian hetman P. D. Doroshenko (1627-1698). Among those who significantly influenced the Pushkin’s worldview were many Ukrainians or coming from Ukraine. Therefore, Pushkin's connections with Ukraine is a reality and it is quite natural for scholars to discover and cover them.

Lermontov was very close to Ukraine, to its present eastern and south eastern borders. He was not known for visiting Ukraine for sure. However, according to one version his grandmother could bring him to her Ukrainian estate in the Priluky county comprising present Chernihiv region. (We will refer to story of the poet’s secret visit to Crimea, permanently circulating in pseudo-scientific literature, below). The circle of some of his relatives, people close to him, teachers and friends had undoubted Ukrainian genealogy, sometimes purely biographical, sometimes cultural as well. (In fact, this aspect is far from being fully documented and considered.) It is significant that the features of Ukrainian speech are accurately reproduced in “Taman”. But much more important is the “Ukrainian vector” itself: the one that contributed to the deep reinterpretation of other Russian classics, but has not been fully

⁴ To review thesis of this period see^ Новикова М. О. Методичні рекомендації для самостійної роботи магістрантів та аспірантів літературознавчих спеціальностей. Вип. 2. Автор – упоряд. д.ф.н., проф. Новикова М. О. / [М. О. Новикова] // Кам'янець – Подільський: Абетка-НОВА, 2007. – 99 с.

manifested yet in Lermontov studies. To put it briefly: all that could be said about Lermontov by Moscow or Petersburg, Penza or Tambov, will be said. Ukraine, like Caucasus or Baltic countries, of the “Atlantic” or Turkic world are called to say – and to do it to see it in Lermontov – what and in such a way that (and how) only they can see and say. And by doing this to see themselves from a new side. Here are some examples.

1. Reconstructive Method of Research:

Lermontov and the Dynasty of the Gireys (Gerays)

Pushkin made one of the last Crimean (Bakhchisaray) khans, Kirim Geray (Krim Girey), to be the hero of his poem “The Fountain of Bakhchisaray”. By the way, Pushkin by doing this a hundred years later at first (during the fight against the “tsarist past”) would save the Khan's Palace from the demolition, and then (during the fight against so-called “Crimean Tatar collaborations”) – would protect the city itself from renaming. After Crimean Tatars’ deportation of 1944 for about 2,500 cities and villages disappeared from the map of Crimea. They were given other names. A resolution to rename the capital of the Crimean Khanate Bakhchisaray to the city of Pushkinograd was developed as well. But precisely because the 150th anniversary of Pushkin's birth was approaching, it was impossible to erase the “Bakhchisaray” toponym from the map of the peninsula. Thanks to more than a century-long all-European glory of Pushkin's poem, the name of the city became “untouchable”. None of the resolutions and decrees neither local nor central authorities (both secret and explicit) could not longer resist this omnipotence of “memory of culture” (M. M. Bakhtin).

Nevertheless, attempts to “deport” this very memory of culture were made. Apparently, they can explain the very evident (not from the former but today’s point of view) gap.

In the summer of 1825 Lermontov being a boy stayed in Pyatigorsk due to treatment by “waters”. There, the young poet watches the main Muslim holiday – the Great Bayram or Uraza-Bayram (the Feast of the Breaking of Fast), which is celebrated at the end of Ramadan (the holy month of the Fast). It is a movable three-day feast. In 1825 it started on July 12. In 1820 the same feast, the same places, but starting only from June 30 was seen by Pushkin. He reflected it in the poem “Prisoner of the Caucasus”. On September 7-8 already in Crimea in Bakhchisarai Pushkin witnessed how the Tatars celebrated the second most important religious holiday – the four-day Little Bayram, or Kurban-Bayram (the Feast of the

Sacrifice, it started in 1820 on September 6), reflecting his impressions in “Bakhchisarai Fountain” poem⁵.

Let us return, however, to Lermontov. Aji village (aul) was located at the distance of 5 km from Pyatigorsk. On July 15, all the vacationers traditionally gathered there for the annual secular culmination of the Uraza-Bayram (we recall, this is the fourth day after the Fast breaking), consisting of various competitions, performances and treats⁶. The memory of an 11-year-old boy was overwhelming. He remembered everything: that no prayers were made that day; that the event was opened by horse racing with shooting, accompanied by the young people’s “fun, exultation”; that the performance was culminated by the singing at the end of the day of the folk singer-ashik, who accompanied himself on a three-string saza. Someone probably recited the content of the song to the curious boy. In 1832 being 18-year-old he would include it into the “Ismail Bey” poem together with the description of the feast. (On July 3, 1820 Pushkin and Rayevsky also seem to be present at this traditional feast organized by Muslims for the guests of the resort on the next day after the end of three-days Uraza-Byram in Aji village. Description elements of “Bayran” – this word is used by Pushkin and Lermontov in their poems – show a great similarity).

The Soviet reader could find many of these data in the “Lermontov's Encyclopaedia”⁷ already in the 1980s. Although not all of them. Today we are certainly surprised with the fact that list of scientific literature for the poem provided in the encyclopaedia includes only two surnames of “persons of Caucasian nationality”: Z. Sheripov (1929) and R. Tuganov (1972)⁸. But much more surprising is other fact: the name of the famous mountain singer performing at the feast in Aji on July 15, 1825, has not been commented yet in Lermontov studies. And this name matters a lot because it is Sultan Kerim-Girey⁹.

Moreover, the connection between the Lermontov’s family and the Khan’s dynasty of the Haji Gireys and in a broader way with the Turkic

⁵ «К пределам дальным...»: Очерки путешествия А. С. Пушкина по Крыму / Под редакцией профессора В. П. Казарина. – Симферополь: Крымский Архив, 2012. – С. 191-192.

⁶ Захаров В. Лермонтов и Восток // [Электронный ресурс]. – Режим доступа: <http://www.oks-glagol.ru>. – 11.08.2013.

⁷ Григорьян К. Н., Пульхритудова Е. М. «Измаил-Бей» (1832) / К. Н. Григорьян, Е. М. Пульхритудова // Лермонтовская энциклопедия (далее ЛЭ). – М.: Советская энциклопедия, 1981. – С. 187-189.

⁸ Шерипов З. Что послужило Лермонтову сюжетом для поэмы «Измаил – бей»? / З. Шерипов // Грозный: Госиздат РСФСР, 1929. – 56 с., ил.; Туганов Р. У. Измаил-бей. Исторический очерк о герое одноименной поэмы М. Ю. Лермонтова / Р. У. Туганов // Нальчик: Советский писатель, 1972. – 121 с., ил.

⁹ See Захаров В. Лермонтов и Восток // [Электронный ресурс]. – Режим доступа: <http://www.oks-glagol.ru>. – 11.08.2013.

world has not been commented on yet. Without these comments, much in the life and works of the poet remains “unread” for both Crimean Tatar (and Ukrainian!) scholars and Crimean readers, even for those who are aware of the history of the Gireys-Girays clan.

It was Pushkin who “introduced” the Gireys into the new Russian literature, making the Khan Krim (Kirim) Girey (1758-1764, 1768-1769 years of reign) to be the hero of “Bakhchisarai Fountain” poem. With this choice, the poet deliberately violated the historical authenticity (being the Khan, Krim Girey did not raid Poland). As an evidence the name of the Moscow’s raider Devlet I Girey (1550-1577 years of reign) appeared in the poem’s drafts but it was Krim Girey who was rumoured to be connected with a Christian captive girl.

According to the official pedigree, the Gireys are the Genghisids and are descended from the Tugatimurids, the ancestors of Khan Tohtamish. It is of Nogai clan. The Nogais, the steppe-herders, once occupied a vast territory – from the Caspian Sea region in the east to the Rumelian steppe (part of present-day Bulgaria and Romania) and Budzhak (part of present-day Moldova) in the west, across the North Caucasus, the Azov Sea region and the Black Sea region. The representatives of the Gireys dynasty not only ruled the Crimean Khanate for almost 350 years, but also during different period of time occupied the thrones of the Kazan, Astrakhan and Kasimov Khanates, run the lands of mainland Tavria, Kuban, Volga region, Dzhenboluk, Edisan and Budzhak. This clan’s members are widely scattered all over the world. Even modern toponymics speaks clearly about this, for example, Novogireevo district in Moscow and the village of Girey in the Krasnodar region.

It was Nogai (who perceived Krim Girey being not so much as the Bakhchisarai Khan, but as “their” tribal leader) who helped him take to the throne. It was their “steppe democracy” and patriarchal independence that got Girey-Giray’s “proud soul” to keep the dream alive about the full independence of Crimea. It was the Nogais, his closest relatives, to whom Khan came to get support before death, finding himself between the devil and the deep blue sea – two opposing empires, the Russian and Turkish ones, with the silent non-interference of the Western Europe. He went to them and died “unexpectedly” being in his prime of life. The rider, the warrior – he died allegedly from severe pleural effusion. Now scholars believe that Khan was poisoned¹⁰.

¹⁰ For more details see: Новикова М. А. Герай исторический и Гирей пушкинский: (Историко-литературная гипотеза) / М. А. Новикова // Полифония культур Украины: Сборник материалов Международной научной конференции. – Луганск, 2007. – Вып. 2. – С. 131–143.

This historical personality entered the history of Crimea and Ukraine and impressed the young Pushkin. However, the family branch of the Khaji Gireys has one more feature. Today, by “Hajji” we mean the person who made the pilgrimage (Hajj) to Mecca. Initially, the meaning of “hajji” was broader: it was a devout, reputable in faith issues person, who was “given by God” to his people. A folk singer, but not a Khan is such a person presented in Lermontov’s poem “Ismail Bey”. Let us remember that the real singer’s prototype was named as Sultan Kerim-Girey. That is, the singer who the young Lermontov listened to on July 15, 1825 in Aji, originated this famous dynasty. Ashik is not just a poem maker; it is a “God-inspired” singer, a singer-prophet, similar to the “Boyans” (bards) of “Lay of Igor's Warfare” and the Kiev folk epics. It is worth remembering in this connection that the Gireys dynasty was also a dynasty of poets. The poetic anthology “The Dreams of the Rose Garden”, representing the works of eight of the thirty Gireys who wrote poetry, was published in Crimea in 1999¹¹.

In 1783 the last Crimean Khan – Shakhin Girey (1777–1782, 1782–1783 years of reign) – abdicated, received the protection of the Empress and the right to reside in Russia, moving there along with a large retinue, relatives and a harem (according to various sources he was accompanied by 2,000 to 3,000 people). Voronezh was his first place of residence, then – away from the Crimea and the Nogai steppes – Kaluga. In his youth, Shakhin Girey studied in Italy. He wrote poetry. He was fond of theater and knew Arabic, Greek, Italian and Russian. Life in the Russian outback, away from the native Turkic world, depressed him. In addition, the atmosphere around the former ruler was thickening. So his correspondence was intercepted, close people were arrested, guards and retinues were cutting all the time. Nobody remembers about the promise once made to Shakhin Girey to make him ruler of Persia. The loyalty that the Nogai maintain towards him annoys and scares the Russian authorities.

Three years later Shakhin Girey begins to seek permission to travel to the Ottoman Empire. Having received this right, in 1787 he would leave Russia, quite clearly understanding what awaits him. But it was no longer a question of him; Shakhin Girey needed to protect his families from persecution. Khan would enter the borders of Turkey with all the honors assigned to Genghisid. However, in the summer of that year, he would be executed by order of Sultan Abdul-Hamid I: he would be strangled with

¹¹ Грезы розового сада: Антология средневековой крымскотатарской поэзии. [Текст.] – Симферополь: СОНАТ, 1999. – 86 с.

the help of silk lace. According to the concepts of the Turkic world it was a noble death – bloodless. The khan was executed in the same place where other high-ranking convicts were executed – on the island of Rhodes.

For 350 years, the Girey dynasty left a large and still unexplored offspring in Russia. Lermontov was also related to this surname in the mother's line. The direct descendant in one of the Girey's lines was the second cousin of poet Akim (in the Turkic language "akim" means senior, commander) Pavlovich Shan-Girey (traditional for the Tatar language: Shakhin-Shain-Shan). The likely founder of the Russian clan of Shan-Girey, the ancestors of not only Lermontov, but also Grigory Skovoroda, is a Cossack colonel from the time of Bogdan Khmel'nitsky – Shagin Ivan Girey (Shan-Girey), born before 1648. His father was Khan Saadet II Girey.

By the way, this is not the only Turkic branch in the Lermontov family. Both A.P. Shan-Girey's grandmother Catherine and M. Yu. Lermontov's grandmother Elizabeth came from the Aslan-Murza family of Chelebey, who in 1389 moved from the Golden Horde to the service of Grand Duke Dimitry Donskoy. Chelebey married to a girl from the boyar clan Maria Zhitova, their eldest son Arseniy (based on the Turkic name Arsen) became the founder of the Russian noblemen Arsenyev's clan, to which the poet's grandfather M.V. Arsenyev¹² belonged to.

Thus, by mother's side Lermontov belonged to the most noble and influential Tatar clans. Did he know about this? Of course, he knew, like every nobleman who knew his family crests (the Arsenyevs had two crossed scimitars in their coat of arms, an arrow, a horseshoe and a crescent moon, testifying the eastern origin of their ancestor) and a pedigree. Lermontov was interested in the Tatar line of his family. There is an evident fact that in the Caucasus the poet, by his own admission, would study the Turkic language: «Начал учиться по-татарски, язык, который здесь, и вообще в Азии, необходим, как французский в Европе <...>»¹³. According to one version, Lermontov studied the Azerbaijani language in Tiflis, and his teacher was the famous Azerbaijani poet, playwright and educator Mirza Akhundov¹⁴.

¹² See: Сабитов Ж. Чингизиды: в поисках Чингиз Хана. 1. Русские Гирей // [Электронный ресурс]. – Режим доступа: <http://www.elim.kz>. – 24.07.2009; Гулиев М. Потомки Шахин Гирей и Нахчыван // [Электронный ресурс]. – Режим доступа: <http://www.azerizv.az>. – 07.10.2010; [Б. а.] Шан-Гирей // [Электронный ресурс]. – Режим доступа <http://www.pstp.info>; [Б. а.] Шагин Иван Гирей // [Электронный ресурс]. – Режим доступа: <http://www.rodovid.org>; Баскаков Н. А. Русские фамилии тюркского происхождения. – Москва: Наука, 1979. – С. 150-151.

¹³ Лермонтов М. Ю. Собрание сочинений. В 4 тт. – Издание второе, исправленное и дополненное. Л.: Наука, 1979-1981. – Т. 4. – С. 402-403.

¹⁴ Андроников И. Л. Образ Лермонтова / И. Л. Андроников // ЛЭ. – С. 16.

In the Caucasus the poet, like the hero of his essay “Caucasian”, seeks to realise his “inclination towards Eastern customs” as fully as possible. Lermontov expressively talks about this in the letter already quoted to S. A. Raevsky: «С тех пор, как выехал из России, поверишь ли, я находился до сих пор в непрерывном странствовании, то на перекладной, то верхом; изъездил Линию всю вдоль, от Кизляра до Тамани, переехал горы, был в Шуше, в Кубе, в Шемахе, в Кахетии, одетый по-черкесски, с ружьём за плечами; ночевал в чистом поле, засыпал под крик шакалов, ел чурек, пил кахетинское даже...»¹⁵.

The subsequent Lermontov’s admission is no less eloquent: «Я уже составлял планы ехать в Мекку, в Персию и проч., теперь остается только проситься в экспедицию в Хиву с Перовским»¹⁶. In reality, these plans were not destined to come true, but the poet would fulfill them in his work: Pechorin, who dreams of going to America, India or Arabia and meeting death there, the author would send to Persia, on the way from which the hero of the novel would die.

In the light of all these circumstances, many well-known works of Lermontov begin to be interpreted in a completely different way. For example, these personalized poems from «Валерика»:

<...> И вижу я неподалеку
У речки, следуя Пороку,
Мирной татарин свой намаз
Творит, не подымая глаз;
А вот кружком сидят другие.
Люблю я цвет их желтых лиц,
Подобный цвету ноговиц,
Их шапки, рукава худые,
Их темный и лукавый взор
И их гортанный разговор¹⁷.

The yellow faces of the Tatars from the Lermontov poem unambiguously indicate that these are the Girey’s Nogai.

In addition, in the light of these circumstances, the old theme of Lermontov’s alleged desire to visit Girey’s inherited estate – the Crimea – begins to sound more evidently. According to legend, the poet once hired a sailing boat and sailed for several days from the Caucasus to the peninsula.

¹⁵ Лермонтов М. Ю. Собрание сочинений. В 4 тт. – Издание второе, исправленное и дополненное. Л.: Наука, 1979-1981. – С. 4. – С. 403.

¹⁶ Там само. – С. 404.

¹⁷ Лермонтов М. Ю. Валерик / М. Ю. Лермонтов // М. Ю. Лермонтов. Собр. соч. В 4-х т. – Т. 1. – М: Издательство «Правда», 1969. – С. 318.

At least in “Герое нашего времени”, he admits that in Taman he admired «из окна на голубое небо, усеянное разорванными облачками, на дальний берег Крыма, который тянется лиловой полосой и кончается утесом, на вершине коего белеется маячная башня¹⁸». How detailed and accurate (up to the mention of the white tower of the Yenikalsky lighthouse near the strait) Lermontov describes such a close and at the same time distant Crimea! How attractive this land seems to him!

It is clear that today the whole history of the poet’s relations with the Caucasus, with the Turkic world and Islam, Lermontov’s understanding the past of Russia and the peoples of the empire need to be rethought. The poet’s words from the March 1837 letter to S. A. Raevsky before leaving for the Caucasus can serve as a kind of epigraph to this work: «Я буду к тебе писать про страну чудес – восток. Меня утешают слова Наполеона: Les grands noms se font a l’Orient»¹⁹.

There is also reason to believe that the life fate of Shakhin Girey was reflected in the plot of the poem “Ismael Bey”: a hero who faithfully served Russia returns to his native land and is murdered by his fellow tribesman. This assumption is more likely that in reality Ishmael Bay was not killed by a co-religionist but by enemies²⁰.

By the way, the village of Aji, as local historians of Pyatigorsk established, was built by the father of the real Ishmael Bay and was destroyed by the troops after the hero glorified by Lermontov in the poem led the rebellious Caucasian tribes²¹.

2. Intertextual Research Method: Lermontov, E. P. Grebinka, the Bible

The second text, which clearly demonstrates the new possibilities of the “Ukrainian vector,” is Lermontov’s poetic portrait of a young beautiful Ukrainian Princess Maria Alekseevna Shcherbatova, nee Shterich²² (“На светские цепи...”, 1840).

¹⁸ See «К пределам дальным...»: Очерки путешествия А. С. Пушкина по Крыму / Под редакцией профессора В. П. Казарина. – Симферополь: Крымский Архив, 2012. – С. 32-33.

¹⁹ See Лермонтов М. Ю. Собрание сочинений. В 4 тт. – Издание второе, исправленное и дополненное. Л.: Наука, 1979-1981. – Т. 4. – С. 400.

²⁰ Григорьян К. Н., Пульхритудова Е. М. «Измаил-Бей» (1832) / К. Н. Григорьян, Е. М. Пульхритудова // Лермонтовская энциклопедия (далее ЛЭ). – М.: Советская энциклопедия, 1981. – С. 188.

²¹ See Захаров В. Лермонтов и Восток // [Электронный ресурс]. – Режим доступа: <http://www.oks-glagol.ru>. – 11.08.2013.

²² Герштейн Э. Г. Об одном лирическом цикле Лермонтова / Герштейн Э. Г. // Лермонтовский сборник. – Л.: Наука, 1985. – С. 131-151; Лермонтов М. Ю. < М. А. Щербатовой > («На светские цепи...») / М. Ю. Лермонтов // М. Ю. Лермонтов. Собр. соч. В 4-х т. / Издание 2-е, исправленное и дополненное. – Т. 1. – Л.: Наука, 1979. – С. 428-429.

By the will of family circumstances, M. A. Shcherbatova became a St. Petersburg high-society lady, but according to Lermontov she did not lose either the memory of her motherland or the main features of the Ukrainian woman: “proud peace” towards slander and ridicule, spiritual chastity, unwillingness to ask “strangers support”. Lermontov’s image of a real woman grows to the image of Ukraine and even deeper.

Lermontologists wrote about this poem in both Ukraine and abroad²³. It was translated into Ukrainian by one of the leaders of the Ukrainian literary translation of the twentieth century M.K. Zerov²⁴. A similar “doubled” portrait of a young beauty (in fact, the Motherland-Ukraine) by E.P. Grebinka²⁵ could serve as the immediate impetus for the creation of this text. Professor E. G. Etkind, a well-known philologist-translator and poetologist, expelled from the USSR (1974) for the support of Alexander Solzhenitsyn and Joseph Brodsky, summarized: «На светские цепи...» – one of the most important poems of mature Lermontov. It moves <...> от светски лёгкого восхваления глазок, щёчек, кудрей женщины <...> к воспеванию её «детской веры» и «гордого покоя» <...>. It turns out that a woman’s love is «надёжна, если она опирается на надёжность её нации». And further: «Даже в таком чуть ли не мадригальном объяснении Лермонтов остаётся на высокой позиции – гражданина, ценящего прежде всего общенародные традиции <...>»²⁶.

It is hard to disagree with the researcher. However, it is a significant fact: we will not meet the references to the verses by E.P. Grebinka. And vice versa: authors who specifically studied the Ukrainian community of St. Petersburg, including the activities of E.P. Grebinka, his attempts to organise periodicals in the “northern capital”, from where the Russian-speaking reader could find objective literary and cultural information about Ukraine, – these authors keep the silence about “Grebinka’s echo” in Lermontov’s work.

There is one fact that is more significant. The above-cited professor E.G. Etkind, the master of subtle poetological observations, does not explain: how in Lermontov’s poetry the switch from the “society man” to

²³ For a literature review, see Эйхенбаум Б. М. Лермонтов. Опыт историко-литературной оценки / Б. М. Эйхенбаум – Л.: Academia, 1924. – 221 с.

²⁴ See Appendix 1.

²⁵ Гребінка Є. П. М. Ю. Лермонтов. [Текст.] / Є. П. Гребінка // Є. П. Гребінка. Вибрані твори. – К.: Дніпро. 1976. – С. 434; [Б. а.] Гребінка Євген Павлович / [Б. а.] // Українська літературна енциклопедія: У 5-ти т. Т. 1. / Під ред. Дзевєрина І. О. – К.: Вид-во УРЕ, 1988. – С. 482; Найдич Э. Э. Стихотворение «М. А. Щербатовой» (Лермонтов и Е. П. Гребенка) / Э. Э. Найдич // М. Ю. Лермонтов. Исследования и материалы. Сборник научных статей. – Л.: Наука, 1979. – С. 403-408.

²⁶ Эткинд Е. [Г.] Пастернак и Лермонтов. К проблеме поэтической личности // Е. [Г.] Эткинд. Там, внутри. О русской поэзии XX века. – СПб.: Издательство «Максима», 1995. – С. 473-474.

the “citizen” and to the philosopher-confessional is performed. On the other hand, perhaps, Lermontov does not have any switching – there is only an adjacency, an overlap. Lines 1-2 are society discourse; lines 3-6 – discourse of Ukrainian romanticism. Lines 7-8 return us to the salon speech (colored, however, by the “bitterness and anger” of the narrator himself). And lines 9-16 again refer to the style close to E.P. Grebinka, O.M. Somov, L.I. Borovikovsky.

However, there is still a switch (substantial and stylistic) in Lermontov’s text, and it is quite unexpected: references to the Bible. They begin with lines 7-8 («Как ветер пустыни, / И нежат и жгут её ласки»). The marker of this biblical context, breaking into the speech of both St. Petersburg balls and the Ukrainian steppes, is the “desert wind”²⁷. What gives us reason to think so? 1) The stylistic marks of the image itself, which does not coincide with the style registers of either “light” or “steppe”; 2) The inability to apply this image to the steppes of Ukraine. Let us not forget: in 1831 the first part of N.V. Gogol's «Вечера на хуторе близ Диканьки» was already published (in St. Petersburg) with famous descriptions of Ukrainian nature, least of all similar to the “desert”. «Вечера...» became a sensation among the reading public; Lermontov also knew this. Therefore, style dissonance is not accidental here; 3) Compositionally – the “desert wind” distinctly divides the poem into the “madrigal” and “odic” (or “elegiac”) parts. Without this image, the introduction of new philosophical and religious motives into this text is unthinkable. What then is the status and meaning of the “desert wind”?

This is not a simple landscape reality, neither Ukrainian, nor even Palestinian²⁸. In the role of reality, the “desert wind” is never matched in the Bible with the motives of love and/or female affection. Its contextual meanings are the death of all living things, or God's wrath, or retribution to enemies. However, if you read it as a biblical symbol, then a different, deeper motive comes to the forefront – trials (going back to the mythical plot of initiation).

Whom does the Lermontov wind put on a trial? And since it is also a metonymic sign of the heroine, who does she put on a trial?

²⁷ Differentiation of the concepts of “intertext-intertext” see: Новикова М. А., Абрамова Е. Ю., Трош С. Э. / Интертекстуалистика: новые измерения / М. А. Новикова и др. // Культура народов Причерноморья. – Симферополь: Издательство ТНУ им. В. И. Вернадского, 2011. – № 209. – С. 109-121; Новикова М. А., Тулуп Э. Р., Семенец О. С., Трош С. Э. / Исследовательские стратегии в анализе поликультурных художественных текстов / М. А. Новикова и др. // Культура народов Причерноморья. – Симферополь: Издательство ТНУ им. В. И. Вернадского, 2012. – № 240. – С. 166-169.

²⁸ See Appendices 1 and 2.

First, she undergoes the trials herself. Preserving children's traits (by the time the poem was created princess M. A. Shcherbatova was about 20 years old), spiritual purity and fidelity to the «отчизны примеру» were much easier at home than «среди ледяного, среди беспощадного света». Not only in a foreign land, but also in such a different world, where all these values cause only ridicule and anger. On the other hand, only after passing the test of evil, the heroine was able to grow to internal (and not just external) independence – to the “peace” of a mature soul²⁹.

However, the lyrical “author” hero also passes the test. His state of mind is initially dual; precisely because of this, his poetic speech is stylistically dual (and even “triple”). He admires the mysterious beauty of the “nights of Ukraine”, their cosmism, and not just idyllic. He is touched by the semi-childish beauty of the heroine. (This is where the “eyes” and the like come from, which are sometimes interpreted as merely madrigal gallantry.) The hero himself would like to ask for “hope in God”. However, “ice light” is his familiar world, which managed to leave his “signs” on him, from society manners to chilling demonism. Therefore, the heroine for him is a subject of surprise and hope («полюбит нескоро, зато не разлюбит уж даром»), love and sadness. (Ср.: «Мне грустно, потому что я тебя люблю...», – according to some researchers these lines are also addressed to Maria Shcherbatova³⁰).

Why did a young woman who had no previous “Petersburg” experience and who had recently experienced a personal tragedy (the death of a first newborn son), a widow at age 20, preserve what only partially managed to save the male hero? Lermontov answers unambiguously: behind her is the whole “native tribe”, all her “sad”, but not broken motherland. And there is the motherland behind the hero, which he loves, but loves with another, “strange” love (poem “Motherland”, 1841). Such a formula is possible only in the case when between the “motherland” and “me”, with all “my” love, there remains a certain – and considerable – gap. There is no such gap between the heroine of the analysed text and her motherland.

²⁹ Библейская энциклопедия [Текст]: В 2-х кн. – Кн. 1. А-М. – М.: 1891. – [репринт. изд.]. – М.: Изд-во «СПМСИ» и др., 1990. – С. 142-143; Библейская энциклопедия [Текст]: В 2-х кн. – Кн. 2. Н-Ф. – М.: 1891. – [репринт. изд.]. – М.: Изд-во «СПМСИ» и др., 1990. – С. 54-57.

³⁰ Динесман Т. Г. «Отчего» (1840) / Т. Г. Динесман // ЛЭ, с. 360; Эйхенбаум Б. М. Лермонтов. Опыт историко-литературной оценки / Б. М. Эйхенбаум – Л.: Academia, 1924. – С. 116.

METHODOLOGICAL PROSPECTS OF RESEARCH

There are several of them. It is necessary:

1) to replenish and systematize modern data on the Ukrainian circle of acquaintances, friends, creative mentors and followers of Lermontov (thesaurus method – real commenting – reconstructive method);

2) Clarify the historical-genealogical contacts with Ukraine and the Crimea not only of Lermontov personally, but of his entire family. It is gratifying that such paternal ties are increasingly leading researchers to two ancient (and both famous) British families: the Gordons (including the poet J. Gordon Byron) and Lermontov (including the 13th century visionary poet Thomas Lermont) (historical and biographical methods, etymological and genealogical analysis). It is time, apparently, to pay attention not only to the West, but also to the East;

3) Compare the Lermontov image of Ukraine: both its sources and textual implementation with the image of Ukraine in Russian literature contemporary for Lermontov (imagological and comparative-typological analysis);

4) To do a similar work with materials about the addressees of Lermontov's poems; supplement them with genderological and intertextual analysis on the scale of both macrotxts (poetic cycles) and megatxts (the term of Professor I. M. Kolegaeva), that is, scientific and memoir comments on these verses.

The totality of these new approaches and methods, listed and / or left out of our listing, will make it possible to significantly rethink the topic “Lermontov and Ukraine”, or otherwise: “Ukrainian context of Lermontov”.

Appendices 1

М. Ю. Лермонтов. <М. А. Щербатовой>

(«На светские цепи...») (Translation Made by M. Zerov)

На пута суворі,
На гомін привабливий бала
Степи неозорі
України вона проміняла.

Та півдня палкого
Собі залишила приміту
Серед крижаного,
Серед невблаганного світу.

Як ночі України
У сяєві зір таємничих,
Доховують тайни
Слова її уст чарівничих.

Як обрії сині –
Очей її полиск і сяння;
Як вітер пустині –
Жагуче її милування.

І стиглістю сливи
Рожеве обличчя зоріє;
І сонце пестливе
У кучерях їй золотіє .

І, молячись щиро
За прикладом рідного краю,
Незайману віру
У серці дитячим плекає.

Як люд її рідний,
Не жде від чужинця опори;
Безмовно і гідно
Терпить і знуцання, і горе.

На погляд зухвалий
Не займеться враз потаємно,
Звикає помалу,
Зате й не розлюбить даремно.

1930-1931 гг. [see 27]

Appendices 2

(Translation Made by M. Novikova)

За вишкіл чужинський,
За балів нудне стоголося
Свій степ український
Покинути їй довелося.

Та є в ній ознаки –
Вітання південному літу
Крізь холод і мряки
Чужого північного світу.

Як ніч на Україні
В рясноті зірок вічносяйних,
Духмяні й нетлінні
Слова її вуст життєдайних.

Як ранок, веселі
Українські блакитові очі,
Як вітер пустелі,
Палючі обійми жіночі.

Як зріючі сливи,
Все личко в рум'яних загравах;
І сонця розливи
У косах її золотавих.

Вітчизну леліє,
Хоч як тая тоскна і вбога,
Дитячу надію
Обидві поклавши на Бога.

Як рідні краєни,
Підмоги в чужинців не просить;
Їх кпини та рани
У гордому спокою зносить.

Не сповниться хіттю
Від погляду світського лева.
Полюбить не миттю.
Проте й не розлюбить миттєво.

2014 г. [see 28]

SUMMARY

The paper gives an overview of Ukrainian research strategies in Lermontovian studies (pre-1990 and 1900-2000-periods). New approaches are also proposed and not only of scholars but publishers, pedagogical and that of translators. If for the last decades the Ukrainian scholars could have managed to reveal to the world ‘another’ Pushkin and “another” Gogol in the Ukrainian context the matter with Lermontov is quite different: this new approach is yet to be realized. The authors of the article initiate the discussion of the problem and propose some samples of the methodology which gives practical results.

In a new light thanks to the reconstructive method the creative ties of Lermontov with Turkic world (Caucasian poetry/poem “Ismail-Bey”) are revealed. The poet turned out to be in genealogical connection as with Crimean khan clan of Girey-Geray as with a distinguished generation of Chelebey. In the Caucasus he deeply learnt Turkic religious and folklore traditions. All that demands new and deep rethinking of the whole Lermontov’s creative heritage? Connected with the Turkic peoples of the South-East.

The second sphere which also demands new approaches – is the Ukrainian aspects of the poet’s life and art. It includes his Ukrainian (or connected with Ukraine) circle of friends, teachers, comrades – in-arm, the very image of Ukraine in Lermontov’s poetry and its reinterpretation in Ukrainian translations. A penetrative poetical analysis demonstrates quite obviously the way how the Ukrainian or Caucasian mentality gave a new meaning to Lermontov’s motif of Faith, Love and Motherland. Thus the intertextual approach helps much to deepen our understanding of national classic authors, actualizing their significance for international audience.

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RECURRENT PATTERNS OF SEMANTIC CHANGE. EVIDENCE FROM GLOBAL ETYMOLOGIES

Kozlova T. O.

INTRODUCTION

Semantic laws have been a widely discussed issue since the discovery of Grimm's laws. Having started with the descriptions of individual lexical items, comparative linguists went on to deal with the typology of semantic derivations, systemic modifications in various word groupings¹, and regular meaning changes. This was conducive to understanding semantic laws, i.e. rules referring to similarities of meaning shifts in semantically close expressions found in languages with different degree of genetic relatedness². Etymologists considered typical semantic changes to question word origins and reconstruct protomeanings³. Cognitive linguists revealed the significance of such general mechanisms of semantic change as metonymy and metaphor in structuring our experience⁴. They also contributed to diachronic semantics by proving the efficiency of prototypicality and family-resemblance principles in semasiological changes⁵.

This study intends to examine the directionality of semantic changes accompanying the diversification of the 14 Borean etymons meaning 'shine'. Another objective is to see whether it is possible to establish any patterns in the semantic changes discovered in the global etymologies.

¹ Boomfield L. *Language*. Delhi : Motilal Banarsidass Publishers, 1996. P. 426–440. Ullmann S. *Semantics. Current Trends in linguistics*. Vol. 9: Linguistics in Western Europe. Th. A. Sebeok, Haugen E., Winter W. (Eds.). The Hague, Paris : Mouton, 1972. P. 343–394.

² Campbell I. *Historical Linguistics: An Introduction*. Cambridge, Massachusetts : MIT Press, 2004. P. 269–272. Koptjevskaja-Tamm M. *Approaching Lexical Typology. From Polysemy to Semantic Change: Towards a Typology of Lexical Semantic Associations*. Vanhove M. (Ed.). Amsterdam / Philadelphia : John Benjamins, 2008. P. 3–54. Sweetser E. *From Etymology to Pragmatics: Metaphorical and Cultural Aspects of Semantic Structure*. Cambridge : Cambridge University Press, 1998. P. 28–45. Traugott E. C., Dasher R. B. *Regularity in semantic change*. Cambridge : Cambridge University Press, 2004. 341 p.

³ Urban M. *Lexical Semantic change and semantic reconstruction. The Routledge Handbook of Historical Linguistics*. Bowerman C., Evans B. (Eds.). Abingdon : Routledge, 2015. P. 374–392.

⁴ Koch P. *Lexical typology from a cognitive and linguistic point of view. Language Typology and Language Universals. An International Handbook*. Vol. 2. Haspelmath M., König E., Oesterreicher W., Rible W. (Eds.). Berlin, New York : De Gruyter, 2001. P.1142–1178. Lakoff G., Johnson M. *Metaphors We Live By*. Chicago, London : University of Chicago Press, 1980. 256 p.

⁵ Geeraerts D. *Diachronic Prototype Semantics: A Contribution to Historical Lexicology*. Oxford : Clarendon Press, 1997. 207 p.

The reconstructed roots and their continuants were selected from the etymological database⁶, historical, bi- and monolingual dictionaries. The cognates derived from the etymons in question were interpreted by the comparative, component and cognitive analysis methods.

The paper is structured as follows. In Section 1, we will discuss two theoretical issues. The first one concerns terms applied to similar semantic changes that occur in languages distanced chronologically, geographically, and typologically. The second one considers the transparency of semantic ties established between archetypes (i.e. archaic etymons) and their reflexes in daughter branches. In Section 2, we will deal more fully with the diversification of particular proto-etymons to trace the regularity and directionality of their semantic reflexes.

1. Theoretical issues of establishing semantic laws

There are a variety of terms that can be used to refer to the similarity of diachronic changes in meaning. Among most widely employed terms are *semantic universals*, *semantic rules*, *semantic regularities*, and *semantic laws*.

Some historical linguists exploit the term *semantic universal* just to deal with the phenomenon of language change on a universal basis. Given that semantic factors are significant for language typology and, consequently, for language change, they believe there are semantic changes that are not isolated to a particular set of languages. In other words, although languages develop into different types, they exhibit similar semantic changes. If, in P. Durst-Anderson's terms, languages demonstrate "types [and] supertypes"⁷, it seems methodologically sound to use the term *semantic universals*. However, as cross-linguistic studies supported a rather vexing anthropological doctrine of "psychic unity of humankind"⁸, *semantic universals* would rather confirm with "the notion of semantic primitives (or semantic primes)"⁹, inherently more intelligible and semantically more basic concepts, that is "a universal set of fundamental human concepts"¹⁰. When considered in this perspective, the term *semantic universals* is less attractive than other terms.

⁶ Sratostin S., Starosin G. The Tower of Babel. An Etymological Database. 1998-2013. URL: <http://starling.rinet.ru> (retrieved May 14, 2014).

⁷ Durst-Anderson P. Linguistic Supertypes: A Cognitive-Semiotic Theory of Human Communication. Berlin / New York : Walter de Gruyter, 2011. P. 167.

⁸ Shore B. Culture in Mind: Cognition, Culture, and the Problem of Meaning. Oxford : Oxford University Press, 1998. P. 15.

⁹ Wierzbicka A. Semantics : Primes and Universals : Primes and Universals. Oxford : Oxford University Press, 1996. P. 15.

¹⁰ Ibid. P. 10, 13.

Scientists who prefer to use *semantic rules* should keep in mind that ‘the semantic rules criterion’ is widely applied in formal semantic theories to discuss conditions for coherence and meaningfulness of words in sentences in contrast to the rules of syntax¹¹. For this reason, the application of the term to regular semantic changes should be avoided.

The term *semantic regularity* seems most popular in the English-speaking publications on diachronic changes. However, in some interdisciplinary studies they rightly remark that whatever regularities are found in languages, they are not restricted to linguistic items. J. Margolis supports Ziff’s thesis on semantic regularities and quotes him on that they are “to be found in connection with <...> both linguistic elements and other things, e.g. utterances and situations, or <...> phrases and persons, as well as <...> utterances and utterances”¹². From this postulate it can be concluded that a semantic regularity is interpreted “as an association between an utterance type and a condition, an association which usually occurs without giving rise to bizarre or “deviant” utterances”¹³, such as saying *Hello!* when someone leaves.

The term *semantic law/s* was introduced and used by European semanticists in the first half of the 20th century. As S. Ullman claims, “the quest for ‘laws’ has always been one of the principal preoccupations”¹⁴ for comparative linguists. It is recognized that universal laws of thought should be reflected in the meaning formation and change¹⁵. Nevertheless, little advancement has been made in the research of semantic development apart from discovering about social and psychological reasons of semantic changes, as well as their mechanisms and how meanings were generalised in archaic languages. Historical linguists would rather prefer to speak modestly about general tendencies, parallel semantic development, systemic semantic changes that involve, for instance, more metaphoric transfers from human sphere than into it, historical sequence of synaesthetic metaphors, etc. Despite unpredictability of meaning change, especially in language contact situations, some historical directionality can be established: space > time, temporal > conditional, body part > space¹⁶.

¹¹ Swineburne Th. *The Coherence of Theism*. Oxford : Clarendon Press, 1993. P. 30-38. Lyons J. *Semantics*. Cambridge : Cambridge University Press, 1977. P. 411-413.

¹² Margolis J. *Culture and Cultural Entities: Toward a New Unity of Science*. Berlin, New York : Springer Science & Business Media, B.V. 2013. P. 149.

¹³ Quoted in: Germain C. *The Concept of Situation in Linguistics*. Ottawa : University of Ottawa Press, 1979 P. 48.

¹⁴ Ullmann S. *Semantics. Current Trends in linguistics. Vol. 9: Linguistics in Western Europe*. Sebeok Th. A., Haugen E., Winter W. (Eds.). The Hague, Paris : Mouton, 1972. P. 365.

¹⁵ McMahon A. M. S. *Understanding Language Change*. Cambridge : Cambridge University Press, 1994. P. 176.

¹⁶ Traugott E. C., Dasher R. B. *Regularity in semantic change*. Cambridge : Cambridge University Press, 2004. P. 41, 43.

Linguists remain undeterred in their search of semantic laws, and the term has not been abandoned. V. Levitsky, a leading authority in etymology, historical semantics and phonosemantics in Ukraine, disproved the statement that “there are no laws in semantics”¹⁷ by cross-linguistic data collected from Germanic and some other Indo-European languages. V. Levitsky moved towards the goal of discovering semantic laws and offered 40 statistically confirmed semantic change patterns¹⁸ in addition to 254 systemic semantic ties in the Germanic languages¹⁹. It is remarkable that V. Levitsky consistently referred to semantic laws²⁰ in parallel with other terms (regular semantic changes, typical semantic changes²¹, semantic universals²²).

We see, therefore, that the terminology used to discuss systemic semantic changes can be employed in a variety of ways and interfaces with many other aspects of language use and formation. On the other hand, the terms are converging on temporal and atemporal, panchronic and cognitive perspectives from which diachronic semantic derivations can be viewed. For that reason, the choice of the term is determined by the preference and purposes of a researcher. Leaving the discussion on the legitimacy of *semantic law* aside, we will hereafter employ it.

In addition to terminological issues, it is necessary to discuss the problems of the archetype reconstruction. These will only be briefly summarised from the point of view of the transparency of historical semantic ties. To establish semantic laws, it is important to look into the long-term data and decrease limitations in the number of languages included into the analysis. This task can be realised by covering a stock, i.e. the largest possible grouping of languages with the common reconstructed ancestor. In view of the fact that archaic etymons are hypothetical versions and do not have any attestations in written sources, diachronic semantic ties may be rather vague. That creates a problem of methodological importance. When it comes to the reconstruction of meaning or a historical sequence of meanings, linguists do not have such strict criteria as they do for phonetic reconstruction and have to rely upon different degrees of semantic similarity.

¹⁷ Quoted in: Ullmann S. *Semantics. Current Trends in linguistics. Vol. 9: Linguistics in Western Europe.* Sebeok Th. A., Haugen E., Winter W. (Eds.). The Hague, Paris : Mouton, 1972. P. 366.

¹⁸ Левицкий В. В. Семасиология. Винница : Нова книга. С. 402.

¹⁹ Левицкий В. В. *Этимологический словарь германских языков. Том II.* Винница : Нова книга, 2010. С. 336–342.

²⁰ Левицкий В. В. Семасиология. Винница : Нова книга, 2006. С. 15, 17, 18, 26, 34, 44, 330, 400-402. Левицкий В. В. *Этимологический словарь германских языков. Том I.* Винница : Нова книга, 2010. С. 25.

²¹ Ibid.

²² Левицкий В. В. *Этимологический словарь германских языков. Том II.* Винница : Нова книга, 2010. С. 336.

The semantic ties between etymons and their continuants should be considered transparent on the conditions leading to complete or partial equivalence of meanings in various reflexes.

Complete equivalence among the meanings can be instanced by the continuants of PIE **nas-* “nose”: OInd. *nāsikā* “nostril, nose”, Av. *nāh-*, *nāṅhan-* “nose”, Lat. *nāris* “nostril”, OFris. *nōsi*, OHG *nasa* “nose”, OSw. *nōs* “snout”, ON *nōs* “nostril, nose; rock”, OE *nasu*, Prus. *nozy*, Lith. *nósis* “nose”, OSl. *ноздпу*, Alb. *hundë* “nose”, Hitt. *titita* “nose”, etc. The semantic isoglosses are quite predictable as they are shaped in the directions of WHOLE (‘nose’) > PART (‘nostril’), HUMAN (‘nose’) > NON-HUMAN > ANIMAL (‘snout’), ANIMATE (‘smth that sticks out from the face’) > INANIMATE (‘smth that sticks out of the ground’). Because such diachronic changes mostly result in compatible meanings and small semantic distances between an archetype and its reflexes, they enable “straightforward semantic reconstruction”²³ and interpretation of regularities in semantic change.

In spite of transparent semantic shifts, it may still be problematic to see the direction of modification, especially when we have to deal with fuzzy concepts. As we know, a fuzzy concept involves the intersection of features and the absence of clear-cut boundaries between notions. Consider ‘the lower part of the face’ for the notions ‘cheek’ and ‘jaw’: **ĝenu-* “a jaw bone; chin” > OGr. *γένυς*, “the lower jaw (of animals); the lower part of the face (chin, cheeks, lips); snout; cheek, etc”; Skr. *hanuh*; Av. *zanu-* “chin”; Arm. *cnaut* “chin; cheek”; Toch. A *śanweḥm* (du.) “lower jaw”. L. Bloomfield suggested the order ‘jaw’ > ‘chin’, ‘cheek’ for Latin, French and Italian²⁴.

Partial equivalence demonstrates the formation of more diversified semantic isoglosses. Although the meanings are closely associated, the direction of the semantic change is hard to predict: PIE **akwā-* “water” LIQUID > OInd. *kām* “water”; FLOW (OHG *aha*, Ger. *Ache* “river; current”); CHANNEL OF FLOW (Lat. *aqua* “water; gutter”); FROZEN LIQUID (Alb. *akull* “frozen water”); TO TAKE LIQUID (Toch. A, Toch. B *yok-tsi* “to drink”, Hitt. *e-ku-uz-zi* (*ekuzi*) “he/she drinks”); AREA OF WATER (OE *ēa*, Goth. *ahva* “water; the body of water”); SMTH SUROUNDED BY WATER, SUBJECT TO FLOODING (Sw. *ö* “island”; OIcl. *ey* “island; meadow”); MYTHOLOGICAL HERO (OIcl. *Ægir* “the God of the sea, Ocean”). Becoming more vague, semantic ties

²³ Gell-Mann M., Peiros I., Starostin G. Distant Language Relationship: The Current Perspective. *Journal of Language relationship*. 2009. # 1. P. 13–30.

²⁴ Bloomfield L. *Language*. Delhi : Motilal Banarsidass Publishers, 1996. P. 427.

between the archetype and its continuants gradually result in incompatibility of meanings.

As semantic laws in such cases are not easily established, the challenge for a researcher is to discover links between etymons and reflexes. It seems that a cognitive approach will provide more interpretive power. The examples below demonstrate that metonymic shifts, perhaps even more basic for human cognition than metaphoric projections, abound in the history of words. The directionality of meaning change is determined by mental projections taking place in the same experiential domain whereby the target is interpreted in terms of the source (the whole-for-part or the part-for-whole mappings). The whole-for-part / part-for-whole associations are realised in various semantic patterns arising when the knowledge about the whole “activates”²⁵ the knowledge about the parts and vice versa:

– paronymy (the holonym PIE **krep-/*k̑ȓp-* “body” > the holonym Lat. *corpus* “body; flesh” and the meronyms Lat. *corpusculum* “a small body; fetus”; PGmc. **href-iz* “belly; stomach” > OHG *href*, OE *hrif*, Du. *rif*, OFris. *href*, *hrif* “belly”; ME *mid-(h)rif*, OFris. *mid-ref* “diaphragm”, i.e. ‘inside the body’);

– hyperonymy (the hyperonym PIE **er-/*or-* “a large bird” > the hyponyms PGmc. **ara(n)-* “eagle” > OHG *aro*, Ger. *Aar*; ON *arn-*, Sw. *örn*; OE *earn*, ME *erne*; Goth. *ara*, Du. *arend* “eagle”; Arm. *oror* “seagull”; OGr. *ὄρνις* “bird; cock”, Gr. *ὄρνιθα* “hen”;

– co-hyponymy (PIE **ĝhan-s-* “goose” > OE *ganot*, *gannet*, ME *gannet* “a kind of sea-bird; cormorant”, OE *ganra*, *gandra*, *gander*, ME *gandor* “gander”; OIr. *géis*, *geissi* “swan”; OInd. *hamsá-ḥ*, *hamsī* “goose; swan”).

Meaning incongruence between etymons and their reflexes will stand in the way of establishing change sequence. For example, the semantic ties between PIE **ak^wā-* “water; river”, Lat. *aquila* “eagle” and *aquilō* “northern wind” have lost motivation. Whatever etymological version is accepted, it puts a researcher on shaky ground: ‘water’ > ‘a source of water’ > “where eagles drink” or ‘water’ > ‘smth that brings water’ > ‘northern wind’. To discover the order of diachronic distancing from the archetype, it is required to apply a set of criteria: the productivity of isoglosses; degree of genetic relatedness in languages; contact-induced influence; “étalon language”²⁶, which is generally understood as a standard against other languages that are evaluated and compared.

²⁵ Kovecsec Z., Radden G. Metonymy: Developing a Cognitive Linguistic View. *Cognitive linguistics*. 1998. 9 (1). P. 39.

²⁶ Trask R. L. Dictionary of Historical and Comparative Linguistics. Chicago, London : Fitzroy Dearborn Publishers, 2000. P. 109.

Recurrent patterns of semantic change may turn efficient in establishing language affiliations, discovering semantic universals that go beyond any type of genetic, typological and areal relatedness.

2. Borean roots meaning ‘shine’ and recurrent patterns of semantic change

The starting point for the research was the Borean super-family hypothesis by S. Starostin, who proposed deep relationship between Nostratic (Eurasianic and Afroasiatic) and Dené-Daic (Dené-Caucasian and Austric) macrofamilies. This model, although a speculative one, covers most languages of the northern hemisphere with deep ties to their common predecessor – the Upper Paleolithic Borean proto-language dated back to 50.000-45.000 years ago²⁷. It is hypothesised that Amerindian family may also be related to Borean²⁸.

The larger the number of languages we consider, the more reliable conclusions we therefore can make about semantic laws. It is especially instructive to turn to reconstructed languages, because “if related, they provide data from earlier times when they were far more alike than their modern-day descendants”²⁹ and more transparently manifested universal laws of human thought.

The analysis of 14 reconstructed Borean roots meaning “to shine” revealed six features widely represented across macrofamilies: ‘light-radiant object’, ‘light; bright’, ‘white; pale’, ‘day, morn, daylight’, ‘see, appear’, ‘happy, merry, bright, nice, desire’.

The greatest degree of semantic regularity has been found for the semantic feature ‘light-radiant object’. The continuous isogloss embraces all the macrofamilies in question linking them to all the etymons analysed. For instance, Borean **HVLV* “light; shine” is continued the Nostratic languages (Eurasianic **HVLV* “light; shine” > Altaic, Evn. *ilān* “moon”, Ch.-K. **hṽlhṽ* “sun” and Afroasiatic > Semitic, Arab *hilāl-* “new moon”); as well in Amerindian (**ali* “sun”), and African (Bantu **-yédi* “moon”). Semantic reflexes follow the path ‘shine > source of light; smth radiating light’ and develop such meanings as “moon”, “sun”, “star”, “constellation”.

The change in the direction of “lightening”, “fire”, “flame”, “coal” is less spread than “heavenly body”. The features ‘artificial source of light’

²⁷ Pereltsvaig A. Languages of the Worlds: An Introduction. Cambridge : Cambridge University Press, 2012. P. 227.

²⁸ Peregrine P. N., Peiros L, Feldman M. W. Ancient Human Migrations: A Multidisciplinary Approach. Michigan : University of Utah Press, 2009. P. XI.

²⁹ Renfrew C., Nettle D. Nostratic: Examining a Linguistic Macrofamily. Cambridge : McDonald Institute for Archaeological Research, University of Cambridge, 1999. P. 111.

(“torch”) or ‘sources radiating small amount of light’ (“ray”, amber”) are better traceable in smaller genetic groups when the extensional of the concept grows. Cf.: Borean *CVLV “shine” > Austric **sila* “radiation of light” > **qusila* “lightening”; PIE **leuk-* “shine” > PGmc. **leuh-/lauh-* “light”, Goth. *lauhmuni* “lightening”, Lat. *L(o)ucetius* “epithet for Jupiter, i.e. the one who brings light”.

On a closer inspection we can see that with the growing application, the direction of semantic change is hard to predict because it recurs through a far greater number of target domains as in the reflexes of PIE **leuk-* “shine”: HEAVENLY BODY – OIr. *luan*, Arm. *lusin* “moon”; ANIMAL – Ger. *Luchs* “lynx, i.e. the one with sparkling eyes”; OIcl. *lýsa* “merling, or whiting, a kind of fish”, BODY OF WATER – OIcl. *leygr* “fire; sea, i.e. that which is sparkling”, A SMALL ROUND AREA – OIcl. *ljóri* “a hole on the roof, i.e. a light spot”; AN AREA OF LAND – OE *lēah* “meadow, field, grove”, etc. It is no surprise that irregularity of meaning change grows as cognates distance from the common core: PIE **leuk-* “shine” > ‘THAT IS SHINING, WHITE’ ‘OInd. *rúśant-* “light, white” > Ger. *Luchs*, Lith. *lúšis*, Rus. *рысь*, Arm. *lusanun-*, Lat. *lynx* “lynx”, > Rus. *лысый* “bald”. The irregular change, such as ‘bald’, therefore, is to be seen as a deviation from a set of related meanings. One may argue that language strives for economy and avoids unnecessary, costly modification, or that such divergences are accidental. Nevertheless, irregular changes may be very important when they are triggered by culture-specific factors, pragmatic and cognitive preferences of speakers.

The cross-linguistic spread will be different when we consider the recursion of other features ‘white, pale’, ‘day, daylight, morn’, ‘see, appear’, ‘happy, glad, merry, triumphal’. On the one hand, these lexicosemantic shifts do occur regularly. On the other hand, semantic development is on increasingly divergent paths. For instance, PIE **ghel-* “shine” developed in the daughter branches in two directions. In Baltic and Celtic languages, the dominant trend is towards ‘FULL OF LIGHT > BRIGHT WHITE’ (Lith. *gulbė* “swan; a white cow”, *báltas kaĩp g.* “as white as swan”, Latv. *gūlbis* “swan; a white cow”; OIr. *gel* “bright; shining; white”), whereas Greek and Indic isoglosses go in the opposite direction ‘LESS COLOUR > WHITE, PALE’ (OGr. *χλωρός* “greenish; pale; light”, OInd. *hári-*, Skr. *hári* “pale, yellowish”. The isoglosses seem to intersect in Iranian: Av. *zari* “golden, yellowish”, *zairita* “yellow-pale”.

Less regularity should be assigned to a higher degree of subjectivity required in order to cognise such domains as colour, daylight, perception or

mental activity, emotion and attitude, evaluation. Understanding these phenomena calls for inference and focusing on the attributed traits of denotata. Dealing with sources of light (like heavenly bodies and artifacts), we first and foremost interact with our experience. However, optical effects of light and brightness interact with our emotions rather than experience, alter our moods and emotional states. Hence, such things are “related not entirely to the natural world, but also to the cultural context”³⁰. For this reason, semantic changes following the direction of ‘colour’, ‘time’, ‘seeing’, ‘happiness, gladness’ are more culture-specific, because they are shaped by our emotional experience and ethnic worldview.

Let us consider, for instance, the development of Eurasian **belV* “shine” in the Altaic languages. The Mongolic isoglosses are indicative of the change towards ‘SHINE’ > ‘MAKE SMB UNABLE SEE OR UNDERSTAND’ – PAlt. **bĕló* “pale” > PMong. **balaj* “blind; dark” > Dag. *baliə* “unclear; obscure”, *baliē* “blind”; Ord. *balā* “stupid, pointless”. The Manchu-Tungus isoglosses correlated with ‘SHINE > LIGHTEN, WHITEN, REDUCE THE INTENSIVITY OF COLOUR’ – PTung. **beli* “pale; turn white, pale” > Even. *beli-*). In contrast, the Korean isogloss reflects the dominant semantic feature ‘SHINE > LIGHT, BRIGHT; BEING BRIGHT’ (PKor. **pǎrk-* “bright, light” > Mid.Kor. *pǎrk-*, kor. *pak-* [*palk-*]) and accentuates the achieved state while the Japanese reflexes combine ‘light’ and ‘transparency, clearness’ to focus on the transition ‘SHINE > BECOME CLEAR, LIGHT, TRANSPARENT’ (PJap. **pàrá-* “clear up (of sky, weather)” > OJap. *para-*, Mid.Jap. *fàrá-*, Tokyo dial. *haré-*).

In sum, a semantic feature common for a macrofamily of languages tends to be more specialized and contrastive in language families and groups. It is noteworthy that differentiated semantic features are expressed by particular forms. Cf.:

[{C₁ VOICED VC₂ SONORANT} + {‘lose brightness / dark’}] – **bĕló*, **balaj*, *baliə*, *baliē*, *balā* and **beli*, *beli-*;

[{C₁ VOICELESS VC₂ SONORANT} + {‘acquire brightness / light’}] – **pǎrk-*, *pǎrk-*, *pak-* and **pàrá-*, *para-*, *fàrá-*, *haré-*.

In our view, such form-meaning correlations are sound symbolic. It can be evidenced by the imitative role of voiced and voiceless consonants in ideophone structures.

³⁰ Baker N., Steemers K. Daylight Design of Buildings: A Handbook for Architects and Engineers. New York : Routledge, 2014. P. 102.

In the Mongolic and Manchu-Tungus languages, voiced labials encode ‘dark colour’ (Mong. *baruyar* “dark colour, dark complexion”, *baruyj-* “dark; unclear; worried; gloomy, frowned (look, face)”³¹, Manch. *algari bulgari* (~*alxa bulxa*) “multi-coloured, spotted, variegated”³².

In Korean and Japanese, voiceless stops are structural constituents in the names of weak light, small bright flashes, or reflected light: Kor. *pantchak* / *ppantchak* “radiate light; lighten”³³, *palk-* “light, bright, clean; morn”, *ppalkah* “crimson, deep-red”, *palkah* “bright-red”³⁴; Jap. *pachi-pachi* (*to*) “blink”³⁵, *pika*’ “make a blink”, *pika-pika no yuka* “shiny, clean floor”, *pika-pika no hage-atama* “shiny bald head”, *kirari-kirari* “glitter”³⁶.

In contrast to Altaic, the Indo-European languages employ the symbolism of vowels. In the Germanic languages, the opposition ‘light – dark’ is realised by vocalic contrast /i – u/³⁷. To instance it, we discuss the continuants of the Borean root *CVJV “shine” > Eurasian *c`ajV “shine” > PIE **skāi-/skāi-/skāi-* “glitter, glimmer, light reflection, wet shining; shadow” that diverge into three groups of isoglosses.

The first, and the most productive, group of isoglosses includes such semantic features as ‘the presence of light’ (Goth. *skeirs* “clear, bright”, *skeinan* “lighten, shine”, *skeima* “torch”) or ‘the absence of light’ (Pers. *sāya* “shadow; covering, protection”; Toch. B *skiyo*, Latv. *Seja*, Alb. *hē, hie* “shadow”).

The second, less productive, group of isoglosses embraces syncretic combination of features ‘light; shadow’: OInd. *chāyā* “shade, shadow; a reflected image; play of light or colours, lustre, light”; Skr. *chāya* “shadow; coolness; cover; mixture of paint, colours; interplay of light and shadows; sparkles; light, colour; Shadow, Sun’s wife and Saturn’s mother; the sun”³⁸.

³¹ Finch R. Mongolian /-gar/ and Japanese /-gar/. *Evidence and Counter-Evidence: Essays in Honour of Frederik Kortlandt*. Vol. 2 : General Linguistics. Lubotsky A., Schaeken J., Wiedenhof J. (Eds.). Amsterdam, New York : Rodopi, 2008. P. 135.

³² Ibid. P. 138.

³³ Cho Y. Y. Sound Symbolism in Korean. *Korean Language in Culture and Society*. Sohn H. (Ed.). Honolulu : University of Hawai’i Press, 2006. P. 65.

³⁴ Finch R. Mongolian /-gar/ and Japanese /-gar/. *Evidence and Counter-Evidence: Essays in Honour of Frederik Kortlandt*. Vol. 2 : General Linguistics. Lubotsky A., Schaeken J., Wiedenhof J. (Eds.). Amsterdam, New York : Rodopi, 2008. P. 127.

³⁵ Dictionary of Iconic Expressions in Japanese. Vol I: A–J. Vol II: K – Z. Kakehi H., Tamori I, Schourup L with the assistance of Emerson L. E. (Eds.). Berlin : Mouton de Gryteur, 1996. P. 869.

³⁶ Finch R. Mongolian /-gar/ and Japanese /-gar/. *Evidence and Counter-Evidence: Essays in Honour of Frederik Kortlandt*. Vol. 2 : General Linguistics. Lubotsky A., Schaeken J., Wiedenhof J. (Eds.). Amsterdam, New York : Rodopi, 2008. P. 673, 929, 931.

³⁷ Левицкий В. В. Этимологический словарь германских языков. Том I. Винница : Нова книга, 2010. С. 472.

³⁸ Monier-Williams M. A Sanskrit-English Dictionary: Etymologically and Philologically Arranged with Special Reference to Cognate Indo-European Languages. Köln : Universität zu Köln Institut für Indologie und Tamilistik, 2012. 1333 p. URL : <http://www.sanskrit-lexicon.uni-koeln.de/monier/> (retrieved September 14, 2014).

The third group contains pairing isoglosses: Rus. *сиять* “radiate bright light, shine” vs Rus. *сень* “shadow”; OE *scīma* “shadow, darkness”, ME *scimian* “darken, frown; blur, blind, make misty” vs OE *scíma* “beauty; brightness, light”, *scímian* “lighten; sparkle”³⁹, where semantic oppositions are encoded with the help of vocalic contrasts C₁V₁C ‘light’ vs C₁V₂C ‘shadow; dark’. Cf.:

PGmc. PGmc. * <i>skīm-/skim-</i> >	vs	PGmc. * <i>skium/skum-/skūm-</i> > OÍcl. <i>skuma</i> “become dark”, <i>skúmi</i> “shadow; twilight”, <i>skúma-skot</i> “twilight”, <i>skríða í skúma-skot</i> “dark corner”, <i>skúma</i> “a nickname” (<i>Þorleifr Þorkelsson skúma</i> (‘the dark’) ⁴⁰ “The Dark” (a nickname of <i>Torleif skuma Torkelsson</i> , the Icelandic poet, c 986); Dan. <i>skummel</i> , <i>skumring</i> “twilight”;
OÍcl. <i>skimi</i> , <i>skími</i> , <i>skíma</i> “a glimpse”;	vs	Ger. <i>schimmern</i> “darken” (<i>es summert</i> “Twilight is falling” ⁴¹);
Ger. <i>schimmer</i> “weak light; glimmer; a glimpse of hope”, <i>shimmern</i> “shimmer (of metal, water, etc.)” (<i>ihre Augen schimmerten Feucht</i> “her wet eyes shimmered”, <i>ihr Haar schimmert rötlich</i> “her hair is of red shade” (lit. ‘shimmer’));	vs	Sw. <i>skymma</i> “darken; eclipse” (<i>mólnet skýmmer sólen</i> ‘the cloud eclipsed the sun’, <i>tárarna skýmde blícken</i> ‘tears blurred the eyes’; <i>skýmning</i> “twilight, half-darkness”, <i>hálla sig i skýmundan</i> lit. ‘keep in the shade, hence “keep a low profile, hide” ⁴²).
PGmc. * <i>skair-/skīr-</i> “light; bright” > Sw. <i>skär</i> “pink” (<i>skärhy</i> “tender complexion”), <i>skir</i> “clean, transparent” (<i>skiret</i> “gauze”, <i>~hónung</i> “purified honey”);	vs	

³⁹ Bosworth J. An Anglo-Saxon dictionary, based on the manuscript collections of the late Joseph Bosworth (Main Volume, first edition 1898) and its Supplement (first edition 1921). Bosworth J., Toller Th. N., et. al. (Eds.); Christ S., Tichý O. (Compls.). Prague : Faculty of Arts, Charles University, 2010. URL : <http://bosworth.ff.cuni.cz> (retrieved September 14, 2014).

⁴⁰ Ross M. C. A History of Old Norse Poetry and Poetics. Cambridge, New York : DS Brewer, 2011. P. 203.

⁴¹ Collins German Unabridged Dictionary. Terrell P. (Ed.). 5th ed. Glasgow : HarperCollins, 2004. 2108 p. URL : <http://dictionary.reverso.net/german-english/> (retrieved September 14, 2014).

⁴² Шведско-русский словарь. Миланова Д. Э. (Сост.). Москва : Изд-во “Советская энциклопедия”, 1973. С. 505, 514, 516.

The contrast /i – u/, also present in proto-forms: PGmc. **glīm-* > ‘LIGHT, GLITTER’ OSax. *glīmo* “glimmering, glittering” vs Gmc. **glum* > ‘DARK, GLOOMY’ (Norw. dial. *glȳma* “give a gloomy look”, OIcl. *glúmr* “a bear”, i.e. ‘gloomy’. It proves non-accidental, non-random form-meaning correlation. Such formations are motivated and grounded in acoustic and articulatory manipulations of speech sounds.

Apart from consonantal and vocalic sound symbolic effects, the significance of iconicity in verbalisations of ‘luminosity’ is evident from metathetical arrangements of archetypes. For instance, Borean **JVKV* “lighten; light” vs Borean **CVJV* “radiate light, glimmer; shadow” which are continued to verbalise antithetic concepts: PIE *(*S*)*KEWə-* “DARK” > PGmc. **skiw-ja-*, **skuww-án-*, **skū-m*, **sku-m-*, **xū-m-a-*, **xū-m-an-*, **xum* “shadow, shade, darkness”; PBalt. **skum̃-* “gloomy, sad” vs PIE **K'WEIT-* “LIGHT, WHITE; RADIATE LIGHT” > PGmc. **xwīta-*, **xwit(t)a-*, **xwaitī*, **xwaitia-z*, **xwītia-z* “white”; PBalt. **čweĩt-*, **čwit-*, **čweĩt-r-u-*, **čwaĩt-ĩ-*, **čwaĩt-s-â*, **čwaĩt-s-u-*, **čwit-r-iã*, **čweĩt-s-u-*, **čwaĩt-s-t-a-* “shine”.

It can be stated with certainty that semantic laws are realised differently in various language groupings. The directionality and regularity of diachronic semantic change is determined by numerous cultural and cognitive factors including salience of the cognised features, semiotic and sign-manipulation competence. Even though the analysed units are taken out of context, they transparently demonstrate that parallel or congruent semantic development is not sustained along the whole genetic trajectory. The distance between the paths of semantic change varies and grows with distancing from the archetype, or common core. It appears that semantic changes are more predictable at super-family level whereas language families and groups exhibit more specificity in historical semantic variation. It seems, therefore, that a popular methodological approach to study semantic laws on a limited number of languages⁴³ needs revision.

CONCLUSIONS

Recurrent patterns of semantic change behave differently in various language phyla. The highest degree of similarity is found in global, i.e. super-family, spread of semantic features. In smaller groupings, like super-families, families, and other branches, divergent processes occur

⁴³ Левицкий В. В. Семасиология. Винница : Нова книга, 2006. С. 401. Traugott E. C., Dasher R. B. Regularity in semantic change. Cambridge : Cambridge University Press, 2004. P. 48.

through geographical, cultural and historical separation and lead to gradual involvement of innovative features. The reflexes of proto-etymons undergo changes to satisfy speakers' cognitive, semiotic, and communicative needs.

The results indicated that such semantic changes as 'shine > light', 'shine' > 'a heavenly body' (sun, moon, star, constellation), 'shine > bright' and 'shine' > 'look' are global. The isoglosses 'shine' > 'a natural source of light', and 'shine' > 'an artifact radiating light' exhibited more specificity in various genetic groupings. The isoglosses 'shine > pale, light in colour', 'shine > morn, day, twilight' turned to be less productive. Languages showed the highest degree of diversification in pragmatic isoglosses, such as 'shine > nice, happy, gay' and 'shine > bald'. Semantic changes that occur globally embrace metonymic shifts within the luminosity domain due to universality of human experience with light-emitting objects and perception of light radiation. Treatment of brightness is determined by cultural properties of observers, the availability of the source of light radiation, the perception and cognitive perspectives. Therefore, semantic changes 'shine' > 'colour', 'shine' > 'time', 'shine' > 'emotion, mood' were motivated by more subjective judgements and exhibited specific realisations in different genetic groups.

The findings also suggest that proto-roots were highly referential, hence efficient in representing a small number of basic concepts. In their historical development, the proto-concepts followed the elaboration by metonymic and metaphoric extensions that brought out hidden meanings reinterpreted by sign-makers.

Overall, although regular semantic changes are found in different phylogenetic groups, their specificity increases from super-family to macro-family, family, and language group, i.e. with the distance from the common ancestor or core.

As semantic reconstruction influences the scientifically established order of changes, it requires a more elaborate procedure considering the specificity of proto-languages, a highly motivated nature of archetypes, their iconic potential and efficiency of mimetic expression in archaic languages.

The results demonstrated the significance of consonantal and vocalic symbolism in representation of 'luminosity' oppositions. Being articulatory strong, voiceless consonants are employed to iconically represent 'intensive emission of light, brightness' in contrast to articulatory weak voiced consonants which are present in words denoting

‘weak emission of light, half-darkness’ in the Altaic languages. Another strategy of encoding the opposition ‘light – dark’ exploits the symbolic potential of vowels. Thus, the Indo-European languages tend to appeal to front vowels, pronounced by positioning the highest point of the tongue in the front of the mouth, to encode ‘light’, while back vowels, produced by positioning the highest point of the tongue relatively back in the mouth, are used in naming ‘half-darkness’. These facts prove the significance of ideophonia, automimesis and allomimesis in conceptualisation and verbalisation of ‘luminosity’.

Further research into semantic regularities in different language phyla may broaden the perspective on the similarities and differences in the human experience across time and space.

SUMMARY

The purpose of this study was to examine the directionality of semantic changes accompanying the diversification of the 14 Borean etymons meaning ‘shine’ and establish recurrent patterns in the semantic changes discovered in the global etymologies. The results supported the hypothesis that recurrent patterns of semantic change behave differently in various language phyla. The highest degree of similarity is found in global, i.e. super-family, spread of semantic features. In smaller groupings, like super-families, families, and other branches, divergent processes occur through geographical, cultural and historical separation and lead to gradual involvement of innovative features. The findings demonstrated the significance of consonantal and vocalic symbolism in encoding ‘luminosity’ oppositions. Another important conclusion was that proto-roots were highly referential and efficient in representing a small number of basic concepts. In their historical development, the proto-concepts followed the elaboration by metonymic and metaphoric extensions that brought out hidden meanings reinterpreted by sign-makers.

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ABBREVIATIONS AND SYMBOLS

Arm. – Armenian	OIr. – Old Irish
Av. – Avesta	Cf. – confer
c – circa / approximately	Ch.-K. –
Cf. – confer	Dag. – Dagur
Ch.-K. –	OJap. – Old Japanese
Dag. – Dagur	ON – Old Norse
Dan. – Danish	Ord. – Ordos
dial. – dialectal	OSax. – Old Saxon
du. – dual number	OSw. – Old Swedish
Du. – Dutch	PAlt. – Proto- Altaic
Evn. – Evenki	PBalt. – Proto-Baltic
Ger. – German	Pers. – Persian
Gr. – Greek	PGmc. – Proto-Germanic
Hitt. – Hittite	PIE – Proto-Indo-European
i.e. – id est / that is	PJap. – Proto-Japanese
ibid. – ibidem / in the same place	PKor. – Proto-Korean
Lat. – Latin	PMong. – Proto-Mongolian
Latv. – Latvian	PTung. – Proto-Tungus
lit. – literally	Sw. – Swedish
Lith. – Lithuanian	Toch. A – Tocharian A
ME – Modern English	Toch. B – Tocharian B
Mid.Kor. – Middle Korean	* – reconstructed form
Norw. – Norwegian	< – developed from

OE – Old English
OFris. – Old Frisian
OHG – Old High German
OInd. – Old Indian

> – developed into
> — developed into, derived
from

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MYTH-AND-SYMBOLIC MODIFICATION OF THE ART WORLD BY MEANS OF PHYTOSYMBOLISM IN THE WORKS OF JEAN GENET'S "NOVELISTIC" PERIOD

Semenets O. S.

INTRODUCTION

The poetics of the writer's works which are part of his genre chosen combines the poetic means of autobiography with a specific author's style, marked by the tendency to bright floral symbolism and colorful palette. According to V. Colonna such a rich symbolism of Jean Genet's prose with its emphasis on floristics is the feature that prevents us from positioning his prose as an example of an "autobiographical novel".

Describing J. Genet's work as the subject, problematic and poetic matter Y. Pokalchuk deduces the writer's "formula of popularity": he rhythmizes the classic prose style, expresses it in the argo language and indecent descriptions of erotic relations especially between men. In this way J. Genet, according to Y. Pokalchuk, "looks out of the public hell into the Lost Paradise of human beauty and sincere feelings, poetizing Montmartre prostitutes and petty thieves, murderers and traitors, inmates of the lower world, the lower layers of society, guys for whom love between men is a natural phenomenon"¹. In this way "discovering the beauty", he "discovered poetry". The writer repeatedly emphasized that he wrote not prose but poetry. And although he sometimes strived for "dry and even bony style", he still appealed to us "from the depths of his prison" by a book "un livre chargé de fleurs, de jupons neigeux, de rubans bleus"².

As to using artistic means, Genet's language tends to be more poetic. He does not aim to recreate his life, but rather to convey emotions, aesthetically affecting the reader. In an attempt to describe the most disgusting things for the average reader in the most wonderful words, to accompany the mention of pus, faeces, vomiting by the most poetic epithets, a marginal mentality of Genet manifests. The process of overcoming the inner splitting is realized in the adaptation of eternal

¹ Покальчук Ю. Дзеркальні лабіринти «святого» Жене / Ю. Покальчук // Покоївки : [П'єса] / Жан Жене ; [пер. із фр. та післямова Ю. Покальчука]. – Львів : Кальварія, 2002. – С. 89.

² Genet J. Notre-Dame des Fleurs / Jean Genet. – Lyon: Barbezat-L'Arbalète, 1948. P. 204.

cultural symbols to the marginalized society described, because he saw no other beauty.

Writing for Genet means “*Poussé par un seul mobile – esthétique – <...> – avant que d’écrire entrer dans la possession de cet état de grâce qui est une sorte de légèreté, d’inhadérence au sol, au solide, à ce qu’on nomme habituellement le réel <...>*”³. The writer distinguishes himself from the novelist who is free from “*<...> aborder n’importe quel sujet, parler de n’importe quel personnage avec toujours une précision rigoureuse <...>*”⁴, and approaches himself to the poet “*<...> est soumis aux exigences de son coeur qui attire à lui tous les êtres marqués à l’angle par le malheur <...>*”⁵. Genet's art is focused on the topic of death, because being a poet he was always interested in such matters and, therefore, engaged in evil. His role is to show us the beauty that is embodied in evil, to get it from there and to use it with benefit.

For Friedrich von Schlegel poetic creativity is an “eternal symbolization”. Poetry in Genet's prose is also full of symbols, ranging from the archaic to the Christian, it could be no other way as he could only use the “mystical language of all religions” to glorify his Gods. Cultural symbols actively correlating with the cultural context (in this case functioning in the opposite to the generally accepted norms of the world of artistic space), are transformed under its influence and transform it themselves. Genet explains the use of cultural symbols transposed into the plane of marginality in the following way: “*C’est du plus profond de moi que je les arrache, d’une région où l’ironie n’a pas accès et ces mots, chargés de tous les désirs que je porte enfouis, les exprimant, au fur et à mesure que je les écrirai, sur le papier, referont le monde détestable et adoré <...>*”⁶. It was Y. Lotman who noted that “the symbol exists outside of this text and independently of it. It falls into the writer’s memory from the depths of cultural memory and comes to life in new text like grain that has fallen into new ground”⁷.

In Genet's autofictional prose certain symbolism is present in every comparison, metaphor, parallel, even in the epithet. Using the multilayered semantic structure of the symbols used, Genet tries to bridge the gulf between the essence and the visibility of the depicted world,

³ Genet J. *Pompes Funèbres* / Jean Genet. Paris, Gallimard, 1953. P. 271-272.

⁴ Ibid. P. 103.

⁵ Ibid. P. 104.

⁶ Genet J. *Miracle de la rose* // *Oeuvres complètes de Jean Genet* / Jean Genet. II. Paris, Gallimard, 1952. P. 36.

⁷ Лотман Ю. М. Символ в системе культуры / Ю. М. Лотман // *Избранные статьи*. В 3-х т. – Таллинн : Александра, 1992-1993. Т. 1. : «Статьи по семиотике и типологии культуры». 1992. С. 192.

between the conventional and the personal, and thus symbolically opposes social alienation, although never overcoming it. Using Christian symbols to identify and characterize murderers and prostitutes, traitors and venal people the writer tries to bring to the reader as a representative of moral society, his own ethical-aesthetic concept which underlies the primal desire for holiness.

Certain aspects of floral symbolism used in the works of Jean Genet were analyzed by P.-M. Eron, V. Colonna, J. P. Sartre and N. Fredett. In particular, in “Saint Genet, an Actor and a Victim” J. Sartre (*Sartre J.-P. “Saint Genet, comédien et martyr”*) examines floristry in the focus of the concept of holiness. N. Fredett (*Fredette N. Figures du baroque de Jean Genet*) in his book “Baroque Figures” analyzes it in terms of stylistic use. V. Colonna (*Colonna V. L'Autofiction (Essai sur la fictionnalisation de soi en littérature)*) addresses to the issue of widespread use of floral symbolism in the aspect of the poetics of autofiction. As to us we will focus on the functional purpose of this poetic dominance in the writer's works as the means of achieving the author's primary purpose – to portray the world of thieves, invaders and prostitutes according to the laws of beauty.

1. Functions of floral symbolism in the Jean Genet's novel “Our Lady of the Flowers”

The Mettray Penal Colony penitentiary where Jean had spent his youth, was located in a picturesque place. Its yards and surroundings were full of flowers, bushes, trees. Love to nature and its perfection, sense of unity, understanding of its cyclical essence contributed to the fact that becoming a writer aiming to magnify the beauty, even the beauty of the disgusting things, he turned to images and symbols of nature. Mentioning Meter Jean writes: “*La Colonie menait là, parmi les fleurs (qui, depuis elle, me sont accessoires infernaux, ces fleurs de jardin et celles que j’offre aux soldats morts, inquiet qu’elles ne suffisent), et des arbres d’essences rares, sa vie secrète <...>*”⁸. Combining in symbols of nature such opposing concepts as life and death, death and revival, happiness and grief, good and evil, his system of floristic symbolism of novels is based. Using them the author embodies his original, mysterious vision of the world and life.

⁸ Genet J. *Miracle de la rose // Oeuvres complètes de Jean Genet / Jean Genet. II. Paris, Gallimard, 1952, P. 15.*

The importance of the theme of God and the symbols of nature for J. Genet is already indicated by the titles of his first novels “Our Lady of the Flowers” and “Miracle of the Rose”. They accumulate the basic idea of the works. By the way, in these novels the leading role is given to floral symbolism, while in other prose works the meaning is transferred to the symbol of the tree.

So the novel “Our Lady of the Flowers” was named after one of the main characters – a thief, a prostitute and a murderer. This proves the author's desire to “purify” it, because the image of “flower” is a symbol of innocence, kindness, the joy of paradise: “*Mais vint Notre-Dame-des-Fleurs, qui avait un caractère physique et moral de fleur, elle s’en amouracha*”⁹. A flower is a symbol of covenant – birth, life, death and rebirth. At the end of the novel it becomes known that this is the path of life that the hero is destined to experience.

Generalized image of a flower (without its specific definition) is most common in the novel. Most of these unspecified characters are met at the beginning of the novel. In the second part of it specific flowers and other plants are already mentioned – cypress, orange blossom, ivy, etc. Symbols of some flowers are mentioned throughout the whole novel (rose, lily, mimosa). In our opinion, this feature is due to the fact that different types of flowers have different symbolic content, which depends on the shape, color and number of petals. The unspecified flower mostly symbolizes the feminine origin, the passive principle which leading role is assigned in the novel. It is a symbol of flourishing of spiritual life in many religions (for example, Buddha and Brahma are depicted among the flowers). Genet compares Minignon with the god baptized in the womb which “<...> *construit pour cette vie de mac un piédestal enguirlandé des fleurs* <...>”¹⁰. In Buddhism flowers symbolize the transitional state of the body that is why they are used during worship. For Genet flowers are always presented near the corpses: “*Il avait tué sa femme, puis, l’ayant assise sur un coussin de soie jeune à petits bouquets verts, il l’avait murée, en donnant à la maçonnerie la forme d’un banc*”¹¹. The character seemed to represent a murder as a sacred ritual. As after committing a crime, a person goes to the other side, the laws of the ordinary world lose their power over that person. This moment of transition is depicted by Genet as a ritual of initiation into the mystery of death.

⁹ Genet J. *Notre-Dame des Fleurs* / Jean Genet. Lyon: Barbezat-L'Arbalète, 1948. P. 50.

¹⁰ Ibid.

¹¹ Ibid. P. 176.

Divine's mother, Ernestine, dreamed to kill herself and die among gardening and flowers. Because the Virgin Mary is often portrayed with a flower in her hands, Jean Genet's characters – drag queens Divine, Mimosa, Dede and others – often hold flowers in their hands: “*Tandis que dans la rue, sous l’auréole noire des parapluies minuscules et plats qu’elles tiennent d’une main comme des bouquets, Mimosa I, Mimosa II, Mimosa mi-IV, Première Communion, Angela <...>*”¹².

Flower as a symbol of beauty, natural innocence, divine blessing, the joy were used by Divine in the following way: “*<...> passé des fleurs aux boutonnères de la braguette*”¹³. And Mignon in his turn “*Il mettait une fleur de velours dans ses cheveux ébouriffés*”¹⁴ thus accompanying the ritual of reincarnation of the latter into a woman.

Genet endows “ordinary people” with the attributes of artificial flowers, as symbols of the falsehood that they accept for happiness which does not correspond to the true ideals: “*<...> processions composées de fillettes aux têtes de porcelaine, vêtues de robes blanches et couronnées de fleurs d’étoffe <...>*”¹⁵, or “*Les murs éblouissant de lumières et de glaces, capitonnées, ornés de fleurs d’étoffe dans des vases en verre, et de gravures galantes*”¹⁶. In the same way the author compares his characters, forced to stand trial under real male names, to “*<...> la fleur de papier que tient le danseur au bout de ses doigts et qui n’est plus, le ballet fini, qu’une tige de fer*”¹⁷. The pseudowomen lose their holy halo that surrounded them throughout their life at the bottom of society.

In addition to Notre Dame, the novel features another floral character – Mimosa the First, the main homosexual prostitute which gave names to a number of her successors and girlfriends (Mimosa the Second, Mimosa the Third, Mimosa the Half-Four). The mimosa flower was revered by many religions, symbolizing confidence in rebirth and spiritual renewal (it was considered by Egyptians to be the first plant to believe in Christ). By choosing such a name for the character, Genet seems to purify her from the filth of public prejudice, giving a divine spirit to her body. It is no coincidence that Mimosa the First appears in Divine’s life in the moment when the latter begins to lose faith when she dies.

Another distinctive floral symbol of “Our Lady of the Flowers” is the lily. At the end of the story Genet compares her characters with lilies:

¹² Genet J. *Notre-Dame des Fleurs* / Jean Genet. Lyon: Barbezat-L'Arbalète, 1948. P. 50. P. 19.

¹³ Ibid. P. 89.

¹⁴ Ibid. P. 250.

¹⁵ Ibid. P. 142.

¹⁶ Genet J. *Querelle de Brest* / Jean Genet. Paris, Gallimard, 1953. P. 29.

¹⁷ Genet J. *Notre-Dame des Fleurs* / Jean Genet. Lyon: Barbezat-L'Arbalète, 1948. P. 339.

“Comme des lis tout droits, surgissent des jeunes hommes, qui sont, un peu grâce à moi, princes et gueux à la fois”¹⁸. This suggests that the author compares himself to Mary-Eve, from whose tears the lilies (in the case of J. Genet – the characters of the novel) grew, when she left paradise. As Mary opened the way to the Lord for humans, so did Genet, showing the fate of his characters, showing the way to purification and holiness. He says: “*Les Grands macs inflexibles, stricts, sexes épanouis dont je ne sais plus s'ils sont des lis ou si lis sont sexes <...>*”¹⁹. Preaching the divine nature of “pimps”, Genet compares their genitals to the lily which has long been the embodiment of the cup in which the divine essence of life is preserved.

Violet is a symbol that runs through the whole novel (just like a lily and a mimosa) and is multifaceted. This flower is an attribute of the Divine and other prostitutes because it symbolizes humility (St. Bernard calls St. Mary the “violet of humility”), innocence and chastity. Perhaps this is a modern-day version of an ancient ritual during which children were handed bouquets of violets to show that they were already young citizens. So is Genet trying to prove us that even those who are not considered human beings have the right to vote. Violet flowers in “Our Lady of the Flowers” are also found when it comes to the funeral ceremony, as they are symbols of sadness, sorrow and death. And Greeks decorated the deathbed of the prematurely killed and the graves of young girls: “*Le tapis de velours noir de l'Hôtel Crillon où reposait le cercueil d'argent et d'ébène contenant le corps embaumé de la Princesse de Monaco était jonché de violettes de Parme*”²⁰ or “*<...> la chambre de Bernadette Soubirous, à l'heure de sa mort, était pleine du parfum d'invisibles violettes*”²¹.

Rose is another pivotal symbol of all Genet's work. In Christianity this flower is a symbol of mercy, forgiveness, charity, love, martyrdom and purity. Maybe that's why the storyteller chose it to attach to the attic door where Divine lived as a symbol of the heavenly reward for holiness. The heroine herself embarked on the path of the Virgin, to whom a rose was devoted long ago. This flower is also a symbol of mystery and silence. It was her clue to the policemen who came to Notre Dame with a routine search of the house where the murder was committed: “*Les policiers flairaient le crime, <...>. Il y avait des roses sur la cheminée,*

¹⁸ Ibid. P. 306.

¹⁹ Genet J. *Notre-Dame des Fleurs* / Jean Genet. Lyon: Barbezat-L'Arbalète, 1948. P. 13.

²⁰ Ibid. P. 19.

²¹ Ibid. P. 155.

en face d'eux"²². They did not find the drugs they were looking for, but came across a mangled doll dummy and they hadn't left: "*Les roses de la cheminée étaient belles, lourdes et excessivement parfumées. Les policiers n'en étaient que moins d'aplomb*"²³. The flowers seemed to indicate that there was a secret here, and their suspicions had come true. After a while, Notre Dame confessed to the murder and accepted his fate. Thus, the rose had played a decisive role in the self-awareness of the murderer as a man of choice, consecrated through the murder, of a burning man.

It is the withered roses symbolizing the transience of earthly goods and the emblem of the shadow realm, that pointed to premature death of Notre Dame: "*Les roses de ses cheveux étaient en étoffe : malgré cela, elles s'étaient fanées sur le laiton, mais elles tenaient bon encore <...>*"²⁴, "*Les roses d'étoffe étaient bien mortes*"²⁵. Deliberately not indicating the color of the rose, although colours played a significant role in all the works of Genet, the writer emphasizes the ambivalence of this symbol (it is simultaneously heavenly perfection and earthly passion, time and eternity, life and death, fertility and chastity), which showed themselves in the characters. Only once the author mentioned the story of Anna Boleyn's execution and an image of a bush of white roses appeared in his imagination: "*<...> du sang fumant, jaillit un buisson de roses, peut-être blanches, mais sûrement parfumées*"²⁶. Genet tries to decorate Anna's death, consecrate it, as according to the legend the roses grew where the drops of St. Francis blood fell on the ground, and the white color of the flower symbolizes purity, virtue, chastity, love of God.

When the imprisoned narrator peeked at his naked cellmate killer which later became his lover, he compared his feelings to a "rose petal shower". The large number of petals in Christianity symbolizes the degree of consecration, and the water of roses was used during christening (Genet describes his own sanctification and insight in the prison where he approached God with every fail).

There are other flowers-symbols in the work, which are the decoration of actions and taboos for society. Describing one of her lovers, Gorgias, Divine recalls that "*Un gros chrysanthème fanait à sa boutonnière*"²⁷. This flower is a symbol of dignity, courage, bravery and

²² Ibid. P. 311.

²³ Genet J. *Notre-Dame des Fleurs* / Jean Genet. Lyon: Barbezat-L'Arbalète, 1948. P. 330.

²⁴ Ibid. P. 254.

²⁵ Ibid. P. 254.

²⁶ Ibid. P. 326.

²⁷ Ibid. P. 252.

nobility. This was how the heroine felt about Gorgias at the beginning, but the fact that the chrysanthemum is fading seems to divine disappointment in the lover's virtues.

Divine “<...> *se mêle davantage à la vie des tentes. Elle se multiplie dans les bars minuscules. Elle s'ébroue, s'ébouriffe, et croit, au milieu de tous nos gestes, jeter, les semant autour d'elle, des pétales de roses, de rhododendrons et de pivoines, <...>*”²⁸. Rose is a symbol of beauty, perfection, grace and happiness; rhododendron symbolizes soul renewal, hope, as well as a symbol of the goddess hunter that is self-defense and warning that no one is allowed to offend you. Peony is a symbol of tenderness, shyness, love, beauty, nobility of the soul. These virtues are cherished by the character and she tried to sow them around.

The carnation that appears only once in “Our Lady of the Flowers” during the first meeting of Divine and Mignon, is a symbol of the Christian understanding of love. It blossomed the very day Jesus was born. “*Il m'apparut qu'il aurait pu avoir, couché nu dans un champ d'oeillets*”²⁹. On the one hand, carnation is a flower of struggle, of courage, and this was how Divine felt about her future lover. On the other hand, it has long been used in wedding ceremonies, symbolizing marital relations. And the field of carnations where she saw her lover became a harbinger of their relationship. But the “field” identified with insecurity, threat and perdition, predicted the fragility of this union.

Wheat and rye, which appear only in the Divine-Kulafrois's childhood episodes, are indicators of material and productive wealth, because it was his childhood when the character had a family, well-being and confidence. Cactus and magnolia are also symbols of childhood. Kulafrois imagines her childhood as a desert with cactuses – “<...> *tout minuscule ou immens – on ne sait – abrité par la lumière, le parfume et le flux de charme personnel d'un gigantesque magnolia fleuri qui montait dans un ciel <...>*”³⁰. This childhood period “<...> *séchait sur son sable brûlé, avec un aperçu sur le magnolia invisible <...>*”³¹. A desert in Christian culture means the place of revelation; it is where the devil tempted Christ, where the prophets came from. Cactus symbolizes chastity; magnolia symbolizes honesty and purity. As a child, the character began to discover himself, to understand his essence, being

²⁸ Genet J. Notre-Dame des Fleurs / Jean Genet. Lyon: Barbezat-L'Arbalète, 1948. P. 227.

²⁹ Ibid. P. 21-22

³⁰ Ibid. P. 137.

³¹ Ibid. P. 137.

surrounded by cactuses as the charm of his virtue. Throughout his life he tried to maintain the purity and honesty, which were the main source of Divine's spirituality.

The list of floral symbols of the novel "Our Lady of the Flowers" is not decisive. Images of other flowers such as mignonette, ivy, frankincense, bindweed, wild rose, orange blossom and others play the role of attributes for certain events. For example, Genet used the symbol of forget-me-nots when describing the events that deeply rooted in the memory of the character.

2. The Central Floral Symbols of the Novel "Miracle of the Rose"

In the novel "Miracle of the Rose", along with the story of HHarcamonee and the Fontevault prison and the childhood of Genet is depicted in Mettray Penal Colony, the narrator explains his attraction to the use of floral symbols: "*La Colonie menait là, parmi les fleurs (qui, depuis elle, me sont accessoires infernaux, ces fleurs de jardin et celles que j'offre aux soldats morts, inquiet qu'elles ne suffisent), et des arbres d'essences rares, sa vie secrète <...>*"³². Such combination of seemingly incompatible concepts as prison, which was "a real hell where unprecedented outrages were made" and flowers with trees that had the entire Great Courtyard of the colony bloomed, gave life to the image of Mettray Penal Colony in Genet's mind: "<...> *étrange enfer où même le très particulier parfum de l'Enfer se manifestait sous les apparences ahurissantes d'un rosier chargé de roses soufre*"³³. In his adulthood the narrator realizes that he was "paradoxically happy" in the penitentiary and that was the place which made him the one he is now, he recalls his numerous attempts to escape the walls of the hedgerow describing it: "*Enfant, je m'enfuis à la course de Mettray. Je ne sais plus ce qui me commanda un après-midi de dimanche de rompre le cercle enchanté des fleurs, de lâcher mes sabots et de voler à travers la campagne. Passés les lauriers, le terrain était en pente. Je dévalai, comme on roule, les prés et les bosquets, instinctivement choisissant les limites des champs où, plus qu'ailleurs, ma silhouette avait des chances de se confondre*"³⁴. The laurel is a symbol of eternal life, purification, protection, divinity, secret knowledge, flowers are the symbols of youth, the field is the symbol of insecurity and hostility. While in prison where the truth was revealed to

³² Genet J. *Miracle de la rose // Oeuvres complètes de Jean Genet / Jean Genet. II. Paris, Gallimard, 1952. P. 15.*

³³ *Ibid.* P. 107.

³⁴ *Ibid.* P. 192.

him, he felt protected, when leaving the prison, he went down his path, always choosing a liminal position, never completely breaking up with the free expanse of forests, representing the criminal world, and never stepping on unknown territory of the meadows. The narrator knew that someday he would have to leave Mettray Penal Colony: “<...> *de rompre le barrage des fleurs, d’entrer dans le fabuleux en le combatant*”³⁵. Thus during his life, Genet had always been fascinated by the abrupt falling through prisons, impurity and hell to the most magical place in the world to “*dans un jardin de sainteté où fleurissent des roses dont la beauté – je le saurai alors – est faite de l’ourlet des pétales, de leurs plis, de leurs déchirures, de leurs pointes, taches, trous d’insectes rougeurs et jusqu’aux tiges mousseuses à force d’épines*”³⁶, to Mettray Penal Colony, the best place in the world. Each colonist is a rose there, and their beauty lies in their shortcomings, in their disgusting appearance and blackened souli.

The attempt of the authorities to disguise the colony as a blossoming paradise, to put a fence of yew trees (guarding children from demonic powers), to flourish the court with hunger (hope), roses (mercy, mercy, forgiveness, martyrdom and forgiveness) and jasmine (worship, tender love) encouraged the narrator to believe in paradise on earth. He calls Mettray Penal Colony a “marvelous flower” in “blossoming France”, and in his further works he continues to flower his characters with different flowers, hiding their black souls in symbols of purity and eternity. That was the way Genet achieved his primary goal that was the desire to purify the marginal world in the eyes of the reader by decorating the characters of his novels with the attributes of divinity, to describe it in the language of symbols, the meaning of which is clear to everyone.

The narrator tries to bring the killer of Harcamone to the rank of the saints. “Miracle of the Rose” is a song about his glory as his own God. During the novel the author prepares us to the miracle to come true, and in the end, in the episode of Harcamone’s execution his heart is revealed as a rose after his death: “<...> *rose monstrueuse de taille et de beauté. – La Rose Mystique <...>*”³⁷. For the narrator “<...> *les roses, symbole d’amour et de mort*”³⁸, which “<...> *veut dire l’amour, l’amitié, la mort... et le silence!*”³⁹. In Christian symbolism the rose is an embodiment

³⁵ Genet J. *Miracle de la rose // Oeuvres complètes de Jean Genet / Jean Genet. – II. – Paris, Gallimard, 1952. P. 115.*

³⁶ *Ibid.* P. 202.

³⁷ *Ibid.* P. 285.

³⁸ *Ibid.* P. 165.

³⁹ *Ibid.* P. 210.

of the Grail identified with the Christ's heart (that is the origin of emblem of the Brothers of the Rosy Cross who regarded it as the embodiment of bodily and spiritual purity). As a symbol of rebirth, it emits a bright light after Harcamone's death, and everyone fades to see such a miracle. Rewarded for his holiness the criminal resurrects.

Harcamone's first appearance on a jail walk is described as follows: "*<...> firent cette chaîne se transformer sous nos yeux à peine surpris, en une guirlande de roses blanches. La transformation commença au poignet gauche qu'elle entoura d'un bracelet de fleurs et continua le long de la chaîne, de maille en maille, jusqu'au poignet droit. HHarcamonee avançait toujours, insoucieux du prodige*"⁴⁰. Garlands along with wreaths are the attributes of life, death and holiness; resurrection and immortality. With rose garlands, angels flew over the great martyr Dorothea which was condemned to death for refusing to renounce her faith. The white colour of the flower proclaims purity, virtue and love for God. In addition, the rose means heavenly reward for holiness. Harcamone, adorned with a crown of thorns from his hair, becomes a martyr for his faith: like Christ, he consciously went to the torment in the death chamber, and accepted his fate as inevitable. Turning his shackles into a rose garland proclaimed the mercy of God. The narrator is Harcamone's devoted follower and tries to follow him throughout. He cuts one rose from the chain and stores it until the killer's death (in Islam the follower received a rose from the master's hands, it symbolized the transfer of knowledge, because the flower is also a symbol of initiation). However, Harcamone did not give a rose to Jean by himself, so he was astonished by what happened, just like Jesus had been embarrassed by the touch of sick woman to his soutane, and this woman immediately healed, but took away some of his life power. This means that Harcamone has become the preceptor of the narrator against his own will, as well as his unseen mentor and God. Sometimes Harcamone appears as a rose meaning the Passion of Christ, that is his torments (the executioners which led him to execution, trample on flowers).

In contrast to "Our Lady of the Flowers", where roses are the attributes of many characters, in "Miracle of the Rose", they only decorate Harcamone and are only mentioned for him. In general, the colonists are simply compared to flowers, or, like Diaver, to "some plant". Only Bulken, Jean's executed lover, was "born in the land of the fern", and

⁴⁰ I Genet J. *Miracle de la rose // Oeuvres complètes de Jean Genet / Jean Genet. – II. – Paris, Gallimard, 1952. P. 19.*

among ferns the narrator imagines him when writing “Doomed to Die” poem. Fern is a symbol of loneliness, gentleness and humility. Jean was humble to the fate that condemned him to loneliness after Bulken's death. During the character's wedding with Diver there is no veil, no orange blossom, no wreath. It predicts the fleetingness and artificiality of the alliance, and indeed Deaver sells Jean to another colonist. However, at his wedding with Bulken there are wreaths of orange blossom and a white satin dress with a tail, so the marriage is genuine.

Lily is one more pivotal symbol of the novel. It was the tattoos with lilies along with the “pansies” that prisoners decorated their bodies with. Lily is a symbol of sins atonement and the three virtues: faith, hope and mercy. It represents the aspect of the mercy of God. In addition, the lily played a significant role in the history of France. According to legend, the founder of the Frankish state, King Clovis I in the fifth century defeated the Germans on the banks of the Li River where lilies grew. The victors returned from the battlefield adorned with these flowers, and since then the flag and the emblem of France are embellished by three lilies representing the three virtues – compassion, justice and mercy. Genet referring to the Frankish nobility, writes: “<...> *les seigneurs qui étaient d'abord des chefs militaires, disparurent sous l'écu qui était un signe, un symbole. L'élite qu'ils formaient fut tout à coup projetée dans une région sublime, contre un ciel abstrait ou elle s'écrivit. <...>. Quand le seigneur réapparut, humain fragile, derrière l'écu alourdi d'un symbole, il était chargé du sens obscur du symbole et dangereux comme le sont tous les habitants de la nuit, les habitants des rêves. <...>. Chacun est puissant et, quand celui qui l'a suscité se substitue au symbole, il profite de cette puissance mystérieuse*”⁴¹. Appealing to the inhabitants of hell who have turned “national symbolism into a swastika”, he tries to give us back the primordial meaning of the lily symbol, which later was proclaimed by the Inquisition as an insult symbol, and witches and murderers were branded with it. The writer believed that tattoos sanctified criminals. And just like the symbols on the arms of the nobility, the tattoo “lifted them up on a pedestal”, returned the ancient meaning as a symbol of purity, redemption, mercy. The lilies purified those branded by them.

Generally, tattoos are a sign of the prisoners' rank, so the more tattoos the thief has, the higher his hierarchical status is, the more respect he has. That's why Gaveille with his whole body covered in tattoos is “*il se*

⁴¹ Genet J. *Miracle de la rose // Oeuvres complètes de Jean Genet / Jean Genet. II.* Paris, Gallimard, 1952. P. 149.

laisait mettre”⁴². When he allowed everyone to rape him, he lost his “flare of courage” in their eyes – “*une fleur mâle*”⁴³ and became “*on allait déflorer*”⁴⁴. The mention of tattoos in the form of lilies and pansies is also found in the novel “Funeral Ceremony”, when the author recalls his fear of a crime “oozing from the abscesses of purple tattoo holes”.

3. The Importance of Floral Symbolism in Jean Genet's Novels “Funeral Rites” And “Querelle of Brest” And His Plays of The “Novelistic” Period

In the “Funeral Rites” flowers are mostly ornamental: “*Si j’ai voulu couvrir de fleurs le cercueil de Jean, c’est peut-être simplement dans un geste d’adoration, les fleurs restant ce qu’aux morts l’on peut offrir sans danger, et si l’habitude n’en existait déjà un poète pourrait inventer cette offrande. D’avoir prodigué les fleurs me repose un peu de mon chagrin*”⁴⁵. They accompany the funeral rite. The narrator prunes Jean D.’s coffin with rose and gladiolus petals (symbols of friendship, nobility and loyalty that rose on the site of unjustly killed warriors), oak branches (as a symbol of Christ, as a manifesting force in distress) and ivy (evergreen plant – the embodiment of immortality and eternal life, friendship, dependence, loyalty), and at the head he places a sage with laurel branches (courage, strength, thirst for victory; also laurel wreaths were awarded to a warrior in ancient times). It all illustrates the story of Jean D. as a patriot who had a violent heroic death and was reborn in the story thanks to his narrator lover. The injustice and futility of this death is signaled by the constant parallels between rotting remnants and beautiful roses “<...> *se décomposant lentement, mêlant son odeur à celle des fleurs*”⁴⁶, “*Jean pourrissait parmi les roses <...>*”⁴⁷) because the flowers continue to blossom and scent while the young lad lies in the grave, prematurely dead. The locals brought flowers to the place where Jean D. was killed to honor him. A little girl put white carnations in the iron tin, they are symbols of sadness and sorrow (the carnation according to Christian legend blossomed on the day Jesus was born; so it is very symbolic that this flower fell on Jean’s tomb). An old woman put several flowers of marigold as a sign of purity and perfection. However the narrator is very indignant that all this exaltation

⁴² Ibid. P. 152.

⁴³ Ibid. P. 152.

⁴⁴ Genet J. *Miracle de la rose // Oeuvres complètes de Jean Genet / Jean Genet. II. Paris, Gallimard, 1952. P. 152.*

⁴⁵ Genet J. *Pompes Funèbres / Jean Genet. – Paris, Gallimard, 1953. – 307 p., 197.*

⁴⁶ Ibid. P. 76.

⁴⁷ Ibid. P. 262.

after death is artificial, because if Jean D. had not died, no one would ever mention his heroism, just like hundreds of boys standing for their ideals are forgotten (“Je les priverais d’un mort, et surtout d’un mort qui leur était cher à titre de mort”⁴⁸).

In this episode as in all others false feelings and disturbances are exposed by flowers. Thus when depicting the mischief of the funeral procession that accompanied Jean D.’s coffin, gladioluses suddenly flared about the hearse. The unnaturality and ridiculousness of belated worship is also revealed by the flowers immediately fading in cans (“<...> *les gens vénèrent les morts en déposant au pied d’un arbre poussiéreux, dans des vieilles boîtes de conserves rouillées, des fleurs fanées*”⁴⁹, “*Elle se baissa et mit la botte de soucis dans une boîte rouillée qui contenait déjà des roses rouges fanées*”⁵⁰). The coffin of dead child Jean D.’s child is decorated with artificial flowers of beads, but at the same time they are at least some kind of decoration of the funeral ceremony and display the insincerity of maternal sorrow (the mother during the mourning procession thinks of the mistress, of pleasure of dating her lovers, of corns on her feet, and not about her child). However after burial the mother remains on the grave with a daisy in her hands. This flower appeals to the deeper subconscious feelings of the maid. It is also a symbol of tears and blood, and laid on the tomb it is a symbol of embodiment of the innocence of the baby Christ, salvation and immortality. There are no flowers at all at the funeral of a monarch because such ceremonies are always extremely pompous and untrue in expressing emotions.

Floral symbolism is presented not that vividly in “Querelle of Brest” novel. Reminiscences to the symbolism of plants are manifested in the use of many words meaning “to sprout”, “to blossom”. For example, Querelle’s image embodying the writer’s innermost desires and hidden ideals, “blossoms in our souls”, secret feelings that accompany the murder experience, “blossom” in Querelle’s mind (“*Il laissait se développer en lui-même cet émoi qu’il connaissait si bien, qui <...> commanderait à son corps les gestes parfaits, serrés et sûrs du criminel*”⁵¹, “<...> *à l’éclosion de ses meurtres*”⁵² ect).

As in Genet’s novels, in his plays “Deathwatch” and “Maids”, floral symbolism plays an important role, it extends and deepens the meaning of the depicted events, appeals to archetypal thinking. Thus in the

⁴⁸ Genet J. *Pompes Funèbres* / Jean Genet. – Paris, Gallimard, 1953. – 307 p., 42.

⁴⁹ Ibid. P. 42.

⁵⁰ Ibid. P. 43.

⁵¹ Genet J. *Querelle de Brest* / Jean Genet. – Paris, Gallimard, 1953. – 247 p., 52.

⁵² Ibid. P. 68.

“Deathwatch” floristry is represented primarily by rose and lilac. Using the complex and meaningful symbolism of the rose in “Deathwatch” the author uses the Christian interpretation of the rose as the embodiment of martyrdom, rebirth, and eternal life. It grew from the drops of Christ's blood on Calvary (*“MAURICE: C’est des têtes comme la mienne qu’on voudrait découper dans les journaux. <...>. Le sang coulerait. Et les larmes. <...>. Après je n’aurais plus qu’à me transformer en rose <...>”*⁵³). And it is in this play that Genet first addresses to the interpretation of a rose as a symbol of caution and prudence. The character named Green Eyes did not want to be the killer and had wanted to be turned into a rose to deceive his fate.

The core symbol for “Deathwatch” is lilac, a flower that means the awakening of the first love feelings, beauty and rebirth. In the play lilac becomes a symbol of murder. With his help, Green-Eyes enticed the girl into his place (*“YEUX-VERTS: Entre les dents j’avais une grappe de lilas. La fille me suivait. Elle était aimantée...”*⁵⁴). At the same time the lilac also disclosed him – thanks to the lilac flowers in the hair of the dead girl the police arrested Green-Eyes. (*“YEUX-VERTS: Du lilas ! Une toute petite grappe dans ses cheveux, et personne pour me prévenir”*⁵⁵). The lilac branch became a kind of symbol of the girl's death and the birth of the new Green-Eyes, marked his initiation. That's why, knowing that Lefranc was deeply influenced by the Green-Eyes story about “crime and lilac”, and this could push him to crime, Maurice exclaims: *“MAURICE: Elle te donne des forces? Elle remonte. Le lilas te remonte aux dents?”*⁵⁶. Thus the flower becomes a harbinger of crime, its sign.

In “The Maids”, Genet uses more floral symbolism than in the previous play. Symbols of roses, gladioli, mimosas and lime trees, performing metaphorical and characteristic functions, give the theatrical action the status of a ritual, a sacred mystery. Claire and Solange decorate Madame's room with many flowers, unknowingly reproducing the funeral rite. The selected varieties of flowers indicate the intentions of the maids. We see roses and gladioli in the vases (the symbols of victory, strength of character, secrecy), as well as mimosa (embodiment of belief in the resurrection and forgiveness), carnations (“flowers of fire and struggle”). Flowers in the room seem to signal to Madame that something secret is going on here, that her Claire and Solange are ready to rebel against her.

⁵³ Genet J. Haute surveillance : (Nouvelle version) / Jean Genet. – Paris : Gallimard, 1993. – 111 p., 54.

⁵⁴ Ibid. P. 66.

⁵⁵ Ibid. P. 66.

⁵⁶ Ibid. – 111 p., 103.

Madame feels something in her heart as she constantly asks her sisters to pick flowers from her room.

The use of flowers as symbols of the cycle of birth, life, death, rebirth, and continuation of life once again points to the transient nature of the very fact of death for eternal immortality. Claire and Solange regard Madam's as an obstacle to freedom and want to kill her to live on. They have no hatred for her, as evidenced by their intentions. Even when preparing for Madam's murder, the sisters try to reduce her suffering and use lime blossom with gardening as a tool of crime. The linden tree has long been a symbol of responsiveness and goodwill, albeit in parallel with the embodiment of the fight for equality.

CONCLUSIONS

The use of the whole spectrum of floral symbolism is one of the leading features of the poetry of Genet. Such a desire for floristry was formed in the writer's childhood whose youthful years were spent in the Mettray Penal Colony penitentiary, simply "immersed in flowers and greenery". The most important and therefore the most used by the author is the symbol of rose, which in the 16th century was tattooed on the shoulders of death row convicts. For Genet prisoners sentenced to death were Gods, so they had all the attributes of Christ and Notre-Dame. Flowers in his novels and plays are expressions of love and hate, signs of life and death, real and artificial things. The ambivalence of floral symbols used on holidays and at funerals is close to Genet's marginal mentality. However if we base on writer's perception of death as a festive occasion that completes the initiation rite, it is quite logical that criminals desire to capture the crime scenes and corpses by flowers. In general floral symbolism performs different functions in Genet's novels. First of all it is a characteristic function, as aiming to reveal the inner world of characters and rehabilitating them in the eyes of society rather than describing their lives, Genet draws on the ambiguity of floral symbolism in depicting the beauty of the killers. In addition such polarity in the meanings of floral symbols corresponds to the duality of the characters that combine masculine and feminine, chastity and holiness, virginity and immorality. Using symbols of specific flowers the narrator enhances the significance of certain events (metaphorical function) and adds fullness and completeness to the images described. Stressing the importance to symbols of flowers in Christianity and other religions we assume that was the way Genet tried to "sanctify" the crime, to give the appearance of the sacred mystery to the immoral actions of the characters.

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ACTUALIZATION OF INTERTEXTUALITY THROUGH HISTORICAL SENSE IN T. S. ELIOT'S METATEXT

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INTRODUCTION

Tomas Stern Eliot was a consistent spokesman of tradition in his multidimensional art (poet, cultural critic and literary theorist). He was one of the first who understood its relevance and necessity for early twentieth-century art. Eliot was not a prolific poet, but each piece of his early poetry is an attempt to imitate, develop, and thus preserve the best examples of secular art experience of humankind. Synthesis and reflection of the literary tradition in Eliot's early works is conditioned by his desire to renew the literary past, enrich it with new semantic nuances and comprehend it in his own metatext, and, repeatedly declared in the cultural essays, strengthen the connection of the times, preserve and develop the tradition in creating the elitist art. Eliot's poetic and philosophical worldview was formed at Harvard, Oxford and Sorbonne under the influence of lecture courses by reputable thinkers and philologists of America and Europe. The concept of creative individuality, based on the idea of literary tradition, is dominant in the poetry of Eliot.

Eliot's literary and aesthetic reflection is a dynamic phenomenon. Quite logically, it is transformed into intertextuality – a dominant feature of his poetics.

The poet thus strengthens the connection of the times and enriches the national cosmopolitan culture by the variant images of the world. By engaging in dialogue with his predecessors, usually the classics who form the poetic canon he created, Eliot preserves and develops a cultural tradition that, in his view, was an important task of the poet. Eliot's poetic work has become an organic part of the Neoclassicism of the last century, consciously oriented to tradition as a philosophical and aesthetically ideological phenomenon. It is the poet's desire to comprehend the literary past, to refresh it and enrich by other semantic nuances in his own metatext. Eliot was recognized as an elitist poet of the last century. Eliot's undoubted merit in the poetic art of the first half of the XX century is that he understood the literary process as a qualitatively new cultural stage and understood the need to preserve

tradition in a difficult and contradictory period of Avant-gardism. For example, in the preface to the collection of the essay “The Sacred Wood” (1920), Eliot suggested not to regard literature as a closed system of works in its epoch, but as a cultural and aesthetic value that belongs to all eras. It is the ability to rethink, using in his own works diverse material belonging to different cultural and historical epochs, that became the basis of his creative innovation. In his work, Eliot not only satisfied the sense of tradition and strengthened the connection of the epochs, but also developed the poetics of coupling, the basis of which was “the creation of new unities” (T. S. Eliot) and “the combination of the incompatible” (W. Scaff).

1. Intertextuality in Modern Philological Discours

Since its first coinage by Bulgarian philosopher and post-structuralist Julia Kristieva in 1966, the term “intertextuality” has come to grasp an unending growing interest in modern philological discourse. The number of studies on this phenomenon continues to escalate, among the reasons is its interdisciplinary emphasis and its postmodern character. However, it has been adjusted and operated oftentimes that it has accumulated a wide range of meanings which makes it necessary to start this article by illuminating the distinctive meanings attached to this term with special focus on its use in modern philological discourse. A number of its foremost theorists promote a diversity of meanings and methods of text decoding.

The term is originally connected with literature of Modernism and Post-modernism. The phenomenon of intertextuality is clarified as dialogical communications between the text and previous texts as well as the forthcoming text generation. Intertextuality, therefore, can be broadly defined as the modeling of texts’ meaning by the meaning of another text. Every literary text is not an isolated work of art. The writer consciously and unconsciously carries into the text elements from other texts which he absorbed and transformed and which unavoidably participate in the creation of his own text. This equally applies to the reader who never comes clean to the text and whose cultural enlightenment and reading experience also take part in shaping what meanings he comprehends behind the text. This means that any literary text is “a sort of intervention in a cultural system” since the concept of intertextuality doesn’t apply to literary works only but also to any “cultural sign system” or mode of signification (image, film,

musical composition <...> etc.) Meaning and intelligibility in both text and discourse depend on a network of previous and contemporaneous texts and discourses. The very term “intertextuality” is derived from the Latin word “intertexto” which means “to intermingle or weave together”¹.

Julia Kristieva rejected the traditional definitions of “originality” and “literary authorship”. She grounded her theory of “the three-dimensional textual spaces”. According to this opinion, a text could be analyzed in terms of two axes: a horizontal one connecting the author and the reader, and a vertical one connecting the text with the previous texts. According to this conception, a text’s meaning is not immovable but in a state of continuous modification, and every reading of it is a new reading. The intertextual view of literary meaning is also adopted by Roland Barthes who declared in 1968 the “death of the author” and the “birth of the reader”. This suggests that neither the writer nor the reader need always to be conscious of this process of textual dialogue, a fact which distinguishes “intertextual” studies in an important sense from “influence studies” where the emphasis is on the factual evidence of influence, sources, and deliberate imitation.

Gerard Genette coined the term “transtextuality” as a more inclusive one than Kristieva’s “intertextuality”. Under this term, he lists five types or “sources” of interdependence among literary texts, which could be summed up as follows:

1) intertextuality: under this Genette includes quotation, allusion and plagiarism;

2) paratextuality: titles, headings, prefaces, epigraphs (the concern of this study), dedications, <...> etc. Genette calls such elements “paratexts”;

3) architextuality: by this term he means the classification of a literary text within a specific genre or established tradition;

4) metatextuality: by this he means explicit or implicit comments of one text on another;

5) hypotextuality or hypertextuality: this is in fact so similar to the fourth that the two almost seem identical. Genette defines it as “the relation between a text and a preceding hypotext, a work or genre which it transforms, modifies, elaborates on, or extends”. Here he lists parody, spoof, sequel and translation.

¹ Graham Allen, “Intertextuality” in The Literary Encyclopedia, <http://www.paulj.myzen.co.uk/blog/teaching/reinventions/files/2009/07/Allen-Intertextuality.pdf> Date of access at 27/8/2019.

Barthes emphasized on a key role of language; hence unwinding further Saussure's saying that language is a system which pre-exists its speaker. The entire depth of context, therefore, is realized only in the moment of its reading. That is why Barthes appointed that the reader is the only decoder of the text's meaning. The traditional notion of the author's "intention" is totally condemned by modern post-structuralists and deconstructionalists who deeply believe that language is greater than its users, and an author, therefore, can transfer the meanings he is not aware of or which he does not have in mind to convey. Therefore, these associations in the process of co-creation are never unchangeable or fully knowable. The process of perception of a text involves correlation of two dimensions in the mind of the reader: the plan of the text-receiver and the plan of the precedent text. The success of such a process depends on the reader's competence, i.e. his proficiency in a precondition and sophistication, which in this case is considered as the treasury of precedent texts and the rules for their understanding. The better the reader is familiar with the relevant precedent texts, the more elements of semantics, linguistic and stylistic organization of the receiver's text will be comprehended in connection with similar elements of these precedent texts and the more comprehensively the process of text comprehension will happen.

However, the perception of the text is not limited to the formation of the plan of the text-receiver and the level of a precedent text in the mind of the reader. As a result of the perception of the text that implements the category of intertextuality, the reader builds up the third level, the result of the interaction of the first two ones, which is characterised by a unique meaning different from the meanings of the first and the second levels and which depends on the peculiarities of individual perception.

Intertextuality as a conscious literary or critical strategy applied to the formation of the work can be traced back to the works of T. S. Eliot and James Joyce especially in "The Waste Land" (1922) and "Ulysses" (1922). In fact, literature is a space where multiple voices work upon one another. And therefore, there is no possibility of a single, coherent unit. A single voice is made up of multiple voices of the whole tradition. In this key, I want to make mention of one of the most remarkable T. S. Eliot's article "Tradition and the Individual Talent". It was first published in 1919 in the September and December issues of the literary magazine "The Egoist". T. S. Eliot's reformulation of the idea of literary tradition has been one of the key critical concepts of the twentieth century. "Tradition and the Individual Talent" (1919) certifies Eliot protecting

the role of tradition in helping new writers to become modern. This is one of the central paradoxes of Eliot's critical writings – indeed, of much Modernism – that in order to move forward he often looks at the past, even more directly and more pointedly than previous poets did.

He insisted that every poet who wants to be modern should develop a historical sense. “This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity”. In short, knowledge of writers of the past makes contemporary writers both part of that tradition and part of the contemporary scene. Eliot's own poetry, for instance, is simultaneously in the tradition of Homer and Dante and the work of a modern poet, and it is because of his debt to Homer and Dante that he is both modern and traditional. If this sounds like a paradox, consider how Shakespeare is often considered both a ‘timeless’ poet (‘Not of an age, but for all time’, as his friend Ben Jonson said) whose work is constantly being reinvented, but is also understood in the context of Elizabethan and Jacobean social and political outlook. Similarly, in using Dante in his own poetry, Eliot at once makes Dante “modern” and contemporary, and himself – by association – part of the wider poetic tradition.

The „historical sense“ helps developing a literary tradition. He further writes: “no poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists”.

Eliot's concept of tradition foregrounds how important older writers are to contemporary writers: Homer and Dante are Eliot's contemporaries because they inform his work as much as those alive in the twentieth century do. James Joyce looked back to ancient Greek myth (the story of Odysseus) for his novel set in modern Dublin, *Ulysses* (1922). Ezra Pound often looked back to the troubadours and poets of the Middle Ages.

2 The Cultural Context of Eliot's Poetic Strategy Formation

In this article, we do not aim to reconstruct the biographical facts of Eliot's life, which are quite widely represented by similar research in Western Eliotology: Lindell Gordon's “T. S. Eliot. Unfinished Life”, by Peter Ackroyd, 2000, “T. S. Eliot: His Life”, 1984, Thomas Stanley Mathews “Big Tom. Notes on T. S. Eliot's Personality”, 1974, etc. We confine ourselves only to the most prominent of the formation of philosophical

and poetic Eliot's philosophical and poetic worldview with the scientific concepts of eminent scientists and thinkers of America and Europe.

There is no unanimity among Eliotologists about the periodization of the poet's work. Sometimes it is divided into two periods: 1) before the adoption of Catholicism; 2) the period of Catholicism.

I consider the division into three periods more correct in terms of modeling the poetic picture of the world and forming the poet's personal worldview:

– “The Period of Denial” – a collection of poems “Prufrock and Other Observations”, 1917, “I Ask You” (“Ara Vos Prec”, 1919), first published in the United States in 1920 as “Poems”;

– “Search period” – the poem “The Waste Land”, (1922) and “The Hollow Men”, (1925);

– “Catholicism” – poems “Ash Wednesday” (1930), “Four Quarters” (1935-1942), cycle of poems “Ariel” (“Ariel Poems”), unfinished poems “Sweeney Agonist” (1926), “Coriolan”, “The Rock” (1934), “Murder in the Cathedral” (1935), “The Family Reunion” (1939), “The Cocktail Party” (1950), “The Confidential Clerk” (1954), and “The Exalted Statesman The Elder Statesman”, (1959)².

The proposed periodization of Eliot's poetic creativity demonstrates the consistent succession of each period and testifies to the complex and contradictory evolutionary process of creativity. For most scholars of the poet's work the notion that the evolution of Eliot as a poet was a logical result of the evolution of Eliot as a philosopher and literary critic is important.

As the poet Eliot did not leave the rich literary heritage, he was more prolific in the realm of literary criticism and cultural studies: nearly four hundred articles and essays. In his work “Criticizing the Critic”, Eliot, in particular, substantiated his personal belief that the “professional critic is a writer who has not succeeded in the creative field”³, however, his own literary achievements, numerous awards and the recognition of contemporaries and descendants refute this definition. In 1919, Eliot confessed to his former Harvard mentor that there were “only two ways that a writer can become meaningful – to write very much and to publish everywhere or to write very little. This is a matter of temperament. I write very little, I will not become more influential, increasing my production.

² Чертенко А. “И пламя и роза одно” (Вселенные Томаса Стернза Элиота) // Зарубіжна література. – 45 (349) грудень – 2005. – С. 12-24.

³ Элиот Т. С. Избранное. Т. I-II. Религия, культура, литература. – М.: “Российская политическая энциклопедия” (РОССПЭН), 2004. – 752 с. С. 225,

In London, my reputation holds on the small volume of poems published and maintained by two or three poems a year. The only thing that matters is that they must be perfect so that everyone becomes an event”⁴. Indeed, critics or epigones ignored none of Eliot’s work. T. Mihed rightly points out that, “From “Prufrock” to “Four Quartets”, inclusive, the publication of Eliot’s poetry has always become a galvanizing literary event that has attracted considerable attention”⁵. Eliot’s works do not only provide aesthetic pleasure (that, in his opinion, is an important function of poetry), but are an example of “elitist aesthetics” as all his poetic achievements designed to tradition as the dynamic unity of human culture. In fact, in the context of rethinking tradition of objective and subjective realities is a key feature of Modernism in general and especially in Eliot’s poetics. D. Zatonsky, arguing with the theory of Nathalie Sarraute, who convinced that “the history of literature knows only one tradition – the tradition of combating any tradition”, for example, stated, “art is inherent in another equally important and fruitful tradition – the tradition of succession, the tradition of using and modified assimilation of the great classical heritage”. Further D. Zatonsky concludes, “Nothing new in the world is born simply from the void, like Aphrodite from the foam of the sea. She rather appears as Athena Pallada – from the head of Zeus”⁶. As a writer with a philosophical style of thinking, Eliot created his poetic world based on a philosophical interpretation of the entire literary tradition. In articles devoted to the works of Dante, W. Shakespeare, J. Dryden, J. Donne, J. Herbert, E. Marvell, Eliot tried to “bring the poet back to life, which is the great task of criticism”. The essay “Homage to John Dryden” (1924) and the “Selected Essays” (1932) became the program at the origin influential critical current, known as the Cambridge School, and later as the “new criticism”. In addition, Eliot suggested two important notions for the development of literary and critical thought in scientific discourse. In the article “Hamlet and His Problems” (1919), Eliot was the first to introduce the concept of objective correlative, which meant the harmonization of emotional onset with the objective reproduction of a particular psychological situation, conformity between the feeling and the set of objects, situations, the chain of events that actualize that feeling. In the article “Metaphysical Poets” (1921), Eliot argued that it were

⁴ Cit. for: Михед Т. Синдром Еліота, або Модерніст проти модернізму // Вікно в світ. Література Великої Британії та Ірландії. – 2001. – № 3. – С. 72-80. С. 79.

⁵ Ibid. P. 79.

⁶ Затонський Д. В. У пошуках сенсу буття (Погляд на літературу сучасного Заходу). – К.: Дніпро, 1967. – 310 с. С. 109.

the poets and metaphysicians of the early seventeenth who “possessed the sensual perception of thought or the transformation of thought into feeling”⁷. N. Solovyova rightly points out that “the Eliot’s correlate is the equivalent of the poetics of masks close to the Elizabethan people, as well as the requirements of suggestiveness offered by French poets of the late nineteenth century”⁸. The objective correlate became the basis of the neoclassical impersonal theory of poetry, the basic principles of which Eliot outlined in the essay “Tradition and the individual talent” (1919), which argued that “poetry is not a free burst of emotions <...> not an expression of personality, but an escape from it”⁹.

Another important term in Eliot’s literary-critical discourse is “dissociation of sensibility”, which Eliot referred to as a loss of the integrity of “thinking” that characterized (in his point of view) poetry after the seventeenth century. Poetically realizing the demands of S. Baudelaire and G. Flaubert, Eliot demanded from the writers the creative asceticism, the purity of the word, “structurally motivated emotions”. This effect, the poet believed, could be achieved through self-irony or “depersonalization”, keeping the distance between the source of the image and its final form. In this work, Eliot, in particular, wrote: “The path of the writer to perfection means daily self-sacrifice, loss of individuality”¹⁰.

It should be emphasized that in order to prepare readers’ and critics’ perceptions of his own elite texts, Eliot expressed his literary, critical, cultural and religious positions in the essay. Russian researcher A. Astvatsaturov views the poetic theory of Eliot as an auto interpretation of his own poetic creativity. Undoubtedly, there is some sense in these considerations. Although we believe that the opinions of the Eliotologists P. Sloan, K. Brooks, J. Williamson and the domestic researcher S. Pavlychko about the integrity and organic unity of Eliot’s poetic-critical work are generally more in line with his intentions – poet, thinker, culturologist, critic and theorist.

In addition, in an essay “From Poe to Valerie” (a lecture read in the Library of Congress on October 19, 1948), Eliot, analyzing E. Poe’s essay on the aesthetics of poetry, expressed a view that fully confirms these observations. Given its importance for understanding this issue, let us

⁷ Элиот Т. С. Избранное. Т. I-II. Религия, культура, литература. – М.: “Российская политическая энциклопедия” (РОССПЭН), 2004. – 752 с. С. 553.

⁸ Зарубежная литература второго тысячелетия. 1000 – 2000: Учеб. пособие / Л.Г. Андреев, Г. К. Косиков, Н.Т. Пахсарьян и др. / Под ред. Л. Г. Андреева. – М.: Высшая школа, 2001. – 335 с. С.334.

⁹ Элиот Т. С. Традиция и творческая индивидуальность / Пер. А. Зверева. // Писатели США о литературе. В 2 т. – М.: Прогресс, 1982. – Т. 2 – С. 12-19. С. 19.

¹⁰ Ibid. С. 13.

quote Eliot's utterance in full: "No poet who creates *I'art poetique* – his theory of poetry – must rely on more than explanation, comprehension, defense, or preparation for his practice, that is, for the creation of his poetry"¹¹. Moreover, Eliot's theory of poetry has greatly influenced on the development of particular directions in American "new criticism". As a moderate avant-gardist, he became a neoclassical artist in literature (Eliot called himself a "neoclassicist"). Eliot's critics and interpreters of poetry write about the apparent literary reflexivity of his early work, which later acquired all the hallmarks of intertextual strategy. At the same time, researchers often see such a characteristic feature of his creative strategy as a "combination of the incompatible" (W. Scaff). Eliot's critics and interpreters of poetry write about the apparent literary reflexivity of his early poetry, which later acquired all the hallmarks of intertextual strategy. At the same time, researchers often see such a characteristic feature of his creative strategy as a "combination of the incompatible" (W. Scaff). As J. Williamson rightly states, "Eliot began to make it new even before his acquaintance with Ezra Pound"¹². All researchers define acquaintance with Ezra Pound as fatal for the poet. Scientists have written a great deal about the creative relationships between Eliot and E. Pound, so, in order not to repeat the known facts, I can testify that these relations ended with the editing of E. Pound's poem "The Waste Land" (1922). Eliot dedicated this poem to E. Pound in the words: For Ezra Pound il miglior fabbro – (Ezra Pound, from the best of masters), probably paying tribute to the role played by the American poet in the author's biography. Eliot, referring to the origins and age-old heritage of the literary tradition of human civilization, sought to expand the "material of poetry" and demonstrate not only theoretically, but also practically the integrity of centuries-old literary process and dialectical unity in the work of the artist of tradition and creative individuality. In "Tradition and the Individual Talent" (1919), he declared the importance of the connection between poetry of a poet and the poetry of other poets and demanded that the artist understand poetry as the living unity of all poetic, all that was created at all times. Following T. E. Hulme and J. Santayana, he created for the intellectual elite. As if reflecting on his vocation, the poet wrote in 1918: "It is necessary to awaken and embarrass the public <...> it is necessary to show that the spiritual level of the nation must constantly grow, otherwise

¹¹ I Элиот Т. С. Традиция и творческая индивидуальность / Пер. А. Зверева. // Писатели США о литературе. В 2 т. – М.: Прогресс, 1982. – Т. 2 – С. 421.

¹² Williamson G. A Reader Guide to T. S. Eliot: a poem-by-poem analysis. – 1 st Syracuse University Press, 1998. – 248 p. P. 7.

it will degenerate <...> The power of degeneration is a huge creeping mass, and the power of development is half a dozen people”¹³. Bearing in mind the obvious complexity caused by the high concentration of relatively small volumes of texts, S. Pavlychko rightly emphasized that his poetry “<...> requires extremely careful and thoughtful reading. Cursory or selective reading can give rise to a mirage of misconceptions about the content and meaning of his creativity. In superficial acquaintance, it is easy to make sure that the poet saw the world as chaos and reflected it in the stream of consciousness, from which the fragments of the subject being emerge from somewhere, and do not notice a persistent search for an idea of what this chaos would subordinate. You can be sure that we are agnostic and do not notice how he wants to define the absolute truth, the universal truth. Finally, one can argue that his poetry is destructive, and not to notice that, by destroying one imperfect philosophy, he creates into another, unfortunately not very perfect”¹⁴. In a work on F. G. Bradley, Eliot emphasized that the secret of his (F. G. Bradley’s) style was “in an all-consuming commitment to a purely intellectual passion”¹⁵. Eliot has a similar intellectual passion, which makes his poetry airtight. The hermetic (“dark style”) of Eliot’s poetry is a complexity of artistic language that makes the text difficult to decode adequately. This style attribute is due to the author’s idiosyncrasy, in particular the poetically declared elitist aestheticism. Of course, not only modernist or postmodernist texts are hermetic. Even scripture, which is a model of the hermetic literature, initiated the emergence of exegesis. Baroque poets (let us mention at least L. Gongora or J. Marino) practiced “dark style” in their works. For example, L. Gongora wrote: “Dark style awakens the mind”. D. Nalyvaiko considers that Gongora “sees in him a peculiar aesthetic factor that stimulates the intellectual activity of the reader, including him in the process of co-creation with the author”¹⁶. It is the hermetic style of writing that best meets the requirements of the elitist aesthetics declared by Eliot in his cultural studies and implemented in his poetic practice. For this reason, we propose to consider the genesis of the hermetic sealing of Eliot’s works as the product of 1) a synthesis of

¹³ Cit.for: Красавченко Т. Н. Заметки к определению Т. С. Элиота // Элиот Т. С. Избранное. Т. I-II. Религия, культура, литература / Пер. с англ. за ред. А. Н. Дорошевича; составление, послесловие и комментарии Т. Н. Красавченко. – М. РОССПЭН, 2004. – С. 719-741. С. 722.

¹⁴ Павличко С. Зарубіжна література. Дослідження та критичні статті. – К.: Основи, 2001. – 431 с. С. 431.

¹⁵ Элиот Т. С. Избранное. Т. I-II. Религия, культура, литература. – М.: «Российская политическая энциклопедия» (РОССПЭН), 2004. – 752 с. С. 691.

¹⁶ Наливайко Д. С. Искусство: направления, течения, стили. – К.: Мистецтво, 1980. – 288 с. С. 132.

artistic and aesthetic reflection, literary interaction, and 2) fragmentation of narrative, which in turn is caused by the complexity of logical and associative connections in the work.

In the format of the interaction study the manifestations as a dynamic reflection of Eliot poems, it is necessary to point out the most important factors that directly or indirectly contributed to their creation. First, it should be emphasized that poetics, focused on reflection and intertextuality, could also cause negative responses, in particular, accusations of eclecticism. Among Western scholars, the poet's bibliographer P. Ackroyd denies the thought of the eclectic nature of Eliot's works. The emergence of these considerations was to some extent initiated not only by an intertextually oriented on the poetic strategy, but also by the apparent fragmentation and cento form of its texts. Moreover, he substantiated his objections with the medium of learning of the poet, which, in fact, became that powerful creative impulse that targeting the search for new ways of poetic self-expression.

Eliot was educated at Harvard, where, in fact, under the influence of the lecturing courses of America's authoritative thinkers, his poetic and philosophical worldview was formed. Among the resonant poetic and theoretical practices of the poet, P. Ackroyd calls lectures by the philologist-classicist G. Marry on the poetry of Homer. It was G. Marry who put forward the idea (which became dominant in Eliot's work) of the literary tradition as a powerful creative impulse that can be countered by individual poetic inspiration. The formation of Eliot's outlook was also greatly influenced by Dante's creativity. Eliot began studying the inheritance of the great Florentine at the turn of the 10-20s of the XX century. Looking for sources for "updating English-language poetry". In this sense, it is significant that both the "New Life" and the "Divine Comedy" at the level of motifs, images, allusions and quotations are interwoven to a greater or lesser extent with each text of Eliot's poetic works. Given the high frequency of use of the texts from these Dante poems, it is possible to classify them as precedents for Eliot's metatext. I. Babbitt played a significant role in shaping the aesthetic dominance of Eliot. All researchers have repeatedly talked about the importance of the influence of Harvard University Professor, literary critic and founder of the "new humanism" in the formation of the future poet.

I. Babbitt's Romanticism contrasted Classicism with his orientation to a single norm and tradition. According to his ideas, the poet should not ignore the past of world literature, but, on the contrary, focus on it,

apperceive it as eternal and absolute. So the forces of tradition and creative originality have always been in balance”. This concept of creative individuality has become dominant in Eliot's poetic practice. The poet also fervently accepted the idea of the literary tradition put forward by I. Babbitt, but he understood the tradition somewhat differently. Eliot formed this understanding under the influence of the philosophy of F. G. Bradley and A. Bergson. According to them, the basis of the literary tradition is the subjective experience of the writer.

Unlike I. Babbitt, who sharply criticized Romanticism and contrasted the romantic world with the classicist, Eliot, in his mature critical works, did not consider Romanticism and Classicism as literary directions in certain mature stages. Classicism was for him a synonym for a literary flawless sample, and Romanticism – a symbol, a term that “describes the state of mind or spirit”¹⁷. Confronting the individualism of Romanticism as nothing but limited to the climax of the flaws and contradictions of the Renaissance, and then the Enlightenment, Eliot solves the problem of the individual and humanity other than romantic way. It became possible through the involvement of the creative personality in the cultural tradition, perhaps even deliberately limiting the role of the creative individuality in the cultural process. He believed that such a path to epicism was possible only for a highly conscious creative individual, who was aware of both its uniqueness and its sources, unlike the epic bard, who with the greatest completeness expresses his dissimilarity to the particular society to which he belongs. It is within the course of I. Babbitt that Eliot became acquainted with the works of the French thinker S. Morras, who was a classicist in literature. Eliotologists often quote Eliot’s famous credo, from which he later distanced himself, (“Classicist in Literature, Royalist in Politics, and Catholic in Religion”), reiterates S. Morras’s demands on the writer. Since there is some confusion in Eliotology, related to this triune poet’s credo, we consider it necessary to note, that, firstly, the formulation for the first time appeared in the preface to the book “For Lancelot Andrewes: Essays on Style and Order” (London, Faber, 1928). Interestingly, all the articles have been reprinted many times, including the well-known collection of Selected Essays (N.Y., 1932), but Eliot did not allow itself to republish the book just because of this “unfortunate” phrase in the preface that gave a very simplified picture of his views. Secondly, in a lecture collection read at

¹⁷ Gunner E. T. S. Eliot’s Romantic Dilemma: Tradition’s Antitraditional Elements. – N.Y., 1985. – P. 21–25.

the University of Virginia's "After Strange Gods" (1934), Eliot called the phrase "injudicious". I. Babbitt directed Eliot's thinking to the philosophy of the East. The poet listened to a number of courses on Indian culture. Sights of Indian and Buddhist culture (which he first read in Harvard) can be found in Eliot's works, particularly in "Waste Land" and "Four quartets". In the work "Unity of European Culture", Eliot wrote: "Once upon a time, I studied the ancient languages of India and, although my interests were mostly about philosophy, I also practiced poetry; and I know that my own poetry is impressed by the thoughts and feelings of India"¹⁸. The courses and concepts of philosopher, poet, and teacher of Harvard J. Santayana had a resonant influence on the future literary theorist and poet. It should be emphasized that the importance of reflecting the philosophy of J. Santayana in the theoretical and practical practice of Eliot, the Eliotologists, unfortunately, have not been sufficiently analyzed, and therefore no definitive conclusions can be drawn. We have nevertheless succeeded in crystallizing the ideas of J. Santayana, which Eliot developed in his writings. Thus, in developing the elitist theory of art, J. Santayana in his book "Reason in Society" wrote: "Culture faces a dilemma: if it is profound and noble, it must remain a culture for the elect; if it is mass, it must become mediocre". We believe that it is J. Santayana's "elitist aesthetics" that has found continuation in Eliot's assessment of poetry as a kind of literature. In "The social purpose of poetry", Eliot formulated the theory according to which the development of culture does not involve the general movement of the masses to a higher cultural level. An analysis of Eliot's seminary papers on philosophy in the framework of the J. Royce course, made by some scholars, suggests that the methodological basis of poetry theory laid at Harvard. In particular, in one of the reports Eliot showed his vision of history interpretation. Eliot tried to answer the question of how to make "the historical past an integral part of the present"¹⁹. Six years later, in "Tradition and the Individual Talent", Eliot will reflect on this issue in poetry, in formulating his theory of literary tradition. He interprets it as a sense of history. Eliot believes that "A sense of antiquity is not only a sense of the past, but also a sense of reality. It compels a person to create and feel not only his own generation, but also the whole European culture, beginning with Homer (and within it the literature of his country),

¹⁸ Элиот Т. С. Избранное. Т. I-II. Религия, культура, литература. – М.: "Российская политическая энциклопедия" (РОССПЭН), 2004. – 752 с. С. 165.

¹⁹ Jain M. P. T. S. Eliot and American Philosophy. The Harvard Years. – Cambridge UP. Cambridge, 1999. – 135 p.

as that which exists simultaneously and forms a single continuous series”²⁰. According to Eliot, the poet, referring to the origins of primitive culture, reveals in them the established motives, characteristic of his era. He believed that the eternal, which laid in the past, makes it adequate to the present. The eternal in the literature of the past is what is essential for the subsequent literary eras. In each epoch, it seems to be coming back from the other side, opening the possibilities of the artist not used by his predecessors. Obviously, the development prospects for Eliot had only the era that could accept tradition. Period on turn of the century Eliot saw as a crisis as a leveling of cultural values. Romantic poets, Eliot believed, have sustained the uniqueness of the human “I”, thus emphasizing the “originality” of the poet. In his opinion, originality is a fiction, an illusion, since true originality is possible only within the limits of tradition. Having lost touch with the vital beginning, the consciousness becomes fruitless, unable to perceive the literary past as a living organic integrity. Not only in his essays did Eliot argue that tradition for the artist could not be in any way a “pile-up of ruins”, a literary tradition projected his entire poetic inheritance. As T. Krasavchenko rightly points out, “in essence, all or almost all of what Eliot did in poetry and criticism was because he was the representative of avant-garde American culture in traditional, English culture”²¹. Famous domestic Americanist Denisova in her work “Traditionalism for salvation. Notes on the cultural studies of T. S. Eliot” wrote: “The theme of tradition in the poetry of T. S. Eliot is inexhaustible. The poet is creative to her, the idea of tradition is important to him, through which the continuity of culture – the only immutable reality of man, homosapiens – is carried out. This became the basis of T. S. Eliot’s cultural studies”²². The researcher goes on to say: “Relation with the cultural tradition <...>, thus, for Eliot is an indispensable attribute of poetry, it can be seen as a kind of vertical ethics, that is, the involvement of creative individuality in the human community, and its most rich and productive directed to the infinite component”²³. P. Ackroyd notes that one of the significant factors in Eliot’s work was his acquaintance with A. Simons’s book “The Symbolist Movement

²⁰ Элиот Т. С. Традиция и творческая индивидуальность / Пер. А. Зверева. // Писатели США о литературе. В 2 т. – М.: Прогресс, 1982. – Т. 2 – С. 12-19. С. 13.

²¹ Красавченко Т. Н. Заметки к определению Т. С. Элиота // Элиот Т. С. Избранное. Т. I-II. Религия, культура, литература / Пер. с англ. за ред. А. Н. Дорошевича; составление, послесловие и комментарии Т. Н. Красавченко. – М. РОССПЭН, 2004. – С. 719-741.

²² Денисова Т. Н. Традиционализм во спасение. Заметки о культурологии Т. С. Элиота // Американский характер. Очерки культуры США. Традиция в культуре. – М.: Наука, 1998. – С. 166-178. С. 167.

²³ Ibid. P. 174.

in Literature” (1899). Familiarity with this book influenced the further creative pursuits of T. S. Eliot. This work was at that time the most authoritative study in the field of French poetry. The A. Simons interpretation of Symbolism showed Eliot how a contemporary writer (such as the poetry of Jean Paul, Arthur Rambo, Paul Verlaine and Jules Laforgue) could ironically distance himself from the romantic worldview, and revive in the artistic poetry world not stereotypical but individual emotion. Only individual emotion, according to Eliot, is the organic unity of thought and feeling. Thus, having received a fine philological education in the leading universities of America and Europe, Eliot began, or, more precisely, continued his creative career with the formed cultural views and clear preferences, which further enabled his cooperation with the imagists. Using the following atlas of the texts found in Eliot’s poetic works, we could say that the intertextual framework of his metatext is quite impressive. As there are many authors who have been approached by the poet throughout his work, I find it inappropriate to classify them by periods of poetic evolution. For this reason, we have chosen a type of classification based on the frequency of borrowing of quotations, paraphrases, allusions and reminiscences (we did not use motive and imaginative interaction here), in particular, precedent and peripheral. Thus, the precedent authors and works include the Bible (more than 30), W. Shakespeare (23), Dante (13), Ovid’s *Metamorphoses*, as well as studies in the anthropology of J. Fraser and J. Weston. Peripheral authors and works: Upanishad, Bhagavad-Gita, Blessed Augustine, Buddha, Hesiod, Aeschylus, Heraclitus, Sophocles, Virgil, Seneca, G. Cavalcanti, J. Chaucer, E. Spencer, L. Andrews, T. Kid, J. Donn, B. Johnson, T. Middleton, E. Marvel, O. Goldsmith, W. Blake, J. de Nerval, A. Tennyson, R. Wagner, C. Baudelaire, G. Adams, and P. Verlaine.

Of course, I cannot claim that the list of authors and proto-texts in Eliot’s poetry is complete. However, it demonstrates the elitism of the level of aesthetic patterns and the encyclopedic knowledge of Eliot. As mentioned, Eliot, having received excellent philological and philosophical education at Harvard, Sorbonne and Oxford, began to create his poetic world, using literary reflection.

SUMMARY

The article deals with the sense of tradition as the dominant source of intertextuality. T. S. Eliot creativity marked an entire era in the history of world literature of the twentieth century. Poet’s intense reflection of the tragedy of human existence, human alienation, degradation of society

is embodied in the complicated art form, a kind of figurative and symbolic system, conditional associative principles of poetics. Eliot's poetry was partly characterized as sealed, coded, devoid of clarity and unambiguous comprehension. The various “keys” used in this decoding process formed the extremely broad and multifaceted interpretive context of Eliot’s work. For the poet himself, explaining the essence of innovation lays primarily in the plane of tradition. Stressing the need to find an artistic form adequate to the modern world, the poet pointed out that it is possible to create only taking into account the experience of previous cultural epochs. Tradition has become the benchmark and foundation of the artist’s creativity. Therefore, an adequate perception of Eliot’s poetry is possible only if we investigate how it reflected and transformed the images, motives, poetic features of those authors who most respected and contributed to the formation of his original artistic world. The colossal diversity of the source material forms the exceptionally rich intertextual field of Eliot’s poetry, at the same time making intertextuality one of its dominant features.

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CONCEPTION OF ARTISTIC WORD AS ONTOLOGICAL MEANINGFULNESS IN MODERN LITERARY STUDY

Sventsitskaya E. M.

INTRODUCTION

Development of modern theory of literature is predefined by the new stage in realization of multipolarism of this science, and also intensifying of tension between the poles. It is about objectively-logical well-proven and subjectively-vivid imagine, reserved structure of text and endlessness of interpretation context, aesthetic meaningfulness of work and its' semantic depth. In these breaks, co-operating of literary study is represented with literature – the art of word. All of it results in widening of limits of this science and loss by its object. Therefore modern literary criticism aims to comprehend again the specific of literature on a ground of other types of art, and also other forms of speech. One of methods of such comprehension is a specification of concept of artistic word that is often used, but it is certain not enough.

The aim of this work is to consider and systematize theoretic and literature concepts that are based on claim of ontological nature of the artistic word.

1. Artistic word as aesthetic reality (G.O. Vinokur, D.K. Rensom)

The source of this conception is first of all O.O. Potebnia. In his work “Aesthetics and poetics” he writes: “Word is a substance, and it is illustrated not only by philological connection of words that mean a “word” and “substance”, but also by the common for all words belief that they define the essence of a phenomena. Word, as essence of substance, in prayer or in spell, retains power over nature. Mysterious connection of word and object is not limited to one sacred words of spells: it remains in words and in everyday speech”¹. This stream of ideas influenced the Russian religious philosophy, and first of all P.O. Florensky: “Word is a reality expressed by the word, not its' duplication, not a copy placed by its' side; but the very reality in its' numerological being”². In further

¹ Потеня А.А. Эстетика и поэтика. Москва: Искусство, 1976. С. 173.

² Флоренский П.А. Имяславие как философская предпосылка // Флоренский П.А. У водоразделов мысли. Москва: Правда, 1990. Т. 2. С. 293/

development of a study of literature we find an ontological tendency of dual character: from one side, a word is a display of existence as a philosophical category, and, on the other hand, it is a separate existence that cannot be shortened to any other. This split is clearly seen in comparison of works of O.F. Losev and G.O. Vinokur.

In works of O.F. Losev the word is conceptualized as ontological meaningfulness, it contains an object: the “A living word contains an intimate relationship to the object and deep knowledge of its' cherished depths. Name of an object is not simply our noema, and not simply an object. The name of an object is an arena of meeting of who perceives and the perceived, more precisely, of who tries to know and what is to be known. The name contains an intimate unity of the disconnected spheres of existence, unity that results in indivisible existence, not any more simply “subjective” or simply “objective” consciousness. The name of an object is a whole organism of its' life and other life”³. Let's notice that the concept of O.F. Losev is characterized by the fact that the existence of a word is engrained in the subject. O.O. Potebnia clearly states that the “force of a word is not by any means a consequence of the moral force of the speaker”⁴. In addition, both O.O. Potebnia and P.O. Florensky postulate the influence of word upon reality. It is that magic word that Russian religious philosophy talks about. In views of O.F. Losev a word not as much influences, it rather connects, it becomes a “venue”, as we see. Actually, a word here appears as a mediator between the subject and the existence, between life and existence; a mediator that contains all characteristics of the combined phenomena.

The ideas of O.O. Potebnia were reconsidered by G.O. Vinokur in a different, materially-linguistic aspect. In his work “About the study of language of literary works” he departs from a formalist statement that a national language is the material of art of word: “a poetic language can also mean the language in it's artistic function, language as material of art, unlike, for example, language as material of logical idea or science. But the language of a poetic work in itself is a certain artistic work”⁵. Him a thesis belongs to, that “language and there is an in itself poetry”⁶. Also him a statement belongs to, that a “poetic language is that usually name a vivid language”⁷. These ideas, certainly, call with

³Лосев А.Ф. *Философия имени*. Москва: Издательство МГУ, 1990. С. 38-39.

⁴Потебня А.А. *Эстетика и поэтика*. Москва: Искусство, 1976. С. 173/

⁵Винокур Г.О. *О языке художественной литературы*. Москва: Высшая школа, 1991. С. 51.

⁶Там само. С. 27.

⁷Там само. С. 27.

conception of O. Potebnia. But G.O. Vinokur places accents little different: "...that special function of language, that we name poetic, would follow to explain by analogy with other types of art"⁸. It goes out from here, that a poetic word is "special modus of language reality"⁹, her aesthetic existence.

A researcher specifies, that a national language differs from the language of poetry an arbitrary betweenness by a word and his value: "In a common language as instruments of practical consciousness of copulas between a word and mark by this word object are fully arbitrary and presents by a soba result of difficult chain of historical chances. There is not sense to ask yourself, да it practically and does not occur, while we do not call to the questions of history of language, why fish for us is named a word "fish"¹⁰. An internal form that creates explained of sense of word a context appears in work, by authorial intention: "And if before us really work of art, then a question about that, why corresponding more common maintenance is passed in this case by a word "fish", becomes an already not idle question. In fact, in another cases he would be adopted by quite another word. But will name in the fairy-tale of Pushkin this common maintenance by a not word "fish", but some other, and this work of art, in every case, will be destroyed"¹¹.

In logic of G.O. Vinokur, a language becomes work of art exactly then, when correlated inter-word and by the words motivated by authorial intention in their a-motivational value. It takes place then, when "language with all by the direct values in a poetic word usage as though all kicked about in a theme and idea of artistic intention"¹². A word is in G.O. Vinokur, thus, is the name, character, special world artistic intention will be realized in that.

Especially clearly it is visible in work of G.O. Vinokur of "Maiakovsky is an innovator of language". Model and interest in futurism, in fact for futurists, as writes G.O. Vinokur in this work, a word rids of connection with the article of idea. It is the again created name of object¹³. In a preface to this work of G.O. Vinokur talks about such feature of poetic language, as possibility of creation of occasional words. It is words potentially possible. They are created by a poet in accordance with his authorial task. Here aesthetic transformation takes place within

⁸ Винокур Г.О. О языке художественной литературы. Москва: Высшая школа, 1991. С. 28.

⁹ Там само. С. 62.

¹⁰ Там само. С. 52.

¹¹ Там само. С. 52.

¹² Там само. С. 53.

¹³ Там само. С. 329.

the framework of word. V.P. Grigoriev in the preface to the book of G.O. Vinokur not by chance talks that a word for him – the “sign of art”. He means, obviously, that it specifies on the special nature of reality, created them.

In foreign literary criticism of 30-40th also going analyzed near a poetic word as to ontological meaningfulness. Here also there are two interpretations of this ontological meaningfulness: from one side, consideration of poetic word as the special sort of existence with the structure and mutual relations between her elements, and, on the other hand, consideration of poetic word as to the display of existence of the world.

The first tendency clearly showed up in a robot D. Ransom “New criticism”. D. Ransom goes out that a poetry deals with the special world – world of essences, unlike the world of the phenomena, and in force of it becomes separate existence: “I consider that excellent signs of poetry are ontological. A poetry deals with those forms of existence, level of objectivity, that does not yield to scientific interpretation. The world in that we live is different from the next world or, rather, the next numerous worlds that is investigated by science. These worlds are the impoverished, simplified copies of the real world just castrated. A poetry has for an object again to open for us this “denser”, essence world about that we due to the remembrances have certain presentation. Poetry, thus, there is a form of cognition fundamentally, or ontological”¹⁴.

The special existence of poetic word of D. Ransom binds to cooperation of rhythm and maintenance, their mutual necessity (“...a construction is verses on ambivalent basis: the sought after value and sought after size – appears... by a difficult task”¹⁵). Unifying cooperation of rhythm and maintenance becomes possible because both they have some zone of vagueness. And rhythm, and maintenance in becoming assume a rejection and variations. The same opinion can be expressed in number of different ways. A size, in this logic, appears overcoming of static set of meter and embodiment of becoming of individual idea: “Idea, that assumes variations that do her more suitable for a poetic size, cannot be initially certain. To save an idea in a that kind in that she is determined by own laws, it is impossible, if we gather to build on her to the poetic size. And on the other hand, a rhythmic form must be partly indefinite, if she applies on that, to incarnate any idea.

¹⁴ Рэнсом Д.К. «Новая критика» // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 178.

¹⁵ Там само. С. 180/

There is no sense to try to define a rhythm in good time, because an idea will correct it”¹⁶.

Thus, an and rhythm, and maintenance, exist as set, to poetic work. And the process of this becoming shows their mutual correction. Hereupon D. Renson distinguishes initial maintenance and additional maintenance (what arises up as a result of co-operating with a rhythm), and also initial sounding and additional sounding (what arises up as a result of co-operating with maintenance). He determines initial, given as a structure, and the individual is created – as an invoice of poetic work.

Is there a question: as in the already created poetic word to delimit a structure and invoice? Initial maintenance yet can in somehow separate, erecting poetic expression to logical. Separating of the initial sounding appears yet more problematic. In fact exactly this D. Renson will postulate as a basic task of “new criticism”: “I come to the next conclusion: differentiation of these elements, and especially – initial sense and additional sense and is the task of criticism of par excellence”¹⁷. However at the concrete analysis of works (especially verse of W. Wordthword) the unclearness of such differentiation clears up: “We see that euphony was violated not only, but something took place and with logic of idea : it became clear that “with rays and flowers” needed a row just in an order to complete a couplet. But also, the following by him couplet also is not enough economy of the logics of thought. Words of structure of majestic frame (building of majestic forms) – it not that other, as majestic structure (majestic building), and the word of frame is simply added for a rhyme”¹⁸. In the brought expression over especially notedly, that interpretation of becoming of additional maintenance in co-operating with a rhythm together with final establishment, that a “size squeezes a rhythm”¹⁹, in principle, fully subjective and abut against psychology. That one critic it seems to a logical unconsent, other can be perceived as a change of normative word usage that carries in itself the necessary increase of maintenance. In addition, the estimation of appropriateness of that or other word looks problematic in the already prepared work from the point of view of “logic of idea”. It goes out that the prepared idea is separately from work, and work is examined from the point of view of accordance to her.

¹⁶ Рэнсом Д.К. «Новая критика» // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 180.

¹⁷ Там само. С. 182.

¹⁸ Там само. С. 185.

¹⁹ Там само. С. 185.

Will pay attention thus, that additional maintenance was before determined as above logical. The look of D. Renson to the special existence of poetic word can be described as objective, such that dismembers : “...a verse is an object that contains not two, but four elements: not about one hundred certain sense, but initial sense, substantial part of value, that folds logical structure, and additional sense, initial that part of value, that does not belong to the logical structure. Except it have not only initial sounding is an initial size but also additional sound”²⁰.

Thus, the work is some prepared structure that combines in itself elements from out-of-text reality and text: “Stowage of poetic work is an operation at that an authorial idea aims to press a size, and size – idea”²¹). But, on the other hand, a psychological tendency resists this structural, operating approach in the estimation of semantic changes. Its structural duality of the expression- sounding and maintenance plan and created – designed directly on space of existence, in that this expression is opened out: “Melodies however there is two, although they sound simultaneously, and a poetic phrase is an only act. Ontological he means the reunions of two different worlds – essence and almost elusive – and construction of expression in other measuring”²².

Thus, according to D. Renson near a poetic word is marked a break between the rational clearness of structure that characterizes his existence, and psychological ambiguousness and diffusion of functioning of this structure.

2. An artistic word as display of existence in its' integrity

(M. Highdegger, M. Gey)

The second tendency is going near a word as to the display of existence in his integrity – it arises up in works of M. Highdegger. Actual study of literature problems M. Highdegger certainly, did not put, his attitude toward a poetic word swam out from his interpretation of art in general.

An art, how is it visible from work “Source of artistic creation”, M. Highdegger presents as a display pure: “That takes place here? Is What created in creation? The pure enters in openness of the existence. Openness of existence Greeks named the word of *aleteya*”²³. At the same

²⁰ Рэнсом Д.К. «Новая критика» // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 182.

²¹ Там само. С. 178.

²² Там само. С. 193.

²³ Хайдеггер М. Исток художественного творения // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 278.

time it is a display of truth pure: “In creation, if in him there is opening, dissolution of truth pure for existence of him such and such, performing of truth” is created”; “Artistic creation opens up the inherent to him method of existence pure. In creation is ending this opening is an exposure, thus truth pure. In artistic creation truth lays pure itself in creation. Truth is such laying-on of truth in creation”²⁴. Already here we see fundamental coupled concepts “existence” and “truth”. Truth – opening of existence pure, existence – opening of presence of truth. These two concepts, thus, cross in a category pure.

Characteristically, that these concepts in M. Highdegger cross not only, but practically identical. In a number of works (“Existence and time”, “Law of equality” and other). M. Highdegger determines existence as presence : “Existence due to that all pure crystal-clear as just the same pure, this existence means a presence. In the relation of imagined present person a presence presents itself as permission to be present”. Speech goes, thus, about the phenomenological understanding of existence as such, that opens, expressed and thought.

By what character does existence open? In the work “Source of artistic creation” about it is talked so: “In the middle of pure an open place exists on the whole. It is a road clearance. If to think him coming from pure, then he is being all pure. Therefore, a not middle that does not know is surrounded pure, and, on the contrary, middle that clarifies, the all pure surrounds, twirling around pure, as Nothing, that we do not almost know. Pure only then can be pure, when it enters and comes forward in clarified of road clearance. Only a road clearance gives to us, to the people, and access to pure – to pure, that not the same, that we, and to pure that is we. Due to a road clearance pure in certain, besides different degree there is not hidden. And hidden the pure can be only in spaces clarified. A road clearance the pure enters into that is at the same time and close”²⁵.

Thus, existence pure shows a soba the dynamics of brightening and concealment. Here a concealment can be intelligent only on condition of brightening. In this situation of “enlightening”, thus illumination pure in his existence, is founding of possibility to think pure as present and concrete existence-presence (“zein”).

It is needed to mark that founding for such erection is a category pure: “...creation as such exists only in what truth is created into, and

²⁴ Хайдеггер М. Исток художественного творения // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 281.

²⁵ Там само. С. 291.

truth exists only so far as, as builds itself inward something pure”²⁶. And truth, and existence, is present in a presence not abstractly. They are real so far as, as exist in pure. And it is fundamentally important here, that pure not only present in a presence, is but also somehow illuminated. Highdegger’s “brightening” synonymous to opening and, in principle, correlated with perception. Actually, possibility of perception and brings in a dynamic at existence pure. By the concentrated expression of this dynamics that clarifies, and there is an art: “And the hidden existence is then clarified. Such light builds lighting up inward of creation. Lighting up, built-in inward creation, is wonderful. Beauty is method truth exists that, – non-hidden”²⁷.

Another part of equations lines up on this basis. An art equates with a poetry (or a poetry dissolves in an art): “Truth, being brightening or closing pure, being made poetically. All art – such that gives to be to truth pure as such, – after the essence there is a poetry”. A poetry is equated with an idea: “...any comprehending idea is poetry, and any poetry is an idea. Both belong each other in turning to that conversation in that the unsaid said already, because he is idea as unity”²⁸.

That, actually, does stand after all these equations? Question that more actual, that one of late works of M. Highdegger is named “Law of equality”. The equality based on interconnection of the heterogeneous phenomena is a law of mythological world view. Undoubtedly, mythology is here well-proven to the limit, and as a result already it arises up new quality is certain. Equality in M. Highdegger only on the face of it is beating back in multiplicity something only.

In fact a base structure of mutual relations of existence and truth, truth and poetry is “arranging”, being inwardly and “laying-on” inward, and at the same time being of point of crossing in pure. In principle, all these сутности is included in each other, as parts of matrix. Exactly this including creates possibility of equating. Thus, here is such complication, that already converts mythological attitude into the way of thinking, abstracting. In this sense very characteristically, that, pushing off from traditional metaphysics, M. Highdegger, essentially, creates the metaphysics based on a removal of hierarchy and hypostazation of existence.

The pure is basis of connection of language and poetry: “Language first gives the name pure, and due to this name the pure gets a word and

²⁶ Хайдеггер М. Исток художественного творения // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 303.

²⁷ Там само. С. 293.

²⁸ Хайдеггер М. Время и бытие. Москва: Республика, 1993. С. 273.

phenomenon first. Such name, definition pure, first pre-destination him for existence. Such name is throwing of light complains in that, exactly enters pure in spaces exposed. A poetry is word of opening pure. And accordingly, every language is performing of such speech”²⁹. As see, and in a language, and there is the same process of concealment and opening pure in a poetry, that and in existence, and in truth, and in an art in general (at once there is the same theme of road clearance – “light”). For this reason, a “language is poetry in substantial sense”, and, thus, word the poetic in substantial sense is a word is a language.

In-process “word” especially clearly shows up mythological character of thinking of philosopher. He concentrates the attention round the problem of the name, on that the word-name, that V. Ivanov attributed languages” to the “mythological epoch, and in his description too there is a row of general moments. First of all, it a word is not simply related to the thing, but identical to it: “Where a word is not enough, there is not a thing. Only a word that is in an order allots a thing with existence”³⁰. The same as representatives of Russian religious philosophy, M. Highdegger talks about power of word, however in the coordinates of own metaphysics: “Word shows the ancient, higher power suddenly. It already is not simple grip of the name on the already presented presence, not simply instruments for the image of existent given. Opposite, self-word – to the giver presence, thus existence in that something appears as existing”³¹; “Power of word catches fire as persuasion of existence of thing. A word begins to shine as that collection that first enters a present person in his presence”³².

However these postulates take place from a bit other logic. V. Ivanov will nurse from a “mythological epoch languages”, and this being for him clearly reflected. M. Highdegger will nurse languages from mifologization. It becomes for him so universal in sense of penetration in contiguous categories and reflections in them, as well as existence pure.

Actually, language and there is a method of existence pure, all his dynamics of opening-concealment holds out in that: “Language in the essence is expression of organism, there is she and by expression of living creature. Therefore her never and it is not succeeded to comprehend neither from her sign, nor even from her semantics. A language is the

²⁹ Хайдеггер М. Исток художественного творения // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 306.

³⁰ Хайдеггер М. Время и бытие. Москва: Республика, 1993. С. 303.

³¹ Там само. С. 306.

³² Там само. С. 312.

illuminative-hiding phenomenon of existence”³³. For this reason, a “language is a house of existence”, that she contains all his lines inwardly and shows them through itself. A language creates possibility of their opening, an opening method is a word. Therefore, self-existence generates a word: “Existence, enlightening, asks words, in always talks for itself. Giving about itself to know, it in turn allows to the reflect idea, that exists, that gives one's word to him. Word that itself comes forward in the road clearance of existence. Only thus a language first begins to be devoted, and, however, by a ruling by us method”³⁴. Thus, speech goes exactly about power of language, a “language talks”. More precisely, pure, that opens through her, talks about itself and with itself. For this reason, a language is determined M. Highdegger as a monologue. Power of language exactly shows up in that she, setting the name of thing, the substance of the name determines.

Therefore, a word does not specify on certain maintenance, but shows him through itself: to “Speak from each other means: together to pronounce on something, show to each other such that discovers in what speech goes about, discussed, to destroy his by on light. It is Unsaid of – not only that does not yield to announcement, but indescribable, yet not shown, that did not yet attain reality”³⁵.

Exactly this brightening of pure, leading out of him in the state of exposure and presents by a soba that “action”, that M. Highdegger puts “stories” (to “hydrophobia”) in basis – clarifying indication: the “Propulsive to pointing of story is personality. It brings a present person over and absent each time to his own, from where the last shows itself in itself and the method is. It defines that comes true, what a story collapses just in her pointing, will name an event. It is creating free space of road clearance, where a present person can enter for a stay, where the absent can go from, keeping the stay in this departure. That comes true by an event through a story – is neither operating of some reason nor investigation under some founding. Personification, that gives to come true, event more substantial, than any action, performing and ground. Existence by gives an event, and nothing else”³⁶. Very characteristically, that “inpersonality” – in the original of “eignen” – consonant “Ereignis” are events. This word has connotations – “lighting” up. Yes, from one side, a word dissolves in the event of existence. But on the other hand, the

³³ Хайдеггер М. Время и бытие. Москва: Республика, 1993. С. 199.

³⁴ Там само.. С. 219.

³⁵ Там само. С. 265.

³⁶ Там само. С. 268.

event of existence, with his dialectics of presence, brightening and concealment, takes place in a word, thus literally in sounding of those words, what name these concepts.

It be possible to say, that all Highdegger's metaphysics passes to the word, in the name as identifications, exactly in this understanding a "language talks". More precisely, in Highdegger's etymologization talks not only language, but existence talks through a language. So the metaphysical reality celled in a word clears up. Dismemberment brings in for him "yes-existence" of perceiving subject. Thus, a word is moment of crossing of Zein and Dazein, existence in general and the existence celled in a subject. A word is poetic here identical to the word a language, and it naturally, in fact a "language is a house of existence". A poetic word belongs to the language, and, thus, through him existence (comes true as, however, and through truth and through art in general. Art in general and poetry in particular differ in only concentrated of this presence.

In the work "Source of artistic creation" about it is talked so: "...an art is strengthening of truth that is built in proof character. It comes true in creation – creation of openness pure. But to lay into creation at the same time means to give motion of existence of creation. And it comes true as a guard. Thus, an art is guard of truth that creates, in creation. Then an art is becoming and realization of truth"³⁷. Thus, in an art and truth, and existence pure hold out in the state of "openness". Naturally, that it is retaining after a contrast and underlines possibilities of their "concealment". In addition, this passing of "concealment" to "openness" becomes a "event" (the "Wonderful belongs to the event of development of truth"³⁸).

The same process of opening-brightening takes place, as we saw, and in a word ("Word – comes forward in the road clearance of existence"). These two processes are laid on each other in a poetry – art of word. Therefore in-process "Source of artistic creation" of M. Highdegger talks that "a poet uses a word, but uses not so as usually people it will be that to dissipate words talk and write, and uses so, that a word first in truth becomes and remains a word"³⁹.

In recent year the line-up of ideas, similar with those expressed by O.O. Potebnia and P.O. Florensky in modern Russian literary criticism. A prime example is the article of M.K. Gey of "Category of artistic value and meta-artistic in literature".

³⁷ Хайдеггер М. Исток художественного творения // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 304.

³⁸ Там само. С. 310.

³⁹ Там само. С. 287.

Pulling out conception of meta-artistic, M.K. Gey will nurse from a fundamental taking root words in existence, from bring together a word with that was “at the beginning”: “the artistic value of literature can be considered that does a word, trope, character, work, finally, by something more than they are in itself. An artistic value does them mifologema, concept, artistic sense on the different levels of comprehension of the world and artistic work. Word, trope, character, text – each of them becomes anymore itself. An artistic value is a synthesis of all elements of maintenance and form in some artistic unit, in work, even in Work as large sense-image”⁴⁰.

Right behind O.O. Potebnia and P.O. Florensky, a researcher asserts fundamental isomorfy of language word and artistic work. This isomorfy is based on their vivid, more precisely, to symbolic nature. (Will pay attention, that a self-symbolic word is in P.O. Florensky “anymore itself”).

Novelty of this conception in claim of fundamental equilibrium offense and to maintenance, when a word becomes to “life sense of that is represented”. Therefore, a word is autonomous and self-value: the “Poetic word is self-value in the depth and gap-fillingness. It is an original miracle in the primordialness, and that is why does not tell us something about the world, but becomes the world, and the world tells us or talks to us. A miracle otherwise cannot happen”⁴¹.

Actually, meta-artistic and is an exposure in the word of some native sense of existence. Impossibility to erect an artistic value that understands so, not only to the art of word but also to the art in general, by a researcher clearly reflected: “Meta-artistic in the logical, concept volumes far will nurse for scopes arts as such. An artistic value is the category transformed on a specific and valued quality of art. Meta-artistic – it already that determines human consciousness. Meta-artistic, unlike an artistic value, does not distinguish an art from anti-art, but tricks into us to his ontological existence sense”⁴².

Problem of this approach – in clear not enough culturological reflected concept of meta-artistic. In the end the already mentioned article of M.K. Gey writes speech “Goes about universal principle of unit or about universal unit: revelation of the world for us and us – to the world. From here is thinking unit and in a word, already in his wild, and by

⁴⁰ Гей Н.К. Категории художественности и метахудожественности в литературе // Литературоведение как проблема. Москва: Наследие, 2001. С. 285/

⁴¹ Там само. С. 285/

⁴² Там само. С. 228.

means of word, by a word; grasping the sense and pure sense – together, without dividing cracks and defects”⁴³.

This thesis is specified at the analysis of Japanese hoku: “It is the world of “clean” existence, equal to the idea, “clean” idea, he as though testifies to absence of dual-ness of man and nature. It is an imperative of achievement of the state of “non-I = I”, or “I”, that must “be the world”, to be only with him”⁴⁴. Stated by M.K. Gey as an ideal prospect of artistic word the state of consciousness is, essentially, mythological. In fact there is possible equality of “I” and “non-I” exactly in a myth, exactly there “essence of maintenance” meets with maintenance. Exactly there identically, about what to talk, – about “universal principle of unit” or about “universal unit”.

Problematical character of this approach is confirmed at the address of scientist to concrete text. Yes, in the deep and rich in content analysis of M.K Gey Pushkin “I loved you” there is such moment: “**Heroine** is not (it is distinguished by an author – E.S.) in text of work. Work is directed “to her”, he creates the situation of returning I to “unknown” in pronominal forms, what called to expose spontaneity and sincerity of lyric creed. Fixes the reverse orientation of internal monologue to her. But it's not there”⁴⁵. Really, “favorite woman” as a heroine, in some external displays, details it is not. It is explained by the specific of lyric family. And if not to hear a self-word, if to perceive words “I loved” you, three times repeated, simply as “pronominal forms” that create the “situation of orientation”, then it is possible no other presence “her” in a verse not to search. But if it will not be “you”, then in the end it will not be and “I”: “It not “I”, that wishes love to “other”, it is an ascent on absolutely other ethic height of experiencing cleared from self”⁴⁶.

How strange – really is not the third given: or “selfish self”, or “ethic height of experiencing”? Nevertheless it in different variations recurs “I you”. it is the reality celled in a word. And if it so, then “she” exists exactly in this tense of orientation. She exists as “you”, as personality, as “sweet one” – identically, by him or “other” – as the valued center. And as “you” it exists in such quality, – there is a lyric subject.

In interpretation of M.K. Gey Pushkin’s work develops as successive liberation: at first from “you”, then from “I”, and then and from sense:

⁴³ Гей Н.К. Категории художественности и метахудожественности в литературе // Литературоведение как проблема. Москва: Наследие, 2001. С. 300.

⁴⁴ Там само. С. 294.

⁴⁵ Там само. С. 286.

⁴⁶ Там само. С. 286.

“...loved” – becomes original expression of the passion purged from everything passionate”⁴⁷. And there are only a “absolute word” and “reality of ethic reality”⁴⁸. Very beautifully and very coldly. It goes out that the absolute in instantaneous is not present, it goes out that eternal maybe only as a release from temporal: so, looks out in the real embodiment “vertical modus of meta-artistic”⁴⁹.

But, obviously, in a normal artistic value somehow differently. In all multiplicity instantaneous and only through her there is absolute and eternal. Every moment of this multiplicity for absolute is needed – and the absolute links exactly, revolves one to one “I” and “you”, “absolute passion” and “instantaneous passion”.

Asserts ontological status of poetic word and such original phenomenon of modern science, as “religious philology”. In brackets will say, that analogy with religious philosophy in this case really not fully appropriate. The point is that Russian religious philosophy on verge of XIX – XX of centuries was formed not only in realization of crisis of philosophical knowledge but also crises of religious consciousness. Religious philosophy showed “indivisibility and impossibility of unity” religions and philosophy. And, obviously, fruitful collaboration of two areas of culture and it is possible only at finding out of their mutual necessity to one another.

Problematical character of “religious philology” is not only in that religion becomes a panacea for a study of literature science and for an art (the article of T.O. Kasatkina is in this plan very symptomatic). And even not in the strange fracture of logic, that forces to search the specific of any phenomena (in this case – poetic word) not in that really only him peculiar to, but in that peculiar and to other phenomena.

Mythologism, that showed up in the work of M.K. Gey quoted higher, increases and associated strange character with a Christian religiousness. Here description of world view, organic for a “word, that creates reality” that is given by T.O. Kasatkina: “In the world view of old style she (man) naively inlaid the soul in a thing, she could examine the person as the world face, to see itself similarity of God for the grandeur of that it was not very difficult to pay some punishments of hell”⁵⁰.

⁴⁷ Гей Н.К. Категории художественности и метахудожественности в литературе // Литературоведение как проблема. Москва: Наследие, 2001. С. 287.

⁴⁸ Там само. С. 287.

⁴⁹ Там само. С. 291.

⁵⁰ Касаткина Т.А. Слово, творящее реальность, и категория художественности // Литературоведение как проблема. Москва: Наследие, 2001. С. 321.

And further in her work, without regard to active claim of Christianity as an ideal prospect of a study of literature science, the basic categories of this science are characterized, coming from a myth. Writer T.A. Kasatkina names a “magician”⁵¹, and suggests to return him a word “natural magic”⁵². Speech goes about mythological substrate of religion, that, certainly, is everywhere, in any industry of human culture. Is there he, certainly, and in an artistic word, only here question: or it costs to erect an artistic value to him and, on the other hand, to search this mythological substrate in an artistic word, but not in some other phenomena? In any event, as us it seems to, this phenomenon in literary criticism far more faithful would be to name “mythological philology”.

In a myth subject of yet not separated, that is why a problem of subject is another problem of “religious philology”. There is some strange not that slight a creative subject, but, in any event, leading-out of him outside an artistic word. T.O. Kasatkina generalizes this tendency: “...the real style gives birth as penetration of author depth first object, as understanding of internal principle of thing an author, as expression of the world, but not itself”⁵³. “I” and “world” is not simply divorcees here, but opposite. A word, thus, appears the mestome of quite not “meeting” (O.F. Losev), and opposition.

It is confined connection with a subject, a word loses the contexts, becoming not only by something separate but also ready. Such word needs actualization only, but to not work. Very clearly it is visible in the finale of the article of T.O. Kasatkina: “Main principle of the described method is capturing of existence of word in primary reality – speaking more straight and more frank, уловлення of that reality that is initially contained by a word”⁵⁴. It is twice repeated “primary” it is possible to understand, coming from the context of the article, and as direct sense of word, and as an ascent to the that word that “was at the beginning”, although last obviously outside province of literary critic. However researchers absolutely clear: reality of word of not given, but set, she unchanging.

Very characteristic moment: there is an only case in the article, when T.O. Kasatkina analyses the real artistic word, but not points him for illustration of own theoretical positions. It is her interpretation of phrase of «Ишь, нарезался!» in “Crime and punishment” of F.M. Dostoevsky. And

⁵¹ Касаткина Т.А. Слово, творящее реальность, и категория художественности // Литературоведение как проблема. Москва: Наследие, 2001. С. 332.

⁵² Там само. С. 329.

⁵³ Там само. С. 319.

⁵⁴ Там само. С. 338.

a researcher does not notice here, that an artistic effect is created by quite not in itself direct sense of word. He is formed by the field of tension between this direct value and portable – that in that it is used in this context. Clear, that it the field of tension is created someone, but not exists indigenously. Thus a researcher does not take into account exactly dynamic and in this becoming deeply individual character of artistic reality.

Conception of T.O. Kasatkina looks yet more contradictory, when speech calls about correlation of this reality with a word. From one side, this reality is inseparable from a word, she – in it, ready and unchanging: “Essence of our approach consists in a look to the word as on the continue substance of artistic text. A similar look is possible in case that it is envisaged that a word contains certain reality not dependency upon will of participants of communicative act, reality that they can only notice or not to notice, to realize or not realize...”⁵⁵. But, on the other hand, it appears then, that this reality is quite not in a word, and after a word. There is the impression, that a researcher does not feel that such change of position of reality changes business substantially. Literally on a next page then the higher brought claim over of T.O. Kasatkina writes: “Then artistic value that is not that other, as reality that gets up after a word (underline by me – E.S.) disappears from his text”⁵⁶.

Actually, here herein and main problem: when reality is out of word, it becomes a “empty form” (R. Bart). Then reality that disappeared from a word but illusive in this word contained a researcher, appears, essentially, by reality cleanly human, ethic. It is fully possible to agree with claim of B. Nepomniashy: to “Listen all word, but not only ego harmony”⁵⁷. But on condition that “all word” does not exist out of harmony. But farther, concerning a polemic from C. Bocharov, B. Nepomniashy writes: worries “me, that Pushkin experiences and about what talks, and C. Bocharov – as Pushkin sings”⁵⁸. But “that Pushkin experiences and about what talks”, exists only in that, “as he sings”, if speech really about A. Pushkin.

Really, there is a necessity to “listen all word” – but with an accent exactly on to “listen”, thus process, but not on a result, on flowing of word, on co-operating with other. If not to do it, if to look at a word as on the prepared essence after that there is reality, then it is then possible it as easy as anything to pass by and artistic specific of work, and his author,

⁵⁵ Касаткина Т.А. Слово, творящее реальность, и категория художественности // Литературоведение как проблема. Москва: Наследие, 2001. С. 332.

⁵⁶ Там само. С. 333.

⁵⁷ Непомнящий В. О горизонтах познания и глубинах сочувствия // Литературоведение как проблема. Москва: Наследие, 2001. С. 531.

⁵⁸ Там само. С. 541.

replacing it (that it is convincingly shown in the article of S.G. Bocharov “About religious philology”).

It costs to underline that, at all likeness of initial parcel – claim of ontological status of poetic word – between conception of meta-artistic of M.K. Gey and “religious philology” is a deep difference. A poetic word is in M.K. Gay – work of the special world that shows sense of existence, and in “religious philology” is realization of the prepared maintenance. M.K. Gey asserts the value of word, and “religious philology” – its service and illustration role.

CONCLUSION

Thus, we found out, that in all the varieties of approaches to an artistic word as to the sign it is still possible to see some common traces. A word contains a reality, it is identical to the object, and thus appears a monad in Leibnits's sense. An image nature of word is generalized here, as well as the fact of the word being “more than itself” (as per P.O. Florensky, O.F. Losev, M. Highdegger and, right after them, in H.K. Gey) is being understood as word's over-context, closed existence. The idea of equality constitutes more or less admitted mythologism. It is most admitted in the works of O.F. Losev, which allows him to create a complex and dynamic conception of word, that partly overcomes the mentioned above monadity (“the name of an object is an arena of meeting of who perceives and the perceived”). The fundamental isomorfiness of a language word and of artistic word is established on the basis of their image nature and relation to what is wider than any of them (For M. Highdegger a language is “the house of existence”, a poetic word belongs to the language and, as a result, to existence; for M.K. Gey the “meta-artistic” is “what determines human consciousness”). The issue of creative subject is reviewed, which appears to be only a mediator between reality that is contained in a word, and the reader (M. Highdegger: “... an artist becomes something self-less compared to the creation”).

The basic features of study of word as separate aesthetic reality slightly differ. A word is understood as the special reality the embodies individual creative intentions, and as a result it becomes a new name for a new object (as writes G.O. Vinokur: “language... is all centered around the theme and idea of artistic intention”). The special reality of word has an organized character that is determined by co-operation of linguistic and individual-authorial senses of a word (a category of internal form of G.O. Vinokur, co-operation of primary and additional senses, primary

and additional sounding for D.K. Rensom). The category of creative subject is accented. Its function is creation of “new moduse of language reality” (G.O. Vinokur), transformation of outgoing value and sound (D.K. Rensom).

SUMMARY

The work is dedicated to the problem of artistic word – one of the principal and most important problems of the modern literary theory. The author describes, systematizes and analyses the concept of artistic word as a sign in the modern literary theory, based upon the works of O.F. Losev, G.O. Vikokur, D.K. Rensom, M. Highdegger, M.K. Gey and others. It is shown that in the works of O.F. Losev the word is a mediator between the subject and the esistence, between life and existence; a mediator which holds the treats of all phenomena it mediates. Upon analysing a set of works of Highdegger we define, that a word for this philosopher was an intersection point of Zein and Dazein, of e existence in general and existence concentrated in a subject. A poetic word here is identical to a linguistic word, which is natural as “language is a house existence”. As a result of comparison of works “Category of artistic and meta-artistic in literature” of M.K. Gay and “Word that creates reality, and category of artistic value” of T. Kasatkina clearly show that there is a deep difference between the conception of meta-artistic of M.K. Gey and “religious philology”. A poetic word for M.K. Gay is a creation of a special world that demonstrates existential traits, whereas for “religious philology” it is a realization of the ready-made sense. M.K. Gey states the proper value of a word, as opposed to “religious philology” which states it's service-illustrative role.

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DOKIYA GUMANNA'S INDIVIDUAL STYLE

Tkachenko T. I.

INTRODUCTION

Dokiyia Gumenna presents reports, essays, stories, stories, novels. The author draws attention to changes in the ratio of spiritual and material priorities in the development of the human community. However, in spite of historical conflicts, certain moral qualities remain constant criteria for personality in the doctrine of Dokiyia Gumenna. The problem of ethnogenetic memory, the moral and ethical vicissitudes, appear through the literary texts of the writer. It is advisable to start the study of Dokiyia Gumenna's creative work from the novel "Dity Chumaczko Shlyaxu", since the epic contains a lot of factual data of the author's biography. The memory of the years of life in Ukraine, the painful loss of mothers – nostalgia and emotional shock – led to the emergence of a novel that covers the period from the late nineteenth century. to the 1930's. The place of events in the first and third sections of the epic is the village of Mariyka. In Kyiv, Dokiyia Gumenna studied at INO (Institute of Public Education) as a student character from the second book of the novel.

Drawing on the families of Ostashenko and Sargol, the author actualizes her own memories of an excellent structure, hence, a look at the lives of her father Kuzma Gumenny's families, who prototype the image of Mercuriy Sargola, and mother of Daria Kravchenko, embodied in Odarka Ostashenko. The writer recreates her childhood in the history of Taras Sargola. The autobiographical component is decisive in the depiction of the hero. In covering the cultural outbreak of the 1920s, Dokiyia Gumenna draws on personal impressions of the period. Yes, there is an indication of her stay in "Plug". If the beginning of membership in the Writers' Union for Dokiyia Gumenna was a school of creative skills (evenings, discussions, meetings with meters), after publishing several truthful reports, the girl was deprived of the prospects of literary work. Only Sergiy Pylypenko spoke openly in defense of the pupil. The persecution of the young author was the beginning of the following actions of the Soviet regime: from the destruction of Dokiyia Gumenna to the liquidation of MykolaSkrypnyk (the People's Commissar of Education of the USSR). It was only ten years later, in 1939, that her artistic texts were

periodically published in periodicals. However, the shameful criticism of the story has put the writer's hopes to nothing in Ukraine. In this aspect, it is worth noting the fate of women. Emigration to Austria, later to the United States, was marked by the membership of Dokiya Gumenna in the MUR (Ukrainian Art Movement). The work in “Plug” was hampered by the dictates of Soviet power. Instead, activities in the MUR were hindered by Yuri Sherekh (deputy chairman), in particular, regarding the artistic value of the novel “Dity Chumaczkiego Shlyaxu”. In the future, every published book by Dokiya Gumenna was criticized by Valery Chaplenko, who also considered his arguments axiomatic. The uncompromising nature of the writer to herself and others has led to the disdain of Soviet colleagues and the diaspora. Dokiya Gumenna was left without material support, which affected the publication and promotion, and hence the proper evaluation of the books. In the novel “Dity Chumaczkiego Shlyaxu”, the author envisaged her further destiny by presenting self-characterization in the images of Taras Sargola and Malvina Dubyaga: relying solely on themselves, ignoring the instructions of the powerful, fighting for the meaning of their own lives.

The writer synthesized the memories, emotions, impressions of what she saw, heard, experienced in the novel “Dity Chumaczkiego Shlyaxu”, whose dominant character was defined by Dokiya Gumenna¹.

1. “Dity Chumaczkiego Shlyaxu” of Dokiya Gumenna

The chronology of the work covers the events of the late nineteenth century– the first half of the twentieth century., Which took place on the territory of Ukraine. Social and political changes are portrayed through the lens of human relations. Work on the novel lasted four years (from 1942 to 1946). A form of future work was immediately found. The genre choice is due to the author's desire to cover the vicissitudes of life more than half a century of historical period. The multilinearity of the plot, embodied in the intertwining of different destinies around common national interests, the heroization of the struggle leads to the definition of the artistic text “Dity Chumaczkiego Shlyaxu” as an epic novel.

The construction of the book is cross, consistent with the shape of the cross. This assumption is supported by the opinion of Dokiya Gumenna about the messianism of the Ukrainian idea, the essence of which is in the nonviolent introduction of a certain system. Ukraine is an example of this. In addition, the writer called herself a “rebellious angel”, seeing

¹ Мушинка М. Докія Гуменна та її «діти...» // Слово і час. 1993. – № 1. Ст. 28.

in common with Christ's own destiny and sacrifice because creativity is her mission on earth, which she must carry out in spite of everything. The cross-construction of the work determines the content of each section. The first and second parts of the book are prologues and developments. The third is the graduation bond, which is the impetus for the climax – the fourth part.

It is worth noting the use of framing by means of artistic imagery: the novel begins with a story about Darko, who is deprived of the opportunity to realize his innate abilities due to lack of education, stereotypes about the “woman's destiny”. The last section of the book presents the heirs of Kylyna, Odarka, Mokryna, because in intellectuals Malvina (daughter of the repressed village communist Jacob Dubyaga), faith and hope are concentrated, because it is the woman who, while preserving the experience of her ancestors, has the cultural foundations of ethnicity and can provide the physical-spiritual revival of the nation.

There is a base couple in the novel “Dity Chumaczkiego Shlyaxu”: the Ukrainian village is Bolshevik terror. The first and third books (“In the fragrant fields” and “Crucified the village”) – an account of rural life, its traditions, customs, love of land and the destruction of the ontological foundations of the village by Soviet power. The second and fourth books (“Gates of the Future” and “Night”) trace the formation of a new generation, born of a village and eliminated by a regime that will prevail in Ukraine for almost a century. Hence the interdependent spaces where the action unfolds – village and city. Initially, two places of events (Kyiv and Dryzhopilshchyna) form an antinomic pair: dynamics – static, innovation – conservatism, openness – tightness. But the common danger in the form of Soviet terror unites the former antipodes because the catastrophe of the disappearance of the Ukrainian village engulfs the city. The processes that initially take place in Mariyka later turn out to be identical events in Kyiv, eventually encompassing the entire territory of Ukraine. There are two major interrelated levels of interest in the writer in the novel: the micro-level when it comes to the individual, and the macro-level, which covers the meaning of “nation”, “people”, “statehood”.

Exploring the character traits of the characters of the novel “Dity Chumaczkiego Shlyaxu”, it is first of all worth paying attention to the gender category. By portraying the age of matriarchy in a series of prehistoric works, Dokiya Gumenna denies the innate traits that later became stereotypes (weakness, inertia of a woman). For the study of artistic images, one must understand the essence of the render as a

sociocultural gender and recognize the uniqueness of the individual, regardless of physiology. The human psyche consists of the innate, inherited and acquired. Under the influence of external circumstances, it may change in the process of socialization. According to Dokiya Gumennaa, the state with a totalitarian system forms the person who needs it – disenfranchised and humble, using promises, bribery, arrests, threats.

Totalitarianism cannot be regarded as a patriarchal (sole authority) or matriarchal (“we”, not “I”) system, because it selects the marginal manifestations of the basic worldview constituents of the two social systems, distorting them. Its ideological core is lies. The Soviet regime produced a surrogate of people, turning them into wheels for the system to function. The only structure that governs the lives of all is the party that proclaims the truth in the last instance, despite the constant changes-cleansing-executions of its composition. It acts as a nameless, yet omnipotent, higher power. Hence, the organization is an individual. Ethnic identification is dominant in self-determination.

In order to subdue a person, it is first and foremost appropriate to destroy the blood link and to prevent resistance that would unite people around the national idea. In the fight against Ukraine this problem needed urgent solution, since the fact of education and wealth of Ukrainians and precedents with the “almost victory for independence” of XVI – XVIII centuries. lived in memory, leaving the danger of another explosion. The Soviet authorities have clearly defined the goal that would lead to the disappearance of the nation. The consequences of collectivization were repression, arrests, executions, mass exile, famine. Even the positive changes were distorted by Soviet methods of implementation and regulation: the free education program guaranteed the right to education for everyone, regardless of gender. But in Soviet times, social origin determined the fate of a student, an entrant, a student, an employee. Belonging to a priest or “kulak” family – one that had minimal farming, only a home – automatically deprived them of the opportunity to obtain the desired education and employment.

I had to use the established ideology of lies to get into a school, institute or find a job. The choice was small: you either lie, or die of hunger and sentencing. By depicting a kaleidoscope of characters, Dokiya Gumenna reproduces a holistic picture of the Soviet era, actualizing the features of a totalitarian system. The epic characters represent the life of that time by choosing their own destiny: a few words are enough to reveal the psychological core of a particular image and even make a historical

excursion. The events of the novel testify to the changes in several social systems. The display of the rural system of the late nineteenth century makes one think of the sources of the nation – the Trypillya, with its female characters as the carriers of the matriarchal organization. But the village also emerges as an expression of the patriarchal order, a distorted form that became apparent during the Russian occupation, leading to the crushing influence of Russia on being Ukrainian. Dokiya Gumenna claims that a woman in the Russian Empire is the thing of a father, a husband, a son (according to the wish of the patriarch monarch). However, when it comes to Ukrainian women, ethnogenetic bonds are stronger than attempts to deform human nature. Odarka, apparently unaware of the causes, seeks beauty and something more than a certain monotonous life. Poor simple ignorant girl gave nature the gift of refined aesthetic taste. This feeling of beauty and innate dignity she retains despite the insults of the man, the forced existence in the environment of visitors to suburban ham. Her husband, Mykyta Sargola also has an aesthetic taste, admiring the music, feeling the urge to read the book. He is more developed through friendship with the educated Vasyl Demnytskyj. But the man dims his feelings. According to established norms, he should earn money, own property. The young man is suffering from stupid parental misunderstanding. Therefore, the adult Mykyta breaks his own self so that the environment does not accuse the man of publicly displaying emotions – it is weakness. Deformation of the psyche causes a distorted perception of reality: Mykyta beats his wife and cries over the book. Mykyta Sargola and Odarka Ostashenko cannot be implemented because of social stereotypes. Instead, Kyriya, the wife of Jarinej Sargola, deliberately rejects them and represents the type of “gray cardinal”. The husband considers himself the head of the family, but in fact he is managed by his wife. It solves urgent problems – the education and work of children, monetary costs, the distribution of property and land holdings.

Dokiya Gumenna points to the role of ethnogenetic memory, where traits are acquired and born. Thus, in one of the female images there is a hint of the Kozak era, when the getmans, the wives of hundreds, the chieftains, the Kozaks understood politics and discussed any questions. After all, education, at least the ability to read and write, was considered mandatory for everyone. The abilities of the female members of the sexes are revealed at the genetic level in women of the next generations. The wisdom of the Ukrainian peasant is a defense against the ultimate demoralization of the people. Desperate to nature equal to the figure

of Mokryna appears the image of Seraphym Karmalita – an elusive legend, “bandit” Duka. He was forced to play his part among strangers and strangers among his own to prove that even one person could change the world. The struggle of the young man was not to conquer, but to protect the human right to live freely in a free country. Zaporizhka Sich and the Kozaks, Koliyivshchyna, the Opryshky movement were created and acted in accordance with the actions of Seraphym. Here again is a historical projection that Dokiya Gumenna described as “wave theory”. It can be concluded that the writer prioritizes aesthetic sensations, innate or acquired, ethnogenetic memory in character formation – spiritual rather than physiological. The process of “Soviet” socialization under the conditions of a totalitarian regime provoked changes in worldviews. Dokiya Gumenna chooses a student life to show the types created by the Soviet system. Deprived of paralyzing fear, young people are capable of transformation and strive for improvement. The student body becomes the center and source of the formation of a nationally conscious intelligentsia, using above all the power of reason, far more powerful than the power of weapons. Expanding the INO network, the Soviet authorities initially provided the educational institutions with the best specialists who acquainted their colleagues with the scientific opinion of the world, promoted the cultural heritage and achievements of the Ukrainian ethnic group. But the totalitarian regime quickly calculated the consequences of this teaching. Mass cleansing, where nationality, in fact its protection, along with social origin, determined fate. By destroying those who teach, it is advisable to eliminate those who have already learned something. Chauvinism under the guise of internationalism became another component of the ideology of the totalitarian system². The creation of a “Soviet man” began, which should not be distinguished by either its appearance or its inner essence. The most popular, common slogan – “Take everything you can from life” – meant achieving the goal by any means. In the novel “Dity Chumaczko Shlyaxu” there are a large number of images of screws of the Soviet system. Among them, it is appropriate to pay attention to the figure of a talented ambitious student. Tamara Sagaidachna is an exemplary creation of a new ideology. The intelligent woman has indeed achieved great success, but only at the expense of women's charms, becoming a prostitute for officials. The image of Borys Mykytchuk is completely identical to the previous

² Костюк Г. На перехрестях життя та історії: до 70-річчя літ. діяльності Докії Гуменної // Сучасність. 1975. – Ч. 3, берез. Ст. 52.

one. For the sake of material gain, he combined arrogance with cunning, in the absence of moral and mental qualities. Dokiya Gumenna depicts a type of person who can be controlled, intimidated, emphasizing the method of Soviet power that cloned free-lance robots. The totalitarian regime created an idol for the youth – sex, theft, servant, hypocrite, who would be a model of prosperity and career upswing. Both, Borys and Tamara, regardless of gender, perform the functions of prostitutes, making the goods their own lives. Instead, the Soviet authorities encouraged such active behavior in the pursuit of ambition.

Opposites to the “cogs of the system” are images of the Ukrainian intelligentsia, including the literary elite. But Dokiya Gumenna emphasizes first and foremost the thoughts and actions of ordinary people who have preserved and protected the national identity and freedom of at least the personal component of life. They form the spiritual core of the nation. The figure of Kylyna synthesizes the traits inherent in ethnic mothers – Odarka, Mokryna, Xrystya. The image of this woman is a projection of the image of a mummy in a matriarchal family. Kylyna absorbed their sense of beauty, dignity, sincerity, spiritual strength, national consciousness and added knowledge gained through education. Another way of life, depicted from the beginning, which opposes the leveling of personality, is attracted by the inner meaning. All external events are reflected in the work of the soul of Taras Sargola. An introvert cannot be recognized in a totalitarian society. Introspection is dangerous for the Soviet authorities – a constant state of introverts that helps one to understand oneself, to recognize own uniqueness. Taras inherited his mother's vulnerability. Paper becomes his friend and arrestee, who helps to communicate, to make love, to be creative. Taras explodes inside, but must be calm outside: becoming a servant of the system, he will destroy himself; if an open fight begins, the system will eliminate it. The only way out is to retain their knowledge and feelings to find like-minded people for the sake of passing on to the future generation the core of the nation. Given the position of the Soviet authorities, Taras is probably passive.

However, the author's semantics of the feminine passivity category and the masculine activity category destroy the stereotypical interpretation. Dokiya Gumenna emphasizes the “liberation from the tribute of the sex” when the presence of the defining features of the human being – the priority of the spiritual over the material, justice, mercy and honesty – does not depend on the bodily shell.

In the second and fourth parts of the novel “Dity Chumaczko Shlyaxu”, the vision of Dokiya Gumenna's artistic life of the 20–30s of the twentieth century is reproduced, since Taras belongs to the cohort of masters of the artistic word.

Retrospective display of vicissitudes is clearly subjective, contains the author's precise characteristics of contemporary figures, phenomena and events of the cultural environment. In the novel “Misto” (1927), Valeryan Podmogylnyj outlines certain tendencies of the literary process of the 1920s. Particularly interesting is the embodied projection of oral speech in the manner of writing: Vasylko (G. Kosynka) in a speech reveals the skill of a novelist, picks every word, reaching the gradation of content. In the portrayal of Taras Sargola, as a novice writer, Dokiya Gumenna has shed light on her own creative path. She uses an autobiography episode, picking a nickname for herself. It is appropriate to note the peculiarity of the display of the artistic process of the 20–30's of the twentieth century. Two parts of the novel, devoted to the cultural component of social life, form a kind of antithesis. If irony prevails in the second book, “Gates of the Future”, sarcasm and grotesque in “Night”. This change in presentation is related to the destruction of the cultural environment. In the novel “Misto” Valeryan Podmogylny focuses only on literature, describing an area of culture that is directly related to the central character of the work (Stepan Radchenko). Dokiya Gumenna seeks to embrace the cultural process as a whole. After all, Ukrainianization contributed to the progress and activation of all creative forces: a variety of circles and unions (“Gart”, “Plug”, “Lanka”), experimental theater “Berezil” (Les Kurbas), revived book printing, the opportunity to openly discuss the topics of cultural and political development. Despite the “snow Parnassus”, which was characterized by intellectual refinement, and the “red podium”, which became a haven for numerous graphomans, everyone had the right to state their position aloud. The controversy “Where do you climb, snot?” (Yakovenko, Pylypenko–Xvylovyi, Zerov) has highlighted the significant issues for the Ukrainian nation. The diversity and richness of the 1920s. it produces the effect of the speed of cultural development, which gives events an instant expression. Dokiya Gumenna aims to cover as many phenomena and figures as possible. Therefore, the second part – the artistic kaleidoscope – strikingly contrasts with the fourth section. The “Crucified Village” not only reproduces the process of collectivization in the village and its consequences, but also performs the function of semantic graduation, culminating in the “Night”. Freedom of thought turned into a

dictatorship of the party. Reprisals, arrests, executions, intimidation, insanity have become a means of fighting the “enemies of the people”. It is worth paying attention to changes in the literary environment. Despite the censorship and fear, the characters of “Gates of the Future” express their opinions aloud, publicly openly. Subsequently, the only source of information is rumor or whispering. It is in this way that Taras learns of Khvylovy's suicide, the imprisonment of Krynychka (E. Pluzhnyk), the Head's emigration. Irony and benevolent humor disappear. Grotesque acquires a marginal expression in the screening of the “Soviet basket” – the Union of Writers. Facelessness is a priority feature of the “co-author of the totalitarian regime”. The prototype (O.Kornichuk) in the work of art does not appear by individuality, but by the type (Mykytchuk), in which Dokiya Gumenna emphasizes the characteristics inherent in pseudo-manders, who act as images of pseudoscientists. The writer points to a constant feature of Mykytchuk's behavior – artificiality. It covers all manifestations of his nature: emotions, speech, gestures. If in the second part, Mykytchuk differs from the intellectual elite, his classmates and acquaintances, then in the fourth book this feature becomes commonplace, typical of the vast majority of characters. Boris's denunciations are transformed into a rule of cooperation with the Soviet regime through personal images. Dokiya Gumennane resorts to an allegory that expresses the aforementioned metamorphoses. Thus, in the center of creativity – national culture – there are representatives of fauna: lions, foxes, cats, horses, swallows, leopards, deer.

Literary art for showing spiritual break is not accidentally selected. In order to eliminate ethnic identity, it was necessary to eradicate the Ukrainian language. The distorted word is the dominant feature of human degradation. The lexicon of every language is a reflection of a world-shaped, centuries-old world of a distinct nation. Language chauvinism is the destruction of the Ukrainian ethnic group. Reproducing the changes taking place in the cohort of the masters of the artistic word, the writer uses a means of contrast through antinomic pairs, which can be established by comparing the sections “Gates of the Future” and “Night”. Opposites represent changes in literary, cultural and political life: freedom – fear, naturalness – artificiality, aloud – whisper, nationalism – chauvinism, development and progress – static and regression, ridiculing spirit – denunciations and arrests, uniqueness – unification. Dokiya Gumenna outlines the most important tendencies of the 20's – 30's of the twentieth century.

In the novel-epic “Dity Chumaczkiego Shlyaxu” a number of problems were raised, such as: issues of national identification, the role of ethnogenetic memory, the confrontation of man and system, spiritual and material under the Soviet era of totalitarianism. For the most part, however, literary critics emphasize the documentary value of the work, determining the novel's social-political aspect.

The village and the city are in fact the main participants in the events when the image of the “crucified village” is a metaphor for Ukrainian Calvary. Characterizing Taras as “not a fighter” and contrasting him with the active Seraphym, Dokiya Gumenna emphasizes that the internal corrects the external. Therefore, Taras did not submit to the system, on the contrary, he conquered it by retaining its essence.

Psychology of images, attention to detail, creation with the help of strokes of a holistic picture of the day represent the skill of Dokiya Gumenna. However, the axiomatic nature of the critic's findings makes sense of the work, negating the importance of interpretations of other literary critics, the author's position and the subjective reception of the reader. Ukrainian researcher P. Soroka denied the dominance of the social aspect in the novel “Dity Chumaczkiego Shlyaxu”. However, he only noted the existence of philosophical problems without specifying them³.

With the synthesis of all components of the artistic text, as well as the features of the author's worldview, one can determine the conceptual core of the work – showing the eternal uncompromising constant struggle of the forces of darkness and light. Gumenna says that evil will never create good. This is in my novel. But no one saw. The battle of good and evil continues every minute, gaining external embodiment, though it is the source of the person who has the likeness given by the Lord. Good and evil, produced by Him, are indispensable components of the individual's nature. The victory of light depends on the individual and preserves his / her inner world.

2. “Velyke Czabe” of Dokiya Gumenna

The cycle of works by Dokiya Gumenna are dedicated to the origins. The formation of the human society from the Ice Age represents at the same time the evolution and degradation of culture and civilization. Artists notice the greatest achievements and shortcomings of a person who seeks to reach the world. Interest in historical topics was the

³ Гуменна Д. Діти Чумацького шляху : Роман у 4-х кн. Київ: Український центр духовної культури, 1998. Ст. 487.

beginning of popularization in the Ukrainian literature of the genre of prehistoric story, which is distinguished by its scientific value, because it contains archeological and cultural data. An important element of the text is artistic thought and subjective interpretation. That is why the work “Bless you, Mother!” Dokiya Gumenna defined the genre as a fairy tale essay. So it is possible to define a cycle of artistic texts of the writer of prehistoric issues, namely: “Velyke Czabe”, “Past floats to the future”, “Family album”, “Bless you, Mother!”, “Golden plow”. The author offers her own interpretation of the fairy tale. She denies the presence of fantastic elements in her works, instead emphasizing the relativity of knowledge, the limited human capacity to claim the truth of the assumptions: historical work is only approaching the opening of the day. Science and art interact to help grasp every historical period in terms of past, present and future. Dokiya Gumenna denies all the rejections in the fantastically utopian work, defines her artistic texts of this cycle by fiction on a scientific background. Her “prehistoric fiction” is thoughtful and artistic, not fictional.

The story “Velyke Czabe” was published in 1952. The work on the artistic text lasted several years before its publication and has undergone many changes. The writer sought to achieve the expressiveness of each character through an individual psychological characteristics. Archeological findings, historical facts, scientific theories have formed the basis on which a complete artistic text is constructed, an arena for the unfolding of events. Careful reconstruction of the past ensures the accuracy of the perception depicted in the work. The choice of the Trypillya is not accidental. From the time of discovery (1893) by V. Xvoyko archaeological expeditions have been going on to reveal the main stages of formation and the mystery of the death of one of the most developed civilizations. Dokiya Gumenna sees the importance of Trypillyan culture for Ukrainians. If historians pay attention to the territorial location of settlements, material findings, ethnographers – to the patterned symbolism of objects, folklorists – to the ritual elements of customs, then the writer points out the ideological continuity that demonstrates the defining features of the Ukrainian mentality⁴.

The author covers various issues, reaching a complete reproduction of a certain historical period. The main problem is the coexistence of two opposing types of worldview and relevant community arrangements.

⁴ Космос древньої України: Трипілля – Троянь: Мітологія. Філософія. Етногенез: VI тис. до н. е. – I тис. н. е. / Упоряд., вступ. ст. В. Довгич. Київ: Індо-Європа, 1992. Ст. 167.

The writer points out that the priority of the matriarchal and patriarchal system of community organization depends not only on the economic and political structure of society, above all – the progress of each member of the community in the process of socialization, the influence of established norms on the human psyche and behavior.

The controversy over the species (patriarchy / matriarchy) of the primary social organization has continued since the beginning of science. By the middle of the nineteenth century axiomatic recognized the opinion of Plato and Aristotle about the primordial patriarchal system on which the state was formed.

However, using data from archeology, ethnology and mythology, I. Bachofen (“Maternal Law”, 1861) and L. Morgan (“Ancient Society”, 1877) proved the primacy of the matriarchal order. Subsequently, F. Engels and E. Taylor defended the historical priority of the mother race. The problem of the patriarchal and matriarchal in the world view was explored by prominent anthropologists, philosophers and psychologists (E. Fromm, Margaret Mead, Karen Gorny, Simone de Beauvoir, O. Kulchytsky). But scientists are still debating the primacy of the feminine / masculine social order.

In Ukraine, particular attention is paid to the definition of the ruling system in the days of the pro-Ukrainian Trypillian culture (from VI thousand to I millennium BC). Most archaeologists, historians, and culturologists (Natalia Polonskaya-Vasylenko, M. Grushevsky, Ye. Krychevsky, TetianaPassek) argue for the matriarchy of ancient Trypillya society, substantiating their assumptions with the findings. The artistic interpretation in the literary text was an attempt to get to know the spiritual life of Ukrainian ancestors, though the achievements of scientists were undoubtedly the impetus for this. Drawing on the confrontation of, in fact, the coexistence of two social systems in the Tripillya, Dokiya Gumenna projected the matriarchy / patriarchy into the primordial interaction of feminine / masculine types of outlook. The two dominant concepts are dominated by power, feminine and masculine reception, which is different. In masculine images, Gumenna embodies the changes that take place in a person through the whim of power. Recognizing physical strength in a universal way to attain one's purpose saves one's mind and feelings. Blind aggression prevails, which destroys the priority of spiritual value. A completely different power is possessed by a woman⁵.

⁵ Friedan Betty. *The Feminine Mystique*. New York: Norton, 1963. P. 13.

The writer emphasizes that feminine power governs through the power of words, where the mighty gods are powerless. The constant presence of magic in human life gives the woman a sacred status. The misunderstanding, therefore, of the mysteriousness of feminine power causes men to fear it and provoke, from helplessness, the use of physical force. By focusing on this feminine trait, Dokiya Gumenna addresses the problem of the existence of a distinct female language.

It should be noted that the words of the orders, spells, ritual songs of that time, probably make up the vocabulary of women's speech, which today is seeking to revive, reconstruct or re-create. Text is the body of a woman. In the word it embodies its rhythm, its bodily sensuality. Because of this, most ritual activities are performed by a woman naked. Hence, there is a synthesis of the power of the spirit and the power of the body, which is realized in the word-cry-prayer. The gift of communicating with the surreal world is potentially possessed by all women. The priority of physicality in language is projected on the vision of the universe as a female being and used in the interpretation of the Mother who embodies life (Lada-Kupala) and death (Marena-Mara). Therefore, the power of the word can be resurrected or destroyed. Words act as indicators of social order, which is noticeable at the semantic level. This explains the changes of the Virgin Lada to Santa Lada, Dana to the Dniester, and more. Words can reflect the system of community organization. Gynecocracy implies a democratic construction, which is enlightened in the names of the genera in the plural (pitchforks, mulberries, turkeys), in the definition of deities (mother-earth-water-sun-fire-shore-grain-cow-copper-tree of life); androcracy manifests itself in a hierarchy – a sole power in the singular (king, priest, father, husband)⁶.

Dokiya Gumenna draws attention to how two kinds of power determine attitudes toward nature. The matriarchal community interacts with flora and fauna representatives at all times, even possessing some of their properties. The natural element and the woman are interdependent. Relations between them are based on partnership. Nature acts as an assistant and advisor to man in all its affairs. Human life is associated with the elements – water, fire, earth. Purity of fire – burning of the dead, jumping through the fire on the holiday of Kupala – requires a decent life. The sister villas manage the rain. The river Rus is the ancestor of one of the matriarchal communities, where, apparently, the Ruthenians originate, given the etymology of the name. The ability to

⁶ The Feminist Critique of Language: a reader. New York: Routledge, 1998. P. 256.

give birth enhances the magic power of words. Communication with nature, a feminine gift to feel it – the primordial forms of animism, totemism, fetishism. Material things made from the gifts of nature are also important for a woman. They also have a soul. That is why every jug, furnace and pelvis must be protected. The ritual contains an aesthetic component: protection is the appearance of patterns where the characters created by the woman have magical power. Man, fearing unmanageable elements, seeks to conquer nature. If a woman asks for respect, the man destroys and destroys, not only to facilitate daily life, but also to prove his superiority, an unattainable greatness. The patriarchal world neglects what it does not understand.

Gumenna contrasts nature and civilization. The writer points out that the amount of natural resources is not inexhaustible. Therefore, the problem of environmental catastrophe becomes dangerously urgent. Dokiya Gumenna highlights the slogans of ecofeminism that emphasize the affinity of women and nature: both feel each other and try to be heard by the patriarchal world. Man treats nature not as sisterhood, but property, the extent of which is directly proportional to the status in the patriarchal community. The masculine device gives the property undeniable authority. This concept encompasses, besides nature, half of humanity – women. No wonder slavery is a product of patriarchy. The musculo-skeletal system provokes constant competition and envy. The relentless thirst for accumulation, which is satisfied through violence and robbery for the sake of the title of the Great Czabe, the Ruler, the King, leaves no time for reflection on spiritual degradation.

The patriarchy devalues the value of selfless human relationships, the observance and sanctity of the ancient customs of the race. For the matriarch of ancestral tradition, mutual respect, love between blood and non-blood, members of not only the community, but the inhabitants of the world are generally axiomatic.

Therefore, the dominant in the feminine community is the right of collective property, which prevents property disputes. Unlike the masculine system, living beings do not belong to anyone because of their feminine priority – freedom. Free from birth people, animals, birds, plants are devoid of the cult of things and slave humiliating obedience. By depicting the struggle of matriarchal and patriarchal worldviews, Dokiya Gumenna reproduces the antinomy of the collective and the private, first and foremost, in relation to material achievements. The writer combines two opposing forms of life on the example of the

central characters of the work. Despite Luka's desire for accumulation, he finds himself in a spiritual vacuum, his ambition, driven by the primacy of his personal prime, compels the pursuit of new knowledge⁷.

In accordance with the forms of ownership, ways of obtaining it, the figure of the head of the genus emerges. Patriarchy identifies power with property. Leaders are selected by the amount of wealth. The life of each member of the community depends on the head who sets the rules of coexistence, according to which disobedience and rebellion are punished by death.

Taboo-invented community leaders help manage obedient cohabitants. The matrimony of the matrimonial race deserves respect and obedience due to its moral virtues. The head is recognized not by the richest, but by a worthy, experienced and wise man. Maternal love does not require obedience in exchange for service. For the sake of happiness, a mummy can violate dogma, because it protects the equality of rights and aspirations of every person.

Depicting the excellent organization of the masculine and feminine communities, the author points to their dominants: if patriarchal society is always hierarchical, then the matriarchal order is based on the principles of parity. In accordance with the specifics of the community and the figure of the leader, the writer projects between the external structure of society and the internal priorities of the person. In the masculine outlook, the determinant is individualism, the ultimate manifestation of which is selfishness, and the core of the feminine position is cordocentrism. Both features of different systems are characteristic of the mentality of Ukrainians. Given the different worldviews of men and women, Dokiya Gumenna explores two opposing views on community development. The musculoskeletal system chooses the easiest way to get what you want – a war because of the superiority of men in physical strength, which is why they invented weapons. Subsequently, the struggle between neighboring, alien communities becomes a total all-consuming massacre of all against all. The patriarchal worldview is despised by compromise. An act, therefore, of acknowledging one's mistake is considered the unacceptable weakness worthy of contempt. The fanatical pursuit of absolute power makes it possible to avoid thinking about the number of victims for the purpose. Probably tyranny and dictatorship are the heirs of this ideology. The physical destruction or subjugation of the victorious causes the partial or complete degradation of the victor when double

⁷ Гуменна Д. Велике Цабе: казка-есеј. Нью-Йорк: Слово, 1952. Ст. 154.

standards of conduct and rules of coexistence are formed. Patriarchal creation – mounds confirm the death category⁸.

The dead are buried with his “property”: with his murdered wives. The observable hierarchy determines the absolute priority of the Czabe, the Monarch, the Ruler, embodied in a strict dictatorship. The desires, dreams, thoughts and lives of the rest weigh nothing. The matriarchal principle of organizing society proclaims peace (an alternative to war) as a priority basis for the coexistence of communities.

The matriarchy promotes mutual intercourse for the sake of love, peace and the continuation of being human, plants, animals. The main principle in the fight is protection, not attack. Tolerance in dealing with an invader demonstrates respect for every living being, regardless of his or her views, beliefs, or actions. Therefore, life is the central category of matriarchal ideology. The decisive keynote in the Czabe is the danger of loss of peace. The beginning of the change of peace to war is embodied in the transition from matrilineal to patrilineal marriage.

The matriarchy and the patriarchate, as two worldview systems, oppose each other. Dokiya Gumenna establishes clear oppositions: heart – mind, power of speech – force of arms, nature – civilization, collective – individual, parity – hierarchy, peace – war, life – death. Despite the author's sympathy for the matriarchal system, the writer points out the advantages and disadvantages of both social entities. This is evidenced by the choice of the figure of the protagonist. Luka is a stork. Our folk beliefs that a stork – a small god. He combines both features. Adult archaeologist Luke Savur thanks to his birth to a once-saved infant ancestor, and to the profession – an inherited desire to open up new perspectives on culture, science and technology.

Man of the twentieth century archaeologist Luka has a great-grandfather Luka and great-grandmother Jagilka. With two distinct worldviews (masculine and feminine) in mind, the Ukrainian Luka Savur first of all acts as the heir to the Trypillian civilization, examining her achievements, protecting and preserving the memory of her ancestors. By engaging in such framing, Dokiya Gumenna projects the past into the present. Therefore, the sleep technique used is not an additional element, but a dominant element in the interpretation of the story.

⁸ Гапон Н. Гендер у гуманітарному дискурсі. Львів: Літопис, 2002. Ст. 187.

CONCLUSIONS

Dokiya Gumennaa's works are characterized by a characteristic inherent in the feminine outlook: if a man builds a new one, rejecting the old, then the woman opposes oblivion, tries to preserve the best of the past, hence providing a connection of generations. An important role in the artistic texts of Dokiya Gumenna is played by a detail that also expresses a feminine perception of reality. In the descriptions of clothing, dishes, interiors there is a feminine trait of their perception. The author painstakingly depicts the decoration of things, but emphasizes not only the magical power of amulets or crossbows with modern patterns: for a man the main thing is the practical use of the object, but for the woman the aestheticization of each thing is important, the constant focus on beauty, the actualization of the sensual.

Sincerity is characteristic of women's writing: the emotional freedom displayed in the manner of presentation the author's feminine identification. It gives the special "sense of feeling" by which Dokiya Gumenna recreates reality.

The best of the old should be drawn to create the perfect new. Mutual respect and understanding are the basic principles of development, for violence produces only violence, which ultimately causes death without resurrection or rebirth. Probably, the author hints at biarchy, which takes into account the advantages of matriarchal and patriarchal order. A special feature of the doctrine of the Gumenna is the peculiar framing of the artistic text embodied in the element of the dream with genetic memory: "I am all my ancestors, the whole nation [16.IX.51]".

SUMMARY

The article devotes to the study of prose of Dokiya Gumenna. Attention focuses on highlighting the peculiarities of the individual style of the writer, which splits the personality aspect into the disclosure of the disturbed problems, the reproduction of character characters, axiological accents.

The paper clarifies the unique author's world perception that determines the content and formal text organization (rhythmized prose, excursion, anticipation, stream of consciousness, internal monologue, diversity of speech, especially silence, reflection, ontological core, the sense of epigraphs, refrain and dedication, the variation of the rate of presentation, open final), the choice of artistic figurative and expressive means (symbol, contrast, parallelism and antithesis, metaphor, elliptic and rhetorical constructs), which determine the artistic phenomenon of the author.

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FOREIGNISMS IN THE NOVELS BY JOHN REED: THEIR INTERPRETATION BY THE AUTHOR AND THE READER

Ladynenko A. P.

INTRODUCTION

Reading a novel in English can be challenging and often people wonder about the meaning of a particular word that is written in another verbal code system. It would be interesting to know what they mean. Multilingualism and multiculturalism have become so characteristic of our time that it is hard to come by a literary work that is strictly monolingual. English as a world language is an interesting example in order to look at these questions and answer them. The majority of linguists [e.g. Haugen¹; Weinreich²; Thomason³; Matras⁴; Zabawa⁵] state that one of the most important factors influencing the process of language contact is the phenomenon of bilingualism (or multilingualism), i.e. when a group of people is able to communicate in all languages taking part in the contact process.

In the period of globalization and increasing cultures interaction, studies in the field of foreign elements reception are of paramount importance. The processes of globalization and integration have caused a significant increase in the number of borrowings in national languages. Foreign-language elements derive from the source language and preserve not only their original meaning, but also their original graphics. Such borrowings in a foreign language that are not subjected to graphic or phonetic adaptation are called foreignisms. While used in the text they are marked off as foreign language inclusions [Bolshakova⁶; Krasnova⁷; Novozhenova⁸; Norlusenyan⁹; Pravda¹⁰; Shkhalaho¹¹].

¹ Haugen, E. (1950). The Analysis of Linguistic Borrowing. In *Language*, Vol. 26, No. 2. Pp. 210–231.

² Weinreich, Uriel. (1979) *Languages in contact. Findings and Problems*. The Hague: Mouton Publishers.

³ Thomason, S. G. (2001). *Language Contact*. Edinburg: Edinburg University Press.

⁴ Matras, Y. (2009). *Language Contact (Cambridge Textbook in Linguistic)*. Cambridge: Cambridge University Press.

⁵ Zabawa, L. (2001). *English Lexical and Semantic Loans in Informal Spoken Polish*. Katowice: Wydawnictwo Uniwersytetu Slaskiego.

⁶ Большакова Т. И. Иноязычные вкрапления в художественных произведениях В. П. Аксенова : дис. ... канд. филол. наук : 10.02.01. Воронеж : Изд-во Ворон. ГУ, 2008. 193 с.

Problems of bilingualism, as well as the interaction of different language codes within one text, were considered in a number of linguistic studies [e.g. Hamers & Blanc¹²; Hegboldt¹³; Weinreich¹⁴; Tabur-Keller¹⁵; Appel & Muysken¹⁶; Myers-Scotton¹⁷; Fedorova¹⁸]. Interpretation of a literary text and its components attracted attention of many scholars. However, interpretation of foreign language inclusions (FLI) requires further investigation as there are still a lot of unsolved problems.

The current research answers the challenges of the time and tracks the interaction of foreign and native elements in artistic texts, which allows to develop its informational and cognitive potential. It is a comprehensive analysis of types of foreignisms interpretation in a text.

As an object of present study English fiction texts written by John Reed were selected, among them are “*Ten Days that Shook the World*”, “*Insurgent Mexico*”, “*Daughter of the Revolution*”, “*With the Allies*”. The subject of the study is foreign language inclusions in the selected texts.

In this research the peculiarities of interpretation of foreign language inclusions in the recipient text will be studied. In the first part we will study the author’s interpretation while the second part will be devoted to the reader’s interpretation of foreign language inclusions in the selected texts. According to the last research¹⁹, foreign language inclusions in the English fiction texts can be interpreted by its author, the editor or the reader. But in current paper we will look into only two forms of

⁷ Краснова Т. В. Иноязычные вкрапления в русской литературной речи начала XX века. : дис. ... канд. филол. наук : 10.02.01. – Воронеж : Воронеж. ГУ, 2009. 205 с.

⁸ Новоженова З. Л. Иноязычные вкрапления как дискурсивное явление: русское слово в чужом тексте. *Вестник Балтийского федерального ун-та. им. И. Канта*. 2012. № 8. С. 37–42.

⁹ Норлусенян В. С. Иноязычные вкрапления : современное состояние проблемы. *Вестник Новгородского гос. ун-та*. 2010. № 57. С. 63–66.

¹⁰ Правда Ю. Т. Иноязычные вкрапления в русской литературной речи XIX в. : автореферат дис. ... д-ра филол. наук : 10.02.01. М., 1983. 32 с.

¹¹ Шхалахо С.Ш. Иноязычные вкрапления как теоретико-терминологическая проблема. *Филологический Вестник*. Майкоп. 2005. № 7. С. 47–51.

¹² Hamers, Josiane & Blanc, Michel. (1989) *Bilinguality and bilingualism*. UK: Cambridge University Press.

¹³ Hagboldt, Peter. (1935) *Language learning: some reflections from teaching experience*, Chicago: University of Chicago Press.

¹⁴ Weinreich, Uriel. (1974) *Languages in contact*, The Hague: Mouton.

¹⁵ Табуре-Келлер А. К изучению двуязычия в социологическом плане. *Новое в лингвистике*. М., 1972. Вып. 6. Языковые контакты. С. 170–182.

¹⁶ Appel, R. & Muysken, P.. (1987) *Language contact and bilingualism*, London: Edward Arnold.

¹⁷ Myers-Scotton, C. (1993) *Social motivation for code-switching*, Oxford: Oxford University Press.

¹⁸ Федорова К.С. Лингвоповеденческие стратегии в ситуации общения с иностранцем (на матер. рус. яз.) : автореферат дис. ... канд. филол. наук : 10.02.19. – Спб., 2002. 16 с.

¹⁹ Ладиненко А. Лінгво-інтепретаційні та функціональні особливості іншомовних включень у художньому тексті : дис. ... канд. філол. наук : 10.02.15. – Одеса, 2015. 217 с.

interpretation: by the author and by the reader. The purpose of the research stipulates the following tasks:

- 1) to consider English-language literary texts;
- 2) to determine foreign language inclusions in fiction texts;
- 3) to analyze the types of author's interpretation that the author uses within the text;
- 4) to analyze the types of reader's interpretation.

The study is based on material from English fiction texts which were written by John Reed. During the research some bilingual dictionaries were also used.

It is worth mentioning that the factor (mode) of the addressee plays significant role in the linguistic compositional organization of texts with foreign elements. The author of the text can take this factor into account consciously or unconsciously. Nevertheless, it affects the ways of representing foreign language elements in the fiction text, as well as the features of transition from one language code to another. The author's explanatory context is presented in fiction text in various linguistic-compositional forms and lexical-syntactic structures. Thus, the author's interpretation can be within text limits and beyond text limits.

1. Author's interpretation of foreign language inclusions

Author's interpretation implies that the writer provides information about the meaning of foreign words and phrases he/she uses in the text body or in the auxiliary parts of the novel or story. The author can find different ways of representing this information. Mostly they are:

- a) translation;
- b) (detailed) description.

Translation

Translation means that FLI is translated into the original language within the limits of the same remark (microcontext) of the character in which a foreign language element is incorporated. Such translation can be presented in the fiction text as appendices or words of clarifying nature. This way of explaining is typical for J. Reed: *Uprava* (Central Bureau); *Putilovsky Zavod* (Putilov factory); *Zhivoe Slovo* (Living Word); *ryetch* (speech); *Obshtchee Dielo* (Common Cause); *Tabel Rangov* (Table of Ranks); *gorodovoye* (city police) and many others. As we can see, J. Reed uses brackets to specify foreignisms. Our study has shown that in most cases (92%) foreignisms receive a font highlighting and in most cases it is italicization (62%).

As it was already mentioned, interpretation in a form of translation of FLI, can be carried out in the microcontext, – within one utterance. That is how it looks in the dialogical speech:

(1) “**Oiga**,” he said, “come here. **Listen**”²⁰.

In this case (1) one character (husband) wants to attract the attention of another character (his wife). The author uses the typical verbal Spanish signal to attract the attention – “*Oiga*”, but the author immediately gives an explanation for the English-speaking reader in the second part of the utterance, adding the English equivalent of the analyzed Spanish word, – Listen.

Another example (2) is taken from the novel *Ten Days that Shook the World*, where the author uses the English equivalent which immediately follows the Russian verb “*prosim*” and “*doloi*”:

(2) “**Comrades!**” he cried, “Comrade Krylenko is here and wants to speak to us.” An outburst of cheers, whistlings, yells of “**Prosim! Prosim! Doloi! Go ahead! Go ahead! Down with him!**” in the midst of which the People’s Commissar for Military Affairs clambered up the side of the car²¹.

However, there are cases when a translated equivalent of FLI may be placed after it at a certain distance. As a result, the reader’s attention is concentrated on the foreign words, the addressee tries to decipher a message but the author comes to his/her aid.

It should be emphasized that from the point of view of maintaining reader’s interest, the initial position of a foreign inclusion with an explanation in the postposition is stronger. In this case, the explanation can be significantly distanced from foreign language text. This factor forces the reader to build appropriate assumptions and guesses.

During the study examples of multiple explication were also identified. J. Reed has experienced cases of double and sometimes triple explication in a form of translation. For example, *maradior* is immediately explained as a speculator for the first time and then the author includes two more equivalents of the word in English:

(3) *In a provincial town I knew a merchant family turned speculator – maradior (bandit, ghoul) the Russians call it*²².

The word *maradior*, which comes from the French (maraudeur), in Russian is defined as "a soldier, that robes the killed and wounded people

²⁰ Reed, John. (1976). *Insurgent Mexico in I Saw the New World Born*, M.: Progress Pbl, p. 64.

²¹ Reed, John. (2006). *Ten Days that Shook the World*, New York: Dover Publications. P. 150.

²² Ibid. P. 92.

on the battlefield, as well as civilians during the war time"²³. Explanation of the word *marauder* as speculator is insufficient, as it does not update the semantic meaning "robbery", "forcible appropriation of someone else". Therefore, it is used with the word *bandit* (an armed robber), where the semantic meaning "robbery", "forcible appropriation of someone else" is fully explicated. It can be quite justified in terms of the most accurate translation of the word *marauder*. The word *ghoul* aims to emphasize the cynicism of those who rob others. It is not clear why the author did not use the English-speaking analogue *marauder* when explaining the word, which would deprive him of a three-member set of synonyms.

J. Reed gave double explication to the word "speech" (*a vystuplennie*):

(4) *Rumors ran through the city that there would be an armed "demonstration", a vystuplennie – "coming out" of the workers and soldiers*²⁴.

The author has used two English-language synonyms for the analyzed word. This explication allows the English-speaking reader to better understand the meaning of Russian reality, since it activates the additional semantic meaning that each of the synonyms has. For example, the word "*demonstration*" puts the "public protest" at the forefront, and the term "*coming out*" emphasizes the form of protest – the massive getting out of people on the street.

In all these cases, the FLI occupies the pre-position in relation to the explanatory context. Such an order of foreignism and its explanation allows readers to receive new information without any additional mental effort. Here he or she gets all the facts 'ready-made'.

Description

Instead of translation authors sometimes introduce the corresponding description of the concept rendered by a foreignism. In many cases such definitions-explications resemble the encyclopaedic references. They often occur when it is necessary to interpret any realia for which it is difficult to find a one-word equivalent. An example of such a description can be found in J. Reed's "Insurgent Mexico":

(5) *That night was a velada in the Theatre of the Heroes*²⁵.

Then, within the same paragraph (meso-context), the author provides a detailed explanation-explication of this realia:

²³ Словарь иностранных слов : актуальная лексика, толкование, этимология / Н. С. Арапова, Р. С. Кимягарова и др. М. : Цитадель, 1999. 336 с.

²⁴ Reed, John. (2006). *Ten Days that Shook the World*, New York: Dover Publications, p. 104.

²⁵ Reed, John. (1976). *Insurgent Mexico in I Saw the New World Born*, M.: Progress Pbl, p. 66.

(6) “Now, the *velada* is an entirely Mexican institution. First there comes a speech, then a “recitation” on the piano, then a speech, followed by a patriotic song rendered by a chorus of awkward little Indian girls <...> Whenever there is a prominent funeral, or a national holiday, or a President’s anniversary, or, in fact, an occasion of the least importance, a *velada* must be held. It is the conventional and respectable way of celebrating anything²⁶.”

In this case, the author describes the essence of the event and when it is held in Mexico as precisely as possible. Such detailed explication may qualify as an encyclopedic reference based on isotopy. The thematic grid that underlies this realia is represented by elements such as speech, recitation, song, occasion of the best importance, and so on, which together give the fullest possible idea of the event organization. In such cases the sense is inferred on the basis of the thematically united words which form a semantic network of the episode. This approach can be called isotopic analysis (Arnold²⁷; Mizetskaya & Ladynenko²⁸).

2. Reader's interpretation of foreign language inclusions

When there is no author’s interpretation the recipient has to decide problems of identification of FLI by himself/herself. The role of the reader in the interpretative process was emphasized by many researchers (Aryutyunova²⁹; Vorobyova³⁰; Demyankov³¹; Zalevskaya³²; Murzin & Stern³³; Privalova³⁴).

Reader's interpretation is required in cases when there is no author’s explication. The author's interpretation in this case can be called a zero interpretation. Situations when foreignisms are not accompanied by any explanations, notes or translation, can be accounted for by various factors:

1) the author overestimates the degree of language competency of the reader, thinking that he/she knows a certain set of words and phrases in a

²⁶ Reed, John. (1976). *Insurgent Mexico in I Saw the New World Born*, M.: Progress Pbl, p. 66.

²⁷ Арнольд И.В. *Стилистика современного английского языка*. М. : Просвещение, 1990. 300 с.

²⁸ Мизецкая В.Я., Ладыненко А.П. Применение изотопических рядов в пределах мезоконтекста и макроконтекста. *Сучасні питання прикладної та комп’ютерної лінгвістики: матеріали Міжміської наукової конференції*. Одеса : ОНПУ, 2013. С. 13–14.

²⁹ Арутюнова Н.Д. Фактор адресата. *Известия. АН СССР*. Серия лит. и яз. – 1981. Т. 40. № 4. С. 356–367.

³⁰ Воробьева О.П. *Текстовые категории и фактор адресата*. К.: Вища школа, 1993. 200 с.

³¹ Демьянков В.З. Понимание как интерпретирующая деятельность. *Вопросы языкознания*. 1983. № 6. С. 58–67.

³² Залевская А. А. *Текст и его понимание : монография / Тверь : Тверской ГУ, 2001. 177 с.*

³³ Мурзин Л.Н., Штерн А.С. *Текст и его восприятие*. Свердловск : Изд-во Урал. ун-та, 1991. 172 с.

³⁴ Привалова И.В. *Понимание иноязычного текста*. Саратов : Изд-во Поволж. Межрегионального учебного центра, 2001. 175 с.

particular foreign language. This is especially true for the words and expressions that are used even by those readers who do not have a good command of a certain foreign language. For example, the expression "Hande hoch!", "Ce la vie!" and some others are well-known to the Russian-speaking and Ukrainian-speaking readers. They have entered into the everyday life of ordinary Ukrainian-Russian-speaking readers who are not familiar with the Latin alphabet, and they are understandable without translation or special explanation;

2) the author does not give explanations, as he considers that the context fully allows to guess the meaning of the words;

3) the author refuses to explain and comment on foreignisms when it is not relevant in terms of the plot, the main action, but helps to render the general atmosphere of communication or to create a national colouring to the work. Though the reader does not understand the literal meaning of utterances, it is not important for the understanding of the plot as these utterances are casual;

4) the author purposefully refuses to resort to any explanations giving the reader carte blanche to interpret the obscure fragments. In this case the writer involves the reader in the interpretative process. The author admits multiplicity of meanings and interpretations, even if these interpretations differ from those suggested by him/her. Therefore, even a misunderstanding of certain foreign words, or foreign-language statements is not considered as a factor of destruction of the channel "producer-recipient." Indeed, fiction text involves various aberrations in terms of perception of the verbal code. Admissibility of semantic fluctuations is inherent in fiction texts. The author encourages the reader to co-creation. When the author refuses to interpret the meaning of foreign words, this fact is less functional as an incentive to the creative potential of the reader, "to expect means to forecast: the reader collaborates in the course of the fabula, making forecasts about the forthcoming state of affairs. The further states must prove or disprove his hypotheses"³⁵.

Our analysis of J. Reed's novels shows that, as a rule, the author does not explain such FLI, which are widely known as conversational formula:

- 1) The formula of politeness and gratitude: *Merci* (Fr.);
- 2) the formula of greeting or farewell: *Hasta la Vista* (Sp.), *Salud* (Sp.), *Hola* (Sp.), *Muy Buenos* (Sp.), *Zdra'stviuye* (Rus.);
- 3) slogans: *Vive la France!* (Fr.);

³⁵ Эко У. Роль читателя. Исследования по семиотике текста. – СПб. : Симпозиум, 2007. 502 с.

4) different names of people, mostly generalized invectives: *praporshchik* (Rus.), *comrade* (Sp.);

5) the formula of agreement and disagreement: *bueno* (Sp.), *bien* (Fr), *si* (Sp.);

6) exclamation-emotive: *Vamos!* (Sp.).

For example, the content of exclamation-emotive becomes clear from the situation:

(7) “*Señores, your money is counterfeit. You are poor men!*”

“*Valgame dios!*” cried the oldest of the three, sweating profusely³⁶.

It is quite clear that a person who is informed that they have not money but empty pieces of paper can respond with exclamation that expresses indignation. Therefore, for the reader it is not difficult to understand the content of the Spanish exclamation “*Valgame dios!*” – “Oh my God!” without special author’s comment.

For example, in the novel of J. Reed “*Daughter of the Revolution*” 35 foreign-language inclusions were recorded. Most of them are people's names, mostly offensive ones (*flies; Casse-Tête boches; salaud; mechants*, etc.) Another category consists of exclamations-emotions, which express different feelings, including annoyance, admiration, etc.: *Nom de Dieu! Pardie!* There are also different signals of communicative interaction (*Bien, Merci*) or signals that indicate that one of the speakers is not willing to continue communication (*ta gueule – stop talking! Va t'en! – Go away!*). Various slogans have been introduced into the story text, for example, *A bas les callotes!*; – *A bas the police!* Only 3 passages out of 35 inclusions, are accompanied by author commentary.

The author is not too concerned that the English-speaking reader may not be aware of the meaning of some French words and expressions. Obviously, the main thing for him was to convey the general emotional uplift of the revolutionary mood of the masses in France, as well as the general colouring of the statements of people from the very bottom of French society.

Usually internationalisms are not translated by authors, because of their general semantics in different languages. For example:

(8) “*But, mi General!*” said the spokesman.

“*More than that, mi General*”³⁷.

The author does not consider that it necessary to translate the Spanish expression *mi General*, since it is too obvious to an English reader. In this

³⁶ Reed, John. (1976). *Insurgent Mexico in I Saw the New World Born*, M.: Progress Pbl, p. 61.

³⁷ *Ibid*, p. 60.

case, the recipient of the information does not have problems with understanding of the foreignism without any comments and explanations. However, whatever the author is guided by ignoring the explanatory context, the reader involuntarily resorts to guessing.

Even if the text is written in the native language of the reader, there is always a certain number of words (10-12%), which are unknown to him/her (the so-called agnonyms according to Morkovkin & Morkovkina³⁸). However, this usually does not arouse a feeling of discomfort in the reader if it does not interfere with understanding of the basic meaning of the text in general. It is often sufficient for the reader to refer the word to a specific thematic class. So, for example, when it deals with some unknown dishes, beverages, articles of clothing, the reader, as a rule, is not trying to find in a dictionary the exact name of these subjects in his/her native language. The reference to a certain semantic class on hyperonymic or topical (higher degree of generalization) level fully satisfies the reader and allows him/her not “to get stuck” on an unfamiliar word.

Reader’s interpretation of inclusions meanings does not have any verbal text representation. In a case when the meaning of the foreignism is not obvious the reader has to deal with abduction, using 1) contextual analysis or 2) analysis by analogy.

Indeed, the meaning of some foreign language inclusions can be understood with the help of contextual analysis. Here it is essential to know the valence capabilities and compatibility potential of surrounding English language words. Due to a narrow lexico-grammatical context and the laws of lexical and grammatical compatibility, we can define to which part of speech some unit belongs. In most cases contextual analysis allows us to make a conjecture at the generic level of the word, i.e. at this level the precision degree of meaning is limited by reference to a certain class without specifying the object.

It is quite easy to guess the meaning of a foreignism, if it is an antonymic element in the structure of opposition, contradiction. For example:

(9) *I asked the women what they thought of the war.*

“The French and English are noble,” said one.

*“The German are all **cochons!** **Vive la France!**”³⁹.*

The word *cochons* (pigs) performs an invective function. Its importance as a negative lexical unit becomes apparent due to the

³⁸ Морковкин В.В., Морковкина А.В. *Русские агнонимы, слова, которые мы не знаем*. М. : Институт, 1997. 414 с.

³⁹ Reed, J. (1976). *With the Allies in I Saw the New World Born*. M.: Progress Pbl. P. 181.

opposition of "theirs", that is, the French and English, to "foreigners" – the Germans. It is natural that "their" worthy of a positive evaluation of noble. Accordingly, "strangers" get offensive, pejorative evaluation of *cochons*! Thus, the understanding here is ensured by the contrast of two axiological centers: noble::*cochons*. The historical context (the First World War, where the French and Germans are on different sides of the front line) and structures of contradiction allow us to derive the meaning of the word *cochons*.

In order to determine the meaning of FLI we can apply analysis by analogy which involves comparing the root words from different languages. Let us consider the following example of Spanish inclusion. The following fragment of John Reed's "Insurgent Mexico" is an example of a guess at the root morpheme and contextual environment:

(10) *They tell, for example, how one of his band named Reza was captured by the **rurales** and bribed to betray Villa*⁴⁰.

The root *rur* (Latin), which is the basis of a number of English words, allows the reader to make the following conclusion: these are people who live and work in the countryside. The verbal construction *was captured by the rurales* makes it possible to understand that it is a noun acting as the actant (*the rurales captured Reza*).

According to the reader's life or encyclopaedic knowledge, it is about the representatives of the rural authorities, and rather the police, since it is the authority that is allowed to arrest the perpetrators or suspected citizens. In this case the verb *to capture* acts as the main contextual landmark. Thus, the reader's guess leads one to think that these are units of law enforcement agencies operating in the countryside. This conjecture is confirmed by the editorial explanation: *rurales* (Sp.) – rural police⁴¹.

Let us consider one more example:

(11) *Villa never drinks nor smokes, but he will outdance the most ardent **novio** in Mexico*⁴².

The reader who does not know Spanish will understand that it is about some inflammatory man in dance. But only the following context with its underlying thematic words, allows the reader to make more accurate guess:

(12) *When the order was given for the army to advance upon Torreon, Villa stopped off at Camargo to be best man at the wedding of one of his old **compadres***⁴³.

⁴⁰ Reed, John. (1976). *Insurgent Mexico* in *I Saw the New World Born*, M.: Progress Pbl, p. 56.

⁴¹ *Ibid.* P. 258.

⁴² *Ibid.* P. 65.

The thematic words *best man* and *wedding* within the frame “Wedding” give the possibility to make a rough conclusion that Willie can dance over any party participant. The root analysis of the word *novio* with its basic Indo-European morpheme –*nov* suggests that it is a person for whom a new stage in life is coming. Indeed, it is about a newly married man who is just embarking on a new path of his life. But the author does not explain this word. If the reader does not know the exact meaning of the word *novio*, then the reader will understand the main thing: Willie was able to have fun and did it with great pleasure at other people's weddings.

If the reader does not understand the word *novio* it will not prevent the author to convey to the reader the main information that is essential for the characterization of this central figure of the novel – the leader Willie: the hero of the story is a person who is easily keen on, is able to do not only serious things, but also have fun. The word *novio* could be replaced by any other dominant that indicates a wedding participant.

Reader's guess is possible to make not only on the basis of narrow context, but also on the broader context – meso-context. In this case, the reader comes to the aid of isotopic sets. Isotopic sets are chains of thematically related words⁴⁴. An example of the hyperonymic interpretation is the following fragment from John Reed's “Insurgent Mexico”:

(13) *The noble Alamo trees, towering thickly in massy lines along the ditches to the west, burst into showers of bird-song <...>*⁴⁵.

The reader guesses that Alamos is a kind of tree because of the hyperonym, the generic meaning of trees, which the author repeats repeatedly in the text:

(14) *Except for another line of Alamos straggling to the city, there were no trees in all the plain but two or three scattered ones to the right*⁴⁶.

It should be noted that the common reader's interpretation based on guess is not done on purpose – most often it is switched on unintentionally, along with other mechanisms providing understanding. It is necessary to emphasize once again that the reader's guess is often made at generic level. One should bear in mind that the conclusion which is drawn by the reader, may be completely wrong if the context suggests multiplicity of interpretations or is semantically hermetic. Misunderstanding may also happen when the author intentionally tries to

⁴³ Reed, John. (1976). *Insurgent Mexico* in *I Saw the New World Born*, M.: Progress Pbl, p. 65.

⁴⁴ Арнольд И.В. *Стилистика современного английского языка*. М. : Просвещение, 1990. С. 156.

⁴⁵ Reed, John. (1976). *Insurgent Mexico* in *I Saw the New World Born*, M.: Progress Pbl, p. 75.

⁴⁶ *Ibid*, p. 75.

mislead the reader (especially in the “who-done-it” genre works) or in the artistic works belonging to such a genre as absurdum.

As to the artistic works by John Reed one of the well-known stylistic peculiarities of them is implication which means that the reader should activate his/her mental work and ‘dig up’ different cognitive layers trying to find those meanings of the words including foreignisms which are “brought to the surface” simultaneously.

CONCLUSIONS

There are two main types of interpretation of foreignisms in artistic works: author's interpretation and reader's interpretation. The first type suggests that interpretation is made by the author of the text and the second is connected with active mental work of the reader.

The majority of the Foreign language inclusions under consideration were loaned from Spanish, French, Russian, Latin languages. The analysis of John Reed's works showed that the author often integrates the explanation of foreignisms in the main body of the text as the harmonious elements of the everyday communication. To attract special attention of the reader and to involve him or her in the process of interpretation the author gives his explanations after the corresponding foreignisms, in some cases placed at a great distance from the foreign inclusion. The forms of explanation used by John Reed are various: definitions, interlinguistic synonyms (translation) and description. But the author is not consistent in his foreignisms explanation. The lack of the author's explanations may be compensated for by the editor's footnotes or glossaries.

In those cases, when author's interpretation is not presented in the novel, the reader willingly or unwillingly resorts to different forms of abduction, the isotopic analysis being the most reliable one. The stage of accuracy of the guess is commonly limited by the generic level (the level of hyperonyms) when the context is not helpful. The last means to which the reader may always resort is the dictionary, which can help to choose the suitable interpretation of the word.

The comparative analysis of the immediate components of the words in different languages is also a good method of semantic identification of foreign words.

SUMMARY

The article is devoted to the types of interpretation of foreign language inclusions (foreignisms) in the English fiction texts written by John Reed. Two types of interpretation and identification are presented in the article. The first type suggests that interpretation is made by the author of the text and the second is connected with active mental work of the reader. Different methods and techniques of all types of interpretation are described in the article in detail and accompanied by the corresponding illustrations. Such methods of author's interpretation as translation, definition and description are analyzed in detail. In those cases, when author's interpretation is not presented in the novel, the reader resorts to different forms of abduction, the isotopic analysis being the most reliable one. The analysis of John Reed's works showed that the author often integrates translation of foreignisms in the main body of the text as the harmonious elements of the everyday communication.

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COGNITIVE LINGVISTICS VERSUS GENERATIVE LINGVISTICS

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INTRODUCTION

The paper is devoted to the problem of cognitive linguistics (CL) and generative linguistics (GL) correlation in general methodological and linguophilosophical aspects. Different sides of the item were regarded in a number of works.¹

We believe that it is time to generalize and systematize the information concerned.

In the process of investigation there was used a comparative analysis, various approaches and points of view being considered (see the references).²

The given work is based on the analytical observation of the papers written by the representatives of these two linguistic paradigms.

Cognitive linguistics acquired its official status in 1989 (Duisburg), when there was held the first international conference on CL. The participants decided to found the International Cognitive Linguistic Association (ICLA) and the Journal «Cognitive Linguistics» (1990).³

1. Birth and Development of Cognitive Linguistics

Many scholars associate the birth of the cognitive linguistics with the publication of the well-known book by J. Miller and B. Johnson – Laird “Language and Perception” (1976).

But in reality CL appeared earlier. The end of the XX c. is not the period of birth, but the period of development, the time of numerous publications concerning CL.

CL nowadays is not a unificated theory, but the whole number of various theories (J. Lakoff, R. Jackendoff, R. Langacker, Ch. Fillmore, S. Rosch, J. Fauconnier, etc).

¹ Баранов А.Н., Добровольский Д.О. Постулаты когнитивной лингвистики. Известия РАН. Сер. лит. и языка. 1997. Т. 56. № 1;

² Кибрик А.А. Когнитивные исследования по дискурсу. Вопросы языкознания, 1994. № 5;

³ Кубрякова Е.С. Размышление о судьбах когнитивной лингвистики на рубеже веков. Вопросы филологии, 2001. № 1(7). и др.

A great number of theoretical constructions and terms, a wide spectrum of linguistic phenomena, usage of notions borrowed from the other disciplines, original approaches to the analysis of the material, – all these factors set up barriers for the accurate definition of the CL subject.

Even the notion of category is not treated identically by different cognitivists.

There are two main alternative theories of category: one is classical and it goes back to the times of Aristotle, the other one -- prototypical. It was formed in the 1970s and based on the research of the American cognitive psychologist E. Rosch.

The main statements of the Aristotle's notion of category are as follows:

- categories are abstract containers with distinct borders;
- members of the category have a set of substantial common qualities which are a necessary and sufficient condition of membership in this particular category:
 - members of the category have equal status within the category.

The experiments of E. Rosch refuted the idea of the equal status of all members of the category. Rosch introduced the notions of the centre, periphery and the prototype of the category. She stated that the typical representative of the category is its best example. This pattern lies in the centre of the category and forms the prototype of the given category. The least typical members of the category occupy its periphery⁴.

Another contribution to the cognitivistics of E. Rosch is the introduction of the so – called category of the basic level.

This cognitive category is characterized by the following language qualities:

- short, highly frequent and stylistically neutral words which are learned in early childhood;
- the words of the basic category are words which occupy some middle level in the taxonomic hierarchy. In the triad “ furniture – table – desk” the word ‘ table’is localized on the basic level.

As to the categories of the lower level they are often actualized with the help of the word combinations built on the model ‘the generic nomination + qualifier’, for example, Persian cat; billiard table; winter coat, etc.

Nomination of the higher level notions is known for great number of uncountable nouns in different languages (furniture) and compositional words (electroappliances).

⁴ See in detail : Rosch E. Natural Categories. Cognitive Psychology. 1973. № 4.

In some languages the categories of higher rank do not exist. For example, in the English language there is a special word ‘sibling’, while in Russian there is not a special word for the notion ‘brothers and sisters’.

The characteristic quality of the categories of higher rank in the German language is a great number of nouns in the neuter gender (Tier, Obst, Gemüse, Metall) while on the lower levels the words in the feminine and masculine gender prevail when denoting concrete kinds of animals, fruit, vegetables, etc.

But the majority of the scholars agree with the following general definition of Cognitive Linguistics: Cognitive Linguistics studies production, transmission, storage and retranslation of information.

Let us analyze the main principles of CL, which in many aspects differ from the principles of Generative Grammar:

1) CL is based on the holistic approach to the interpretation of the language capacity, processes of perception and speech production in controversy with the modular approach supported by the adherents to the generative grammar.

This approach is based on the analogy between the information processing of the human being’s mind and the computer. The basic idea consists in the following: in the psycho-verbal mechanisms there exists a number of independent and autonomous working systems of information processing called modules.

The decision of every module after the processing of the particular information is transmitted to the system (central processor), where it correlates with the information received from the other modules.

The foundation of the modular theory belongs to J. Fodor⁵. He defined the module as the informatively – encapsulated computing (calculating) system.

Any module can be presented as a special computer with its own basis of data under the following conditions:

a) for the operation of the computer there is used only its own basis of data plus the characteristics of the input stimulation, acting at the given moment;

b) at least part of the information, accessible to the other cognitive processes, is not accessible to that particular module⁶.

Thus, the modules are relatively isolated units. They work independently according to their own algorithms in the automatic regime, each with its own material, including the linguistic one.

⁵ Fodor. J. The Mind Does not Work that Way: Camb. (MA), 2001.

⁶ Jackendoff .R. Semantics and Cognition. Cam. (Man /1993)

But the cognitivists do not accept the idea of the modular organization of the mechanisms of information processing. They are adherents to the connectionism.

Connective approach is associated with the names of Dreifus, Rumelhart, Lakoff. The basic idea of connectionism – is the parallelism of data processing received from different sources in the time of interaction of all the systems. Hence, another term for this approach, – interactional.

This approach provides the situation when all the meaning forms are represented as network structures. The network consists of the nodes and connections between them. Hence, the key name of this theory, – connectionism.

Thus, one of the postulates of CL is the non – modular character of the language. In this respect cognitivism radically differs from the generative grammar. We suppose that refusal of the modular ideas reduces possibility of CL to obtain objective data as it accepts only the idea of connectionism.

We cannot but agree with V. Kasevich, who believes that both modular and non- modular structures are used by the mental apparatus and that ignorance of modularity deprives CL of research object⁷.

Nowadays the scholars develop the idea of the hybrid system of the speech information: coordination of the connectional networks and modular systems⁸.

One of the original versions of the language and mental activities correlation is put forward by D. Bickerton⁹.

He believes that there are two types of mental activity:

1) mental activity on-line. It is a combination of channels through which the human being interacts, comes into contact with the objects of the environment;

2) mental activity off-line, which suggests the operations of the brain. In this case there is not a direct connection with the processes outside.

In on-line cases every stage of mental activity launches the next one. In off-line mechanisms the stages of mental activity do not rigorously follow one another. Bickerton gives such an example: if somebody utters the phrase where the red roses are mentioned, a person may first think of roses, then think of the red color, or vice versa, or even simultaneously.

⁷ Касевич В.Б. Когнитивная лингвистика. В поисках идентичности. Москва, 2013 . С. 113.

⁸ Цепцов В.А. От критики коннекционизма к гибридным системам обработки информации. Познание. Общество. Развитие. Москва. 1996.

⁹ See in detail: Bickerton D. Language Evolution: a Brief Guide for Linguists. *Lingua*. 2007. № 117(3).

D. Bickerton believes that in the brain there are neither images nor words. The thoughts do not exist in the brain either. He thinks that there is only a constant stream of neurons, pulsation of spikes, movement of impulses, each one having its own direction.

In general D. Bickerton believes that meditation, mental activities in the forms of evolution did not precede the birth of speech though many scientists think that mental activities are primary while speech is only derivative. The problem of the primary nature of speech or thinking is debatable.

T. Chernigovskaya believes that the brain and computer are not identical though the so – called computer metaphor is very popular with overwhelming majority of the scientists.

Chernigovskaya believes that the computer metaphor irrelevancy is stipulated by the specific qualities of the mind. She enumerates the following specific characteristics of the human being's mind operation:

- a very important role of the context, possibility of multiple treatment of the data, facts and events;
- the use of different algorithms and their redundancy, occasional finding of the phenomena which were not the object of the special search;
- unprognostication and unexpectedness of the results;
- inaccuracy, approximateness of the descriptions;
- multiplicity of the mental activity types defined by culture and the task;
- humorous utterances production which computer is not able to generate.

Nowadays the scientists are able to model only the computational activity of the left hemisphere. The right hemisphere is the mechanism which provides the processes connected with intuition, individual decisions and associations. Scientists are not able to properly model this unpredictable mechanism of the right hemisphere.

2) In CL linguistic analysis is not reduced to the description of the linguistic behaviour, but covers the corresponding mental states and processes.

As to the speakers whose languages have a complicated combination of the consonants and vowels their left hemisphere is usually engaged in perception of consonants which are different from the vowels at most.

The right hemisphere participates in the perception of vowels and some sounds which are intermediate between the vowels and consonants, for example, glides of the English type [w] or the Russian initial

phoneme [j] in the word йод (iodine). All these peculiarities are characteristic of the speech and mind of the Europeans.

But the research of some scholars showed that it is not so in the Japanese language. According to data obtained by them the vowels belong not to the zone of the right hemisphere as is the case with the Indoeuropeans but are controlled by the left hemisphere. This fact made some scientists suppose that the brain of the Japanese people works in the way different from that of the Europeans. But this supposition seems to be too bold / daring and is not shared by many researchers.

As to the hieroglyphic languages, hieroglyphs are discerned by the right hemisphere. But after their acception they are transmitted through the interhemispheric channels to the left hemisphere where they are registered and transformed into the verbal code.

Experiments showed, that in the right hemisphere the sense of words is stored in the form which does not depend on the sound image.

It is known that the Japanese use both hieroglyphic and two syllabic alphabets which register the sounding of the words, first of all, proper names and borrowings. When the left hemisphere is switched off there are problems with the syllabic writing, but there are not any problems with hieroglyphic script which works in the usual regime.

The right hemisphere perceives hieroglyphs as images while the left hemisphere perceives them as elements of the code.

Thus, hieroglyphs can be perceived and reproduced not only as the whole but as the ensemble consisting of the set elements. The right hemisphere discerns new hieroglyphs while the left one discerns the well – known hieroglyphs and their combinations.

In general in hieroglyphic cultures there is the inclination to the continuity (the right hemisphere activities).

It was counted up that the quantity of information which has one Japanese hieroglyph is 500 times more than the quantity of information which contains one English letter. This peculiarity of the hieroglyphs can be connected with the operations of the right hemisphere which looks like a specific holographic apparatus.

It is known that generative grammar is concentrated on the language structures and does not rely upon neurophysiologic research. Generative grammar does not try to analyze the hemispheric peculiarities of speech production and speech perception.

3) CL proclaims the close connection of the language meaning with the psychic system of the human being, while GL reduces the possibility

of the algorithmic approach to the description of the language. Cognitivists are for the close relations of linguistics and biology¹⁰, while in generative grammar the connection of linguistics with logic and mathematics is accentuated.

As is known, transformational analysis of N. Chomsky is based on the strict logic (al) operations, aimed at the working-out of the corresponding algorithms of necessary transformations.

4) CL refers to the so – called anthropocentric paradigm when the human factor comes to the fore. Anthropocentrism in CL flows from the postulate which states the connection of the language with cognition, mentality and psychic features of the human being.

Cognitivists believe that anthropocentricity runs through the language and reveals itself in a wide spectrum of the language structures. The subject of perception, speech, production and observation is taken into account in all the investigations irrespective of the individual theoretical approach of different scholars.

Generativists do not consider the anthropocentric factors as the substantial ones.

Generative grammar was always concentrated on the inner mechanisms of the language structures. The generativists believe that the subjective factor only hinders the creation of the objective picture of language elements interaction.

5) CL stresses the central role of the physical experience of interaction with the social environment in its cognitive system. In connection with such an idea they put forward the thesis that mental activity is «embodied», that is closely connected with the body of the human being, his / her anatomic and physiological peculiarities, perceptive and motor experience.

Generativists do not think that somatic peculiarities are an important factor which influences the speech production. It reduces all the diversity of the speech activity to the pure schemes.

We believe that it is one of the main drawbacks of generative grammar which prepares the language ignoring the figure of the speaker as its generator.

6) CL demands for the subjectivization of linguistic investigations while the generativists postulate the objective description of the language based on the language competence of some common speaker, «functioning» in some neutral social environment.

¹⁰ Miller G.A., Johnson – Laird P.N. Language and Perception. Cam (Mass), 1976.

Thus, CL proclaims the principle of serious subjectivization of language activities. This fact stipulates the wide usage of the extralinguistic information: facts concerning the participants to the communication, social characteristics, psychological peculiarities, communicative intention, background, experience, emotional state, etc. Cognitivists also accentuated the attention on the referential situation, that is the place, time, social atmosphere and the status characteristics of the communicators.

Generativists ignore all these concrete circumstances and conditions, under which the communication occurs, they exclude the social aspect from the observation. Thus, generativists are representatives of the structural paradigm which dominated in the middle of the XX c.

7) The tendency towards explanation is one of the main features of CL. This trend contradicts the idea of generativists who believe that the task of the linguist is not explanation but only registration of the facts. They think that interpretation causes subjectivization and distortion of the real picture of the language mechanisms.

8) CL proclaims the maximum openness and readiness to incorporate the information from different fields of knowledge. Generative grammar is concentrated on the inner qualities of the language, its functions in the more hermetic conditions.

Cognitive linguists profess the principle of the cognitive obligation, that is promise to rely upon the results of the other sciences.

We should admit that one of the weak spots of CL is the absence of the independent methodological basis. The main method of data collection is introspection, though nowadays many cognitivists began to apply empiric (al) methods, – both experimental and corpus ones.

Now CL rests on many results of neurophysiology. The borders between CL and neurolinguistics and psycholinguistics become more and more diffuse.

Generativists in this respect are more consistent. They use their transformational methods irrespective of the individual approaches to the language studies.

2. The Neuropsychological Aspect of the Cognitive Linguistics

Cognitivists support the research of the neuropsychologists and neurophysiologists in the field of hemispheric functions which gave a lot of data to be used for the analysis of the mental mechanisms connected with speech perception and production.

The left hemisphere accepts information discretely which allows it to control speech activities in their symbol designations – words, hieroglyphs, figures, etc. It restores the picture of events partially. Due to this ability the left hemisphere easily carries out the metonymic operations, when the part becomes equal to the whole. It gives possibility to use for the latter different nomens (nominants) denoting parts of the particular whole which later may pass from the sphere of appellatives into the sphere of proper names : a girl in a red cap → red cap → Red Cap.

Judging by the data obtained recently, the spatial and visual picture in general is created by the right hemisphere. The left hemisphere singles out from the spatial picture separate details, while the right one gives the whole picture.

The left hemisphere may be called metonymic, while the right one – metaphorical as it works on the principle of analogy.

The left hemisphere analyzes and synthesizes sentences using all the grammatical information and the lexical one with which it is connected.

The front part of the speech zone of the left hemisphere is responsible for the grammatical structures and the words which are connected with them, while the backward part is responsible for the nomination of separate objects.

We cannot say that the nominative function is not performed by the right hemisphere. But first of all it is responsible for the concrete semantics and not for the abstract notions which are controlled by the left hemisphere.

The frontal parts of both hemispheres are responsible for the most complicated grammar (in case of the left hemisphere) or semantic (in case of the right hemisphere) relations, the backward ones are responsible for the relatively simple connections.

It is the right hemisphere which gives possibility to interpret the sense of words. The right hemisphere is concentrated on the denotatum while the left hemisphere is concentrated on the significant. V.V. Ivanov believes that concrete semantic information concerning the outer world, which is given in encyclopedias, reference books and defining dictionaries, is mostly stored in the right hemisphere¹¹.

The speech zones of the left hemisphere are specialized on the phonemic analysis and synthesis. They deal with separate, discrete units

¹¹ Иванов В.В. Нечет и чет: асимметрия мозга и знаковых систем / Иванов В.В. Избранные работы. Т. 1. С. 431.

into which (the) speech is divided. The separate unit is not the basic one for the right hemisphere but the phonological image of the whole word.

These and other neuropsychological experiments help cognitive linguistics to explain many phenomena. Generativists who ignore this sphere of investigation are deprived of the possibility to thoroughly explain all the processes operations and to find the causes of particular transformations of the deep structures into the surface ones.

9) Due to the results of neuropsychological experiments concerning mental activities cognitologists managed to convincingly prove the unfoundedness of some statement of the generativists.

The scientists obtained the unexpected results as to the activities of the left hemisphere which, as the neurophysiologists stated, is responsible for the language structures and the logic part of the utterance.

The preliminary investigation shows that the left hemisphere easily copes with syllogisms. But recent investigations gave the unexpected result: the left hemisphere copes with the complicated structures and does not cope with some simple ones.

On the basis of these experiments of the neurologists cognitivists – antigenerativists put under doubt one of the main statements of generative grammar – the priority of the active structures. The generativists always stated that active constructions are primary in terms of speech generation while passive constructions are secondary: the latter are the result of the certain transformational operations. Generativists have a sceptical attitude to the results of the neurologists. The neurologists delivered a strong blow to the generative ideas as they discovered some new functions of the left hemisphere. But the problem of priority of the active or passive constructions today is debatable. The further investigation will help to dot all “i’s”.

The peculiarities of the hemisphere functions recently found are as follows:

1) criterion 1 – the type of the syllabic structure of the language . There is an opinion, that the speech centres which work with the languages having the close syllable (the majority of the languages) are mainly concentrated in the left hemisphere while the speech centres working with the open syllables (Japanese, Polynesian languages) are localized in the right hemisphere;

2) criterion 2 – the correlation of the alphabetical and hieroglyphic systems of writing. It is supposed now that the language with the alphabetical system of writing is more closely connected with the left

hemisphere, while the hieroglyphic systems are more closely connected with the right hemisphere;

3) criterion 3 – the direction of writing. The scholars put forward the hypothesis that the languages with the direction of writing from the left to the right are more closely connected with the left hemisphere and the languages with the direction of writing from the right to the left are connected with the right hemisphere;

4) criterion 4 – orientation to the type of mental activities. The experiments made the scientists believe that the languages oriented to the European logical type of mentality are more closely connected with the left hemisphere while the languages oriented to the mythopoetic tradition are closely connected with the right hemisphere which is sometimes called imaginary.

The problem of the mental lexicon and its language representation is one of the widely discussed one at the end of the XX c. and the beginning of the XXI c.

In scientific literature there are singled out two contradictory approaches: two – system one (Markus, Pinker, Ullman) and one – system approach in its connectionist version (Rumelhart, Plunkett, Marchman) or in its network version (Bybee).

The supporter of the two – system approach (generalitivists) postulate the independent mechanism of regular and irregular morphological forms production, particularly verbs.

Generativists believe that regular verbs are stipulated by the rules, that they are produced according to the rules by the speaker while irregular ones are retrieved from the memory automatically.

The one – system approach is functional. It is based on the idea of the single mechanism of form production and appreciates the lexical and semantic relations. Its supporters believe that in the brain which looks like one neuron network there are not any rules. They state that there is not a principal difference in the store, transformation and retrieval of the regular and irregular morphological forms.

But experiments in this field give some contradictory results. The first experiments were based on the Germanic languages but the data obtained gave favour to neither of the principles.

But when some other languages were analysed (Scandinavian, Italian, French, Spanish, Polish, Russian) the one – system approach turned out to be more convincing.

T. Chernigovskaya believes that the retrieval mechanism of the regular and irregular verbs requires further research. First of all it is a problem to describe these mechanisms for the languages which have a ramified morphological system.¹²

The recent research showed that the speech zones of the brain practically react identically to different peculiarities typical of different parts of speech.

This fact gives possibility to suppose that semantics here dominates over the grammatical meaning. We believe that this phenomenon explains active conversive processes, transformation of the words of one part of speech into another. It also can explain the structural and morphological variation of different models for expressing one and the same idea, notion or a situation.

Thus, neurology and psychology help cognitive linguistics to realize and explain a number of language phenomena which remain inexplicable, when generativists apply the purely structural approach to the languages studies.

CONCLUSIONS

On the basis of the analysis we may draw the following conclusions:

1) cognitive linguistics and generative grammar have their strong and weak spots;

2) the strong sides of cognitivism are as follows:

a) cooperation with neurophysiological investigations which helps to deeper understand the mechanism of information perception, storage and transmission;

b) consideration of the subjective factor without which it is impossible to represent the main mechanisms of communication;

c) cooperation with other branches of science;

3) the strong sides of generative grammar are as follows:

a) in-depth structural analysis of the language;

b) study of the speech production processes, which suggests the number of transformational procedures fulfilled by the mind;

c) an accurate definition of the object and tasks of the research ;

4) the weak spots of cognitive linguistics are:

a) absence of the universal theoretical foundation and methodological basis;

¹² Черниговская Т.В. Чеширская улыбка кота Шрёдингера: язык и сознание. Москва: Языки славянской культуры, 2013.448 с.

- b) negation of the modular mechanisms of perception and information processing;
- c) absence of the exact/ accurate terminology, application of different terms for denoting one and the same phenomenon;
- 5) the weak spots of generative grammar are as follows:
 - a) ignoring of the semantic aspect of the speech;
 - b) exclusion of the social factor and the figure of the speech producer / generator from the analysis and observation of the verbal and mental processes;
- 6) CL exists in the frames of anthropocentric paradigm while generative grammar is the key link in the structural paradigm. The latter lost its positions giving way to cognitive linguistics in the XX – XXI c.

SUMMARY

The article is dedicated to the correlation of cognitive linguistics and generative grammar. These branches of linguistics have some principle differences. Cognitivists believe that speech production and its perception are based on the connective systems and networks while generative grammar insists on the modular principles of speech production and perception.

Cognitive linguists state that the mental activity is closely connected with the body functions of the human being while generative grammar is concentrated on the inner qualities of the language structures and excludes from observation the figure of the speech generator and his / her individual features. Cognitive linguistics takes into account the achievements of neuropsychology and other sciences while generative grammar works only within the frame of pure linguistics. The investigation of the hemisphere operations helps cognitive linguistics to explain many mental and verbal phenomena, semantic peculiarities while generative grammar ignores the semantic aspects.

Cognitive linguistics has its drawbacks. Its terminological apparatus requires further specification and its methodological basis is not unified. Nevertheless, cognitive linguistics dynamically develops while generative grammar went to the background of linguistic researches.

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LEXICAL AND GRAMMATICAL MEANS OF EXPRESSING THE IMPERATIVE NATURE OF A LEGAL DOCUMENT IN UKRAINIAN AND ENGLISH

Savchuk H. V.

INTRODUCTION

In jurisprudence language acts as a multidimensional phenomenon are an object of legal regulation, a means of legislative and law enforcement.

The language of legal documents is a specific one with clarity, conciseness and determinacy, an imperative nature of presentation, special terminology that expresses the accuracy of the thoughts of the legislator.

The word plays a key role in any version of the presentation of thought, including the regulatory text. A word is both a concept and a term with respect to which there exist certain requirements. As a rule, the required clarity, ambiguity, self-explicability and conciseness of the dictionary of a legal document are talked about.

The imperative, included in the rule of law, expresses the attitude defined by the legislator, and the logical basis of the imperative is both a regulation and prescriptive statement. Such interrelation means that will expresses its due and is subject to execution. If particular situations are not desired by the legislator, then the legal norms are formulated in such a way that certain forms of human behavior contributing to happening of such situations receive an appropriate assessment, i.e., illegitimate. Legal imperatives, therefore, have illocutionary forces of motivation and caution, however are not limited to them, since any command is caused by a possibility of its performance (a condition of success of directive illocutionary acts). Thus, the semantics of the imperative, therefore, includes not only the command of the legislator, but also that which can be imputed to the duty and obligation of the legal entity by this command. From this perspective, the commands are also caused by the legal possibility of carrying out the actions desirable to the legislator, i.e., the availability of appropriate conditions, guarantees, legal and relevant regulatory procedures by which the requirement is fulfilled and acquires the characteristic of due. From a linguistic and cultural point of view, legal systems are not just an autonomous, closed world of norms, but, above all,

an expression of the value components of national culture (certain ideas about law, justice, the concept of a legal entity, judicial practice, etc.). In this regard, the purpose of legal imperatives consists not only in the application of logic at law-making and law-enforcement activity, but also in the implementation of cultural values. From this standpoint, law acts as a symbolic space of unity of speech forms and meanings of culture, behind which there are legally significant action, events, relations, interests and the long history of law and culture in general.

The values of culture expressed in legal imperatives (law, freedom, legitimate interest, honour, dignity, reputation, private life, the public good, harm, etc.) are used in various discourse forms, i.e., speech acts, genres and scenarios of legal discourse. The legal version of social reality, its semantic organization, is provided, exists and changes through the socially important action of legal entities, by means of legal imperatives.

Therefore, the legal imperative must be adequate to the social interests, meanings and values of culture, acting as a criterion for its legitimation. It should be noted that various speech acts through which strong-willed decisions of the participants about the desired or not desired action are communicated, receive their legal significance due to the fact that they are the implementation and application of legal imperatives included in the rule of law, i.e., result from the obligation of interrelated regulatory orders. Otherwise, if someone orders, demands, requests, offers, decide something, and then it does not mean that other participants of the legal discourse should behave in accordance with this will.

In this regard, the ability to act in legal discourse can be referred to the performative characteristics of imperative speech acts of the legislator, operating as a constitutive basis for a variety of communicative action, including requirements aimed at the implementation and restoration of rights.

Thus, in the structure of legal imperatives, the speaker's attitude to the possible reaction of the addressee is already implied. The illocutionary force of the imperative is determined by the regulatory context and is related to the social significance of the requirement expressed by it.

So, the most significant legal imperatives expressing the key value meanings of culture are included, first of all, in constitutional norms, exhibiting the highest legal force and, accordingly, the highest degree of urgency. Consequently, the legal force of the imperative, included in the rule of law, is directly related to its illocutionary force. The illocutionary goal of legal imperatives is to make what is due to be a reality. In itself, a

requirement does not make sense in legal discourse if it is not prescribed to obey it, resulting from the normative context.

1. Imperative nature as a primary style feature of a legal document

For linguistic studies of the past few decades, it is characteristic that imperative and categories of inducement are studied in compliance with the theory of speech acts. These are works by John Searle, M.M. Bakhtin, N.D. Arutyunova, N.O. Bezmenova.

While performing the speech act, the speaker affects the hearer in terms of changing his thoughts, mental state, prompts him to act, etc. The speech act being an intermediary between the sender of the message and his goal is divided into three constituents: an act of pronouncing (locution); an act of predicting (suggestion); an act of giving a communicative (illocutionary) power to an expression: an order, a promise, a statement, a request, etc., then perlocution is singled out: an act of speaking or writing which has an action as its aim but which in itself does not affect or constitute the action, for example persuading or convincing.

Generally, illocutionary acts make up the bulk of the language, not just specific ones. In accordance with illocutionary power, purpose, and function, speech acts are divided into the following classes: representatives; directives; commissives; expressives conveying emotional states; etiquette, courtesy formulas; declarations etc. Large speech acts are usually mixed; to put it more precisely, they can be distinguished by different classes and types of elements.

In studies of the speech act, an important place belongs to the personal positions of the participants of the act, their attitude to the truth of the spoken. Compliance with the speech, expressing the intentions of the speaker, i.e., his sincerity is recognized as compulsory (public opinion).

John Searle identified five classes of speech acts: representatives informing the hearer about the state of affairs in reality; directives that represent the attempt of the speaker to get the hearer to do something; commissives by which the speaker has an obligation to perform a certain action; expressives conveying the psychological state of the speaker; declarations making changes to the status of the objects mentioned by the very fact of pronunciation¹

L. A. Biryulin and V. S. Khrakovsky draw, in turn, on the three-level representation of utterances adopted in the theory of speech acts as a model of the structure of the content of the inducing utterance, which includes: 1)

¹ Novoye v zarubezhnoy lingvistike [New in foreign linguistics] (1996). Moscow: Progress. (in Russian)

a plan of binding over order (illocutionary act), having the Prescripator, the Recipient of an order, and Doer of an order; 2) a plan of communication (locutionary act), including the Speaker, hearer/hearers (Recipient/Recipients) and the Person/ Persons not participating in the communicative act; 3) a plan for a causable state of things (propositional act)².

Within the scope of inducing utterances, specific subtypes of (“order”, “request”, “proposal”, etc.) are traditionally distinguished, which differ in a number of parameters, such as the degree of urgency of the , subordination of participants in the act of communication, and inactivity (for the benefit of the speaker, the addressee or someone else is supposed to carry out a causable action), provoked / unprovoked act of the definiteness / indefiniteness of the reference, etc. Expressing the imperative structure, all of these subtypes of motivation can be marked by the intonation, lexical meaning of the imperative form, as well as the context and situation of utterance, etc³.

A.N. Baranov considers 4 types of (order, request, advice, and offer). The above-mentioned semantic interpretations of represent abstractions that can fall into a number of more specific subtypes of or single out a subtype of marked by some specific characteristic.

For example, L. A. Sergiyevska considers the main types of commands and their connotations: order (connotations are an order, requirement, prohibition, command), appeal (connotation is a slogan), suggestion (connotations are an invitation, order, wish), request (connotations are a prayer, comfort, statement), advice (connotations are an instruction, cautionary advice, warning, and clarification)⁴.

Very often we are dealing with a kind of transitional case where the may be perceived ambiguously. Often such ambiguity, when an order is conveyed through the request and a warning is expressed through the advice, is initially conceived by the speaker. It should be remembered that the above-mentioned subtypes of are not discrete objects, but also a kind of micro-field with a core (when this subtype of is unambiguously and consistently expressed by a certain structure conventionalized in the language for this subtype) and more or less blurred periphery (when it comes to all kinds of transpositional processes and when the correct

² Biryulin L. A., Khrakovskiy V. S. (1992) Povelitel'noye predlozheniye. Tipologiya imperativnykh konstruktsiy [An imperative sentence. Typology of imperative constructions]. Moscow: Nauka. (in Russian)

³ Vezhbitskaya A. (1985) Rechevyye akty. Novoye v zarubezhnoy lingvistike [Speech acts]. Moscow: Progress. (in Russian)

⁴ Sergiyevskaya L. A. (1995) Slozhnoye predlozheniye s imperativnoy semantikoy v sovremennom russkom yazyke [A complex sentence with imperative semantics in modern Russian] (Doctorate thesis), Moscow: Moscow Pedagogical University.

interpretation of involves taking into account both actual linguistic and other factors).

Recently, in many modern scientific studies, the meanings of inducement are included in the linguistic category of modality, forming in it its subsystem the (directive) modality. In this perspective, the directive modality combines means of different levels whose semantic function is to induce the hearer or another person to perform an action or change the state of affairs.

The notion of the structure of a speech act helps in the study of the mechanisms of speech, understanding of the complex processes of preparation, actualization of utterances, their perception and understanding, as well as results and consequences.

Subsequently, some researchers have observed that different speech acts do not exist on their own, but are combined in neighboring utterances in the text. For example, the text of courtroom public speech (its verbal and non-verbal components) can perform various functions, combining assertives (information about the details of the murder and the motive for the crime), expressives (conveying the psychological state of the forensic orator by showing sympathy to the victim's relatives) and other speech acts. At the same time, the pragmatic focus of courtroom public speech is always a directive that encourages the guilty of crime to commit a certain action that is advantageous to the forensic orator⁵.

In jurisprudence, the concept of “legal document” has a clear definition. A legal document is interpreted as an external verbally-formed expression of will that secure legitimate or offending behavior and the corresponding result. A legal document is a textual medium of official legal information (norms, rights and obligations, prohibitions, etc.), and it has a number of features.

It is customary to distinguish the following characteristics of legal documents:

1) they contain information of legal significance; while the contents should correspond to the nature of the document;

2) they have official character due to the bodies or persons authorized to issue or receive these documents;

3) they have an external design, the so-called requisite elements, or information about the subject and addressee of the legal document. The abovementioned requisite elements give any legal document validity;

⁵ Rohozha V. H. (2005) *Zasoby vyrazhennia volovoi modalnosti v tekstakh kodeksiv Ukrainy* [Means of expression of volitional modality in the texts of the codes of Ukraine]. Extended abstract of PhD Thesis. Kyiv: NAS of Ukraine, Institute of Ukrainian Language.

4) they accompany all stages of legal regulation, i.e., legal creativity, enforcement of the right, etc.

The concept of legal document is absent in the legislation of Ukraine. The Legislation, in particular, defines the term as an official document, i.e. it is a written confirmation of the facts and events of legal significance, the emergence, change or violation of the rights and responsibilities of individuals or legal entities; an official document is a document drawn up, issued, certified by a lawful person in compliance with the norms, who is entitled by law to draw up, issue, certify certain types of documents in view of his professional or official activity, which confirms certain events, phenomena, facts, and containing the requisites and particulars provided by law.

However, the concepts of legal document and official document are not identical. The term for a legal document is broader than the last one, i.e., every official document is a legal document, but not every legal document has official characteristics.

The current legislation stipulates the requirements for the form and content of official documents, their specific types used in a particular case, the specific persons empowered to draw up and publish them. Therefore, official documents have the following characteristics: 1) clearly established procedure for drafting, certification, publication; 2) a duly drafted entity, endowed with relevant legislative acts; 3) mandatory compliance with the established structure of the requisites; 4) confirms or certifies certain events, phenomena or facts that are within the sphere of regulation of legal relations.

Unlike official documents, legal documents can be drawn up not only in the official field (which is a mandatory requirement for official documents), but also in private and personal, developed by both individuals and legal entities, can be official, and unofficial, which gives the form and content of the legal document more flexibility than official documents that require more stringent requirements⁶.

Therefore, a legal document is the carrier and legally relevant information to which norms of affair relate to the emergence, alteration or termination of a legal relationship, which in accordance with the rules of law serves as the basis or confirmation of the rights and obligations of the participants in these legal relationships.

⁶ Hyliaka O. (2014) Yurydychnyi dokument: osoblyvosti ta zakonodavche vykonannia [Legal document: specifics and legislative implementation]. *Visnyk Natsionalnoi akademii pravovykh nauk Ukrainy*. Pp. 165–171.

A legal document is a purely theoretical work of scholars of different scientific disciplines such as forensic linguistics, jurisprudence, scientific discipline of documentation. Therefore, a legal document is a legally relevant information carrier, which in accordance with the rules of law serves as the basis or confirmation of the rights and obligations of the participants in these legal relationships.

Ye. O. Michurin distinguishes the following characteristics of a legal document: 1) material form (a legal document, like all other documents, created in the form of tangible media: a paper document, an electronic document, or even in the form of things); 2) informative (a document contains information in different formats that can be perceived by people; 3) legal force (such a document either engenders or confirms the legal rights and obligations of participants in certain legal relationships. This is the main functional purpose of this type of documents. In this regard, there is every reason to believe that drafting a legal document can be regarded as a legal matter that is intended to lead to certain legal consequences; 4) legal certainty of the document status (the rules of law contain instructions for the existence of legal documents, the possibility of their use in a particular situation for certain legal purposes). This feature implies that the legal consequences of the use of such documents are determined and fixed by the rules of law; 5) formality (the rules of law provide requirements for the form, content of the document and its details). Compliance with these requirements is a prerequisite for being able to use the legal document as intended. Moreover, the list of such requirements in different legal documents is different.

In official communication, not only the contents of the legal document are important, but also by whom and how it was created, as well as how it is drawn up externally. Linguistically, a legal document is a special type of text with a number of peculiar features⁷.

According to L.R. Duskayeva and O.V. Protopopova, the most important stylistic features of all official texts are imperative nature, accuracy, objectivity, and standardization.

Imperative nature finds its expression in the creation of a text that has a binding nature, in other words, it imposes as a duty, permits, prohibits any action or gives an option right. The imperative nature is especially evident in legislative texts, documents of legal proceedings and etc., in

⁷ Duskayeva L. R., Protopopova O. V. (2011) *Stilistika ofitsial'no-delovoy rechi* [Stylistics of official speech]. Moscow: Akademiya. (in Russian)

which the legal norms are stated in the form of a must-prescriptive and stating-prescriptive methods.

Imperative nature is the chief stylistic feature of the official style. The essence of the imperative in relation to legal documents is to express the requirements in the form of legal norms. Depending on the nature of the requirement, legal norms are divided into binding, empowering and prohibiting. Binding norms assign certain obligations to participants in legal relations. Here one can observe the prevailing wording with “must”, “obligated”. The authorizing norms allow taking certain actions and give the participants of regulated relations certain rights. The words “may”, “entitled”, “has the right” can often be found in the authorizing norms. The purpose of prohibitions is to establish the boundaries of undesirable, harmful and dangerous actions. Such words, e.g., as “not allowed”, “shouldn't” are predominated in them. The essence of a direct ban is to convey the keyword “prohibited.” Similar functions of the requirement, i.e., binding, empowering, authorizing, and prohibiting are distinguished in the English legal language.

2. Lexical and grammatical means of expressing the imperative nature of a legal document in Ukrainian and English

In most languages of the world, there are special lexical and grammatical means of expressing a directive modality. The study of these means is of great interest in different languages and professional spheres.

The means of expressing a directive modality were studied by A. O. Shakhmatov, V. O. Bogorodytsky, O. M. Peshkovsky and other researchers. A. O. Shakhmatov elaborated the most complete classification of the means of the `s expression and pointed to both morphological means (the imperative mood, forms of the past and present tense) and syntactic means (simple sentences, intonation, etc).

In all these works, the issue of directive modality, as well as the means of its expression, is raised incidentally, i.e., without detailed study. As for the special works devoted to the problem of the category of urgency in the legal sphere, it should be mentioned that there are very few in the linguistic literature.

While doing research into the vocabulary of Ukrainian and English legal documents we have noticed that its characteristic feature is the use of special vocabulary, official, and literary one. It can be explained by the constant interaction of general literary and legal vocabulary, the nature of

law, the tendency to expand the sphere of legal regulation of almost all types of social relations.

Legal documents are also rich in clichés and fixed phrases. As a rule, a cliché is a turn of speech that is continuously occurred without creative comprehension. Examples of clichés can be the statements that are often used to express the imperative nature of a legal document: bring an action, perform a contract, render a decision, dismiss an appeal, and so on.

In legal texts the lexical means of expressing urgency are the words of the corresponding semantics, which convey the three basic meanings of a legal instruction: obligation, eligibility, and prohibition. The first group is represented by such words as undertaking, promise, covenant, mandatory, liable, duty, obligatory, order. The following words and expressions are often used to convey authorization meanings: be entitled, authorize, empower, etc. The third group consists mainly of verbs: preclude, criminalise, restrain, enjoin, disallow, prohibit, forbid, proscribe, ban, veto, and others.

A separate group of lexical means is formed by English performative verbs. Performative verbs denote declarations of will that the speaker cannot but express through the pronunciation or writing of phrases containing these verbs. These include verbs such as bequeath, order, pray promise, swear, agree, etc⁸. Performative verbs express the communicative task (purpose) of the whole text; using them it is easy to determine the type of the text and the nature of the relationship of the parties, as well as the degree of binding order. For example:

The Summit should agree on specific related sustainable development initiatives.

Учасники зустрічі на вищому рівні повинні домовитися про конкретні ініціативи, пов'язані зі стійким розвитком.

The imperative nature of the document is usually emphasized by means of special constructions that contain references to the will of the legislator, the statutes, instructions, the provisions of the article in a contract. For example:

Under the Constitution / the convention...

In accordance / conformity / compliance with Crimes Act...

According to the Protocol...

By virtue of this Contract...

Outlined in the in the Geneva Conventions...

⁸ Rybin P. V. (ed.) (2018). Uridicheskiy perevod [Legal translation]. Moscow: Prospekt. (in Russian)

... as stated / stipulated / indicated / specified / set out / claimed in the present

Treaty...

Керуючись ст. КЗпП України...

Відповідно до ст. 185 Податкового кодексу України...

Керуючись ст. 57 КЗпП України...

Пунктом 188.1 визначено.....

Частиною п'ятою ст. 8 Закону про ЄСВ визначено...

Згідно з діючим законодавством України...

Відповідно до постанови Міністерства освіти України.

The most powerful means of expressing the imperative nature of legal texts are modal verbs and their equivalents. **Must** is used to express an absolute liability, an order, or a duty caused by the presence of external circumstances in legal texts. For example:

Under the convention, countries must meet their targets primarily through national measures.

Страховики повинні також страхувати осіб без документів.

In legal documents, **shall** expresses a liability, an order, or a prohibition resulting from a law, an agreement, or other legal source. It should also be noted that shall can be found in conditional and temporal additional clauses, where one of the present tenses (*Present Simple / Present Continuous / Present Perfect*) is usually employed. For example:

The Parties shall be responsible for promoting and functioning nuclear research in the Member States.

Будь-яка особа, яка пред'явила позов про недобросовісність, зобов'язана протягом 15 днів після дати подання позову подати клопотання про посередництво.

Be to expresses the need to take action in accordance with a prior agreement or decision. In terms of its meaning and use in official documents, it is almost similar to the modal 'shall'. For example:

Executor is to provide trucks for loading within time and amount agreed in the accepted Customer's order.

Замовник виконає завантаження/розвантаження та митні формальності в Україні протягом двох робочих днів для кожного перевезення.

Be obliged to expresses a duty or liability related to social, legal, and moral aspects in legal texts. For example:

A Tour Operator is obliged to provide information about the profile of services and quality, in accordance with the catalog.

Виконавець бере на себе зобов'язання відшкодувати фактичний збиток вантажу і навантажувального обладнання.

Be subject to is used to convey a duty or a possibility that depends on external conditions, but **be due to** expresses the liability resulting from agreements, arrangements, and contracts. For example:

Illegal entrants are subject to deportation.

Вся діяльність і всі дії поліції регулюються Конституцією.

Brighton`s trial is due to begin on October 18.

Нинішній голова повинен піти у відставку в наступному місяці.

Should is used for an instruction in relation to the present or future time, as well as for the need to perform an obligation, requirement.

From Art. 125 of the Constitution it follows that special jurisdiction courts should be established in Ukraine.

Кредити є недешевими, а тому їх слід використовувати лише у крайньому разі.

Undertake is legally employed to oblige to do an act claimed by the contracting party in writing. For example:

Under the delivery contract, the seller (supplier), who is an entrepreneur, undertakes to transfer in the stipulated period (term) the goods to the buyer.

За договором поставки продавець (постачальник), що є підприємцем, зобов'язується передати в обумовлені строки (строк), товари у власність покупця.

In legal texts **may** expresses a possibility of performing or not performing any act, which is mostly circumstantial, but **may not** refers to a prohibition.

For example:

According to the Chamber`s rules of procedure, every deputy may submit questions to the Government.

The court may not add other requirements, and especially may not impose conditions not in compliance with the fundamental human rights guaranteed by the Constitution and article 181 of the Labour Code⁹.

З матеріалів справи можна робити витяги та знімати копії.

Особи, присутні на судовому розгляді, не можуть мати при собі зброю або небезпечні інструменти.

In Ukrainian and English legal documents **be entitled to do something** expresses an official opportunity or right to do any act,

⁹ Belyaeva E.I. (1992) Grammatika i pragmatica pobuzhdeniya: angliyskiy yazyk [Grammar and pragmatics of inducement: English]. Voronezh: IVGU. (in Russian)

whereas *can* refers to the ability to perform an act due to external circumstances. For example:

All protected persons who desire to leave the areas concerned, including foreign nationals, shall be entitled to do so in accordance with international law.

Захисник має право проводити будь-які дії, на які має право обвинувачений, в інтересах свого клієнта.

Only the assault offences can be extracted.

Вона заявила, що твердження про те, що права людини можуть порушуватися лише державами, не відповідає положенням статті 30 Декларації; терористи теж можуть порушувати права людини.

In affirmative sentences *will* is generally used for the expression of the fact of intending, perseverance, consent, or to state the intentions of the parties stipulated by the agreement. For example:

The applicant will cover the expenses related to delivering legal services.

Колишні члени компанії не будуть виконувати покладені на них функції протягом трьох років починаючи з 1 січня 2020 року.

The strategy will include both mitigation and adaptation¹⁰.

Will is often used to describe any procedure, process, sequence of actions in the present tense. It can be illustrated by the following striking example in Ukrainian:

Понесенні збитки ще більше погіршують фінансову ситуацію та економічний розвиток.

In Ukrainian and English legal documents, *may* and *might* express uncertainty, possibility, and they are characteristic of impersonal sentences (it might be possible, it might be useful, it might be instructive). For example:

Such an agreement might be one of a series of agreements entered into in the course of proceedings of the suit.

In practice, it might be possible to appoint one insolvency representative to administer multiple proceedings, or it might be necessary to appoint the same insolvency representative to each of the proceedings to be coordinated, depending upon procedural requirements.

Приділяйте особливу увагу суперечкам або ситуаціям, які можуть ставити під загрозу підтримку міжнародного миру та безпеки.

¹⁰ Berezhan L. V. (1997) *Katehoriia sponukalnosti v suchasniï ukrainiskii movi* [The category of inducement in modern Ukrainian]. Extended abstract of PhD Thesis. Ivano-Frankivsk: Carpathian V. Stefanyk State University.

The verbs *may / might / could* + Perfect Infinitive are widely employed to express hypothetical past situations.

The judge stated that the defendant might have been provoked by the victim.

Хоча ряду країн, можливо, вдалося залучити певні відчутні обсяги інвестицій в обробних секторах, особливо в текстильній промисловості, вони не вийшли на рівень конкурентоспроможності, необхідній для того, щоб залишатися впливовими учасниками в цій галузі.

A large number of special terms, clichés, fixed phrases, words with modal meanings of desire, need, prohibition, resolution, inadmissibility are used to express urgency in English and Ukrainian legal texts. There is also the use of lexemes with a marked expressiveness that create a special tone of a particular type of legal text.

The following language means are the most frequent in Ukrainian and English legal documents:

1. Imperative words, equivalents of modals, modal verbs expressing necessity (should, ought to), requirement (shall not, must not) obligation (must, need), recommendation (should, ought to), criticism of an action (shouldn't, oughtn't to). As an illustration, there are some examples.

All headings are for the reference purposes only and must not affect the interpretation of this Agreement. The Parties shall not be responsible for failure to fulfill their contractual obligations (other than payment obligations) in whole or in part if such failure is the result of Force-Majeure circumstances.

Потрібен негайний законодавчий акт, що дозволяє негайно направити гроші на соціальні потреби.

Ми не можемо очікувати активної підтримки держави.

2. Conditional and subordinate clauses of time; they are introduced by the conjunctions as follows: if, as soon, when, provided, unless, etc¹¹.

Examples of a modern plain English style contract:

If John Smith does not pay an instalment within one week from the day it is due a penalty will be incurred. The penalty is incurred every week an individual instalment remains unpaid.

If Mary Jones does not complete the house within one week from June 2 2019 a penalty will be incurred. The penalty is incurred every week the house is not completed.

¹¹ Palashevskaya I. V. (2010) Yuridicheskiye imperativy [Legal imperatives]. *Uchenyye zapiski Zabaykal'skogo gos. gumanitarno-ped. un-ta im. N. G. Chernyshevskogo. Ser. «Filologiya, istoriya, vostokovedeniye»*, no. 3 (32). Pp. 99–104.

3. Rhetorical questions (types of that are incorporated into rhetorical questions). For example:

Would not that be a good solution to leave them?

Чому б нам самим не взятися за благоустрій наших домів та скверів?

4. Evaluative phrases that state desirability / unwillingness or the possibility / impossibility of any action indirectly (implicitly). For example:

The answer is to opt for arbitration.

There is no question that the police still needs reform...

Alternative dispute resolutions can be very helpful to both parties in electronic transactions, especially in cross-border complaints.

Зараз відкрилася унікальна можливість збудувати нову вертикаль влади.

5. The imperative and subjunctive moods, exclamatory sentences. Here is a Ukrainian example of an exclamatory sentence.

Давайте усвідомимо це – та почнемо жити з надією!

Ellipses, reiterations, conditionals, emotional and expressive phrases, which include interrogative, imperative and declarative sentences, were the most frequent syntactic means of conveying the modal meanings of the functional and semantic field of volition.

As a rule, several language functions are realized in a legal text, while one or two operate as a functional dominant, that is, a text function that the author selects as a priority. The function of command (appellate) traditionally dominates in legal texts. The purpose of this function is to motivate or force the recipient to perform certain actions. In legal documents, two functions (denotative, command) are often simultaneously realized. The denotative function of the document is realized in the form of passing factual information, and the command function sets an imperative tone to the message.

In view of the foregoing, the following preparatory conditions for the success of legal imperatives can be distinguished: 1) the addressee has the ability and legal possibility to perform the action that is required of him; 2) by means of carrying out the required action there is a proper legal order in social reality; 3) the claim is legitimate and therefore infeasible, enforceable.

In formulating legal imperatives in modern texts of legislative acts, preference is given to flexible regulatory structures, in which imperative statements are often presented as generalized statements.

Thus, in the structure of legal imperatives, the speaker's attitude to the possible reaction of the addressee is already underlain. The imperative nature of legal discourse is gradual; it can be more or less imperative. The illocutionary power of the imperative is determined by the regulatory context and is related to the social significance of the requirement expressed by it. Thus, the most significant legal imperatives expressing the key value meanings of culture are concluded, first of all, in constitutional norms, endowed with the highest legal force and, accordingly, with the highest degree of urgency. Consequently, the legal force of the imperative, concluded in the rule of law, is directly related to its illocutionary force. The illocutionary goal of legal imperatives is to bring what is due to the level of reality and at the same time to make reality due. In itself, a requirement does not make sense in legal discourse if it is not mediated by the instruction to follow it, resulting from the regulatory context.

CONCLUSIONS

Thus, the study of the imperative category in modern English and Ukrainian languages, as well as a thorough analysis of the language means of expressing the imperative nature of the legal document gives grounds to affirm that the language of the official style is abundant in stylistically marked linguistic means of influencing the addressee, in order to incite the commission both linguistic and post-communicative action.

An imperative is a linguistic category, realized in language and speech and represented by a set of features of a language unit, as well as the whole text, by which the author expresses a subjective attitude to the content or the addressee of the speech. An imperative is created by the mechanism of the will of the addressee through the category of modality, whose central importance is the order, as the main form of administrative activity of the communicant. An imperative category is the phenomenon of the presence of categorical orders: prohibitions and affirmative obligations underlying principles and rules that establish legal obligations and enshrine fundamental legal rights, as a result of the influence of the imperative method of legal regulation on public relations through the establishment of legal restrictions.

One of the most important stylistic features of a legal document is the imperative manifested both lexically and grammatically. While researching the language features of legal documents, we have noticed that a typical feature of Ukrainian and English legal documents is the use

of a special, an official, and a bookish vocabulary. Legal texts in Ukrainian and English are also rich in cliches and fixed phrases. It is characteristic of using modal verbs of the imperative mood, infinitive sentences, repetitions, ellipses, forms of the indicative mood, language patterns of various syntactic structures and communicative approach (conditionals, interrogatives, narratives) with the verb in the indicative mood, exclamatives, passive constructions, etc.) to express the modal meanings of the functional and semantic field of volition and to convey the imperative nature of a legal document in the Ukrainian and English languages, too.

SUMMARY

The article deals with the analysis of the imperative category, which is the basis of modern legal discourse, embodied in different linguistic forms, and has various and split-level means of expression. The terms “document”, “legal document” are defined; their characteristics are characterized. The semantic variety of meanings of imperative forms, which are implemented differently in legal texts, is described. The concept of volition, encompassing the meanings, desirability, and motivation is analyzed. The imperative and categories of the speech act theory, introduced by J.L. Austin, were thoroughly investigated. The lexical means of expressing imperative nature were revealed, i.e., the use of modal words with the meanings of necessity, obligation, and prohibition; the prevalence of professional terms, speech stereotyped patterns, standards, particles, interjections, conjunctions to convey particular meanings of a modality of . The use of various language patterns of different communicative approach and syntactic structure for expressing the imperative nature of a legal document is analyzed.

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EXPRESSIVENESS AND EMOTIONALITY AS LINGUISTIC NOTIONS

Melko Kh. B.

INTRODUCTION

At the present stage of the development of linguistic science, they increasingly turn to "linguistics of emotions" or "emotiology" as the science of verbalization, expression and communication of emotions. Expressiveness is a component of the connotative component of the semantic structure of a word; a word has an expressive component, if it emphasizes, reinforces what is called an appropriate word; the expressive component is no longer intended to influence the addressee, but to influence the addressee

The concept of linguistic expression is broad and interpreted in linguistics quite generically: "a set of semantic-stylistic features of a language unit that provide its ability to act in a communicative act as a means of subjective expression of the speaker's content or addressee of speech".

Expressiveness is peculiar to units of all levels of language, with lexical expressiveness being expressed at the level of language and speech, and is one of the most productive means, since lexical units carry the main load of verbal expression of the speaker's sensory intension related to the subjective world of subjective evaluation. A word can perform several functions: nominative (noun), generalizable, communicative and expressive (pragmatic). The latter is realized through the transmission of certain feelings, emotions, experiences and evaluations of the speaker and the listener by word.

In modern linguistics, the interest of researchers in the problem of expressiveness is clearly seen, which is connected with the understanding of the diversity of cultural forms of human activity and revealing the deep foundations of human existence. Language is a living multifaceted object that has the ability to constantly change, improve, which can be studied from different perspectives, in different functional, temporal directions. Words in language do not exist in isolation. They are grouped by commonality of values into groups, microsystems. Each word in its microsystem has a specific place, and its meaning is determined by this

place, because the semantic content of the word is caused by relations that are formed in the grid of oppositions of the given word to other words of the same microsystem.

But despite the great interest in the problem of expressiveness, its general and unanimous theory is absent, which could determine the worldview and linguistic status of this category. Expressiveness is one of the most difficult linguistic categories because it is associated with the manifestation of a subjective beginning in a language that accompanies knowledge of objective reality and reflects the content of the individual consciousness of native speakers of a language.

Language is perceived, recognized and evaluated by a person from an aesthetic point of view. It can also be used by man for aesthetic purposes, or be a means of meeting and architectural aesthetic sense and aesthetic sense recipient. The interest in the problem of expressiveness that has erupted over the last decades is explained by the attention to the linguistic personality, or more precisely, to the description of language as a means of expression and, at the same time, to influence the linguistic personality, its behavior and internal spiritual activity. In expressing his opinion in a linguistic form, the author inevitably expresses his attitude to the subject or situation. Such a message is very often reflected by the sender's subjective attitude to what he or she is talking about or writing about. Expressiveness is seen as a manifestation of the speaker's personality, manifested in the feelings, emotions and evaluations of the subject. This authorial expressiveness is expressed in a language, in a particular choice of linguistic means.

The categories of emotionality and expressiveness are interdependent. Emotional serves to express certain feelings, expressive discharges to enhance the influential power of words. Expressiveness is generated by emotionality, but the concept of expressiveness is broader because it encompasses the aesthetic, normative and evaluative plan. Emotionality is inherent in an internally defined word, expressiveness is adherent, and is acquired by the word in context.

Expressiveness can have an additional effect on the addressee (listener or reader) if the speaker is interested. Thus, expressiveness acts as a phenomenon of linguistic personality and its subjective intentions.

1. The concept of expressiveness

Expressiveness is one of the major linguistic problems because it has to do with the emotional attitude of the speaker (or writer) to what is communicated in the speech (in the text). Even official forms of speech,

such as scientific or business, can be expressive. However, the ways of creating this reflection are varied, ranging from the orientation of speech to a holistic picture of the world, including the imaginative and associative techniques of arousing the emotional attitude of the speaker and the listener, and ending with the expression of the whole palette of feelings in the range of approval / disapproval of what is being said. The main feature of expressivity those cognitive states of the human psyche that encourage "decorate" language, experiencing a certain emotional states. The concept of language expression is quite broad and is understood in modern linguistics in a generalized way. It is "a set of semantic-stylistic features of a language unit that ensure its ability to act in a communicative act as a means of subjectively expressing the speaker's content or content of the speaker," while "expressiveness is characteristic of units at all levels of language."

The notion of expressiveness is one of the basic stylistic, because almost all stylistic paradigms are formed on the opposition (opposition) of expressive and non-expressive. For decades, the phenomenon of expressiveness remains a topical and controversial in linguistic science. The founder of the theory of expressiveness can rightly be considered the French linguist Charles Bally, a representative of the Geneva Linguistic School, which is one of the founders of expressive stylistics. Ch. Bally's concept is a theory of affective language. Charles Bally noted that it is the stylistics that studies the expressive facts of the language system in view of their emotional content and its highest task is to study the expressive system of speech facts¹.

From 20th century, starting with Charles Bally, the concept of expressiveness was regarded as a stylistic problem. The French linguist proposed to distinguish expressiveness of language from expressiveness of individual speech, while being guided by three main features:

- expressive signs are predefined and do not imply the creative activity of the speaker;
- appropriate techniques and means that create expressiveness have become unconscious to us. We often use them without thinking, their expressive coloring is manifested only in the emotional resonance that accompanies the appearance of expressive signs;
- These signs included in the language and submitting to the law of opposition. In this case, the meaning of the sign is understood not by itself, but by the associations that contrast it with other signs of the system².

¹ Fairclough N. Discourse and text: linguistic and intertextual analysis within discourse analysis // Discourse and Society. 1992. № 3. P. 192–217.

² Балли Ш. Французская стилистика. Москва: Издательство иностранной литературы, 1961. 393 с.

In the 40's and 60's of the twentieth century, the notion of expressiveness aroused the interest of Karl Vossler, a student of the opponent of Charles Bally. M. Bakhtin was one of the first to pay attention to expression and in his opinion, emotion, evaluation, expression appear only in the course of live language use in a particular expression. If the word is expressive, then this expression belongs not to the word itself, but is born in a real situation³. At the end of the twentieth century, there was widespread discussion around the categories of "expressiveness" and "expression" in linguistics. M. Bakhtin's followers gave the following definitions:

- expressiveness is a set of features of linguistic units or expressions / text in which they reflect and indicate the non-neutral attitude of the speaker to the content or addressee of the speech⁴;

- expressiveness is the property of a linguistic sign by virtue of which it is perceived de-automated, directly acting on the imagination of the addressee or his emotional sphere; expressive can be any expression, if it is unforeseen and unexpected⁵;

- expressiveness is the result of pragmatic use of language, which expressing emotional speech current attitude to the subject and marked with "contamination" this attitude of the recipient⁶;

- expression – expressive and pictorial properties of speech that distinguish it from ordinary, stylistically neutral, make speech means emotionally colored⁷.

In the field of linguistic research, there is a tradition of distinguishing between such close concepts as expression and expressiveness. The inaccuracy or non-motivation of using the term "expression", which is defined by linguists as "a set of semantic-stylistic features of a language unit that provide its ability to act in a communicative act as a means of subjectively expressing the speaker's content or content", can lead to some confusion in understanding the very nature of the phenomenon indicated by it. An attempt to elucidate the semantic scope of the term "expressive" in modern linguistics was first made by Wierzbicka A, who compared it with the category of semantic weight, and considered expression itself too

³ Бахтин М. М. Эстетика словесного творчества. М. : Искусство, 1986. 445 с.

⁴ Хоменко Г. Є. Експресивні засоби лексико-семантичного рівня інформаційного тексту // Філологічні студії. 2012. № 8. С. 276–282.

⁵ Halliday M. A., Hasan R. Language, context and text: aspects of language in a social-semiotic perspective. Oxford: Oxford University Press, 1991. 264 p.

⁶ Wierzbicka A. Emotions across languages and cultures: Diversity and universals. Cambridge: Cambridge University Press, 1999. 187 p.

⁷ Diller H. J. Emotions and the Linguistics of English. Tuebingen: Niemeier, 1992. 155 p.

broadly, including "emotional", "semantic individuality of assessments", "semantic propaganda". In semantic terms, this category was also considered in the works of V. Kharchenko and V. Shilovsky.

Increased attention of modern linguists to determining the boundaries of expressive has led to the need to distinguish between expressiveness of two types: 1) expressive speech; 2) expressiveness of linguistic units, and accordingly the content of the terms "expression" and "expressiveness". We agree with the opinion of Miller G., who believes that "the intensification of expression of the sign is only in speech (oral or written)"⁸. The linguist explains the inseparability of expression from speech by the fact that in speech the linguistic fabric comes to life, dynamically unfolds and accumulates with additional semantic nuances, where it materializes, gets a specific intonation-emphatic, phonetic, grammatical and stylistic development in accordance with a certain vitality. If expression is expressed only at the speech level, then expressiveness is both speech and speech. Thus, Miller G. clarifies the concept of expressive: "Expression is not something that imparts emotion, imagery, character to speech, but that which is itself generated by emotionality, imagery, and characteristic of speech. Expression is not expressiveness, but an intensification of expressiveness, it is an increase in the striking power of what is said giving it a special psychologically motivated exaltation". And expressiveness is "this is the most intensified (increased) expressiveness, which maintains the focus of attention, activates the thinking of the person, causes the tension of feelings in the listener or the reader"⁹.

Expressive theory demonstrates how complex the phenomenon of expressiveness is, and explains the existence of different approaches and concepts of this phenomenon. Expressiveness in the broad sense is nothing but expressiveness, the influence exerted on the sensual sphere of man by some linguistic units. L. Matsko considers expressiveness as semantic and stylistic properties of language units, psychologically and socially motivated, which ensures proper functioning of these units and the creation of stylistic value, background effect"¹⁰.

Expressiveness is in speech and language. Speech expressiveness is associated with a purposeful use plan, an upgrade, and the language is associated with an attached connotative feature.

⁸ Miller G. A. Language and communication. New York: Cambridge University Press, 1951. 214 p.

⁹ Лукьянова Н. А. Экспрессивность как семантическая категория / Языковые категории в лексикологии и синтаксисе. Новосибирск, 1991. С. 46–62.

¹⁰ Мацько Л.І. та ін. Стилiстика української мови. К.: Вища шк., 2003.

Expressiveness, in the nature and peculiarities of the expression of intensified speech (linguistic), can be incessant and adherent. Inherent expressiveness is the kind of expressiveness that is inherent in a language unit. It is a constant and integral feature of a language element in all conditions and contexts. Adherent expressiveness is acquired or manifested only in a particular speech situation, in a certain context. Context enhances and expresses the semantic structures of expressive words. In fact, any stylistically neutral linguistic element, under certain situational contexts, can express itself intensely.

From a functional point of view, expressiveness is basic (primary) and derivative (secondary). Basic expressiveness is the traditionally established intensified expression of those national and individual-author formations that are part of the main linguistic and stylistic foundation of the language. Secondary expressiveness is superimposed on the base in connection with some structural and semantic updating of the language.

Expressiveness can have different characters. Intra-personal character is expressiveness that is meaningful only to the person who produces it. Extra-personal character is expressiveness that is created to impress someone. Expressive vocabulary is constantly updated with new words and lexical-semantic variants (including tokens that come from non-Slavic languages), that this language belongs to the lexical active layer.

Expressiveness occurs primarily through evaluative statement that expressed again in the choice of vocabulary. At the heart of expressiveness are different patterns:

1) psychological, which on the one hand, concerning the expression of emotions and feelings on the other hand, their perception;

2) extralingual patterns, the property of the language or text and the communicative situation, that is, the intentions of the speaker or writer, necessary for the communication of knowledge and ideas, as well as the linguistic and linguistic context;

3) linguistic patterns, such as deviations from stereotypes in the use of linguistic units at different levels of language, the inconsistency of linguistic means used with linguistic norms, overcoming possible patterns and standards of sentence structure, and atypical, unusual, expressive sentence construction.¹¹

¹¹ Телия В. Н. Экспрессивность как проявление субъективного фактора в языке и ее прагматическая ориентация / Человеческий фактор в языке. Языковые механизмы экспрессивности. М. : Наука, 1991. С. 5–34.

Expressiveness serves not only for the effective realization of the intentions of the speaker, but also for the embodiment of his personality in speech. Expressiveness reveals the qualitative side of expression, is a sign of a speech work that is proper and conveys its essence.

Expressiveness, as a result of the use of emotional linguistic units in speech, is an aggregate of semantic-stylistic features that make speech brighter and more diverse. If the statement clearly expresses the subjective-psychological attitude of the person to what she is talking about, then in this situation the emotional or expressive function of speech is realized.

It is distinguished between the expressive and the adherent expressiveness of linguistic units. An expressiveness that is intrinsic to a linguistic sign, is its constant, and is a permanent and integral feature in any contextual context. Adherent expressiveness is the intense expressiveness of a linguistic sign that is formed only in a particular context, situation, conditions, and not in the basic vocabulary. Updating linguistic units according to the speaker's (intention) intent, purpose, situation, conditions makes them expressive, realizing their congruent capabilities, or adding to them adherent (contextual) expression. These units are called expressive means of language. Among the expressive means is genetic, that has long been established, entrenched in the language means as a traditional tropes and figures. They are used by speakers as ready-made expressive forms and as models for producing new ones according to communication needs. Traditional expressive means of speech focus mainly on the lexical (tropes) and syntactic (figures) levels of speech. However, expressiveness as a manifestation of the intensification of the features of linguistic elements is theoretically inherent in all units of language, but is only realized in those linguistic units to which there is such a stylistic inquiry in linguistic practice. Expressiveness is the carrier of the connotation of linguistic units according to the paradigms of stylistic oppositions: positive / negative, good / bad; pleasant / unpleasant, high / low¹².

Expressiveness may also be achieved by compositional devices in utterances comprising a number of sentences, in syntactical wholes and in paragraphs.

The most powerful expressive means of any language are phonetic. The human voice can indicate subtle nuances of meaning that no other

¹² Шаховский В. И. Эмотивный компонент значения и методы его описания. Волгоград : ВГПИ, 1983. – 94 с.

means can attain. Pitch, melody, stress, pausation, drawling out certain syllables, whispering, a sing-song manner and other ways of using the voice are much more effective than any other means of intensifying an utterance emotionally or logically.

Passing over to some preliminary remarks on the morphological expressive means of the English language, it should be pointed to what is now a rather impoverished set of media to which the quality of expressiveness can be attributed.

Among the word-building means we find a great many forms which serve to make the utterance more expressive by intensifying some of their semantic and/or grammatical properties. The diminutive suffixes *-y* (*-ie*), *-let*, e.g. 'dearie', 'sonny', 'auntie', 'streamlet', add some emotional colouring to the words. We may also refer to what are called neologisms and non-words formed with non-productive suffixes or with Greek roots. Certain affixes have gained such a power of expressiveness that they begin functioning as separate words, absorbing all of the generalizing meaning they attach to different roots, as, for example, '*isms*'¹³.

At the lexical level there are a great many words which due to their inner expressiveness constitute a special layer. There are words with emotive meaning only (interjections), words which have both referential and emotive meaning (epithets), words which still retain a twofold meaning: denotative and connotative (love, hate, sympathy), words belonging to the layers of slang and vulgar words, or to poetic or archaic layers. The expressive power of these words cannot be doubted, especially when they are compared with the neutral vocabulary.

All kinds of set phrases (phraseological units) generally possess the property of expressiveness. Set phrases, catch words, proverbs, sayings comprise a considerable number of language units which serve to make speech emphatic, mainly from the emotional point of view. Their use in every-day speech is remarkable for the subjective emotional colouring they produce¹⁴.

It should be noted that due to the generally emotional character of colloquial language, all kinds of set expressions are natural in everyday speech. But when they appear in written texts their expressiveness comes to the fore because written texts are logically directed unless, of course, there is a deliberate attempt to introduce an expressive element in the utterance.

¹³ Чабаненко В.А. Стилїстика експресивних засобів української мови. Запоріжжя: ЗДУ, 2002. 351 с.

¹⁴ Чабаненко В.А. Основи мовної експресії. Київ: Вища школа, 1984. 168 с.

In everyday speech one can often hear such phrases as: "Well, it will only add fuel to the fire" and the like, which in fact is synonymous to the neutral: "It will only make the situation worse".

Finally, at the syntactical level there are many constructions which, when set against synonymous neutral ones, will reveal a certain degree of logical or emotional emphasis.

Stylistics studies the expressive means of language, but from a special angle. It takes into account the modifications of meanings which various expressive means undergo when they are used in different functional styles. Expressive means have a kind of radiating effect. They noticeably colored the whole of the utterance no matter whether they are logical or emotional.

An overview of issues of expressive theory demonstrates how complex the phenomenon of expressiveness is, and explains the existence of different approaches and concepts for the study of this phenomenon.

2. The notion of Emotionality

In linguistics, the text considers the language of emotion description and the language of expression of emotions. At the linguistic level, emotions are transformed into emotionality, that is, emotions are a psychological category, and emotionality is linguistics.

People are affected by emotions to various degrees there is a necessity to study the speech behavior of the speaker manifesting his or somebody else's emotional state. Thus, the relevance of the study is due to the fact that the expression of the emotional state of the speaker is of a high social importance and is characterized by the ability to influence the person's activities. Under explicit expression of emotions communicants usually understand what emotion the person expresses or wishes to demonstrate, but there are a lot of speech and non-speech situations when one has to guess about the emotions the interlocutor is experiencing.

The study of emotions in linguistics has been conducted for a long time; emotions are one of the most difficult objects for understanding and conceptualization in language. Being a more ancient form of the reflection of reality than mediated by the speech cognitive processes, emotions are specific criteria of positive or negative perception of the world. Emotional states being an integral part of any culture pretend to universality that is expressed in defining basic or main types of emotions that are mentioned in the studies of the famous scientists – psychologists and linguists¹⁵.

¹⁵ Diller H. J. Emotions and the Linguistics of English. Tuebingen: Niemeier, 1992. 155 p.

At the same time emotions have some specific features for each nation. The cultural peculiarities of expressing emotions also manifest themselves in the fact that even universal emotions, explicable in different cultures, are evaluated and understood by their representatives differently.

In the study of emotion as a category of linguistics, one must take into account the peculiarities of text semantics, as well as the nature of human emotions, the most important properties of which are their objectivity (orientation to the world) and subjectivity (belonging to the subject). That is why the conceptual modeling of emotionality considers the referential, intentional and receptive aspects of the text, which distinguished the three components of emotionality:

- objectivity as the presence in the text of text of emotional knowledge;
- involvement, embodiment of the author's emotional intentions in the text;
- suggestiveness as an indication of the reader's likely emotional response to a textual reality.

In linguistics there is no complete and unambiguous definition of the concept of emotionality. V. Shakhovskiy defines emotionality as an inherently semantic quality of expressing the system of his means of emotionality as an act of the psyche, reflected in the semantics of linguistic units, social and individual emotions¹⁶. The researcher also notes that emotionality in the linguistic sense is the sensual evaluation of an object, the expression by linguistic or speech means of feelings, moods, experiences of a person. Emotionality is always expressive and evaluative, but not the other way around.

O. Selivanova understands the emotional component of modern linguistic science as a component of the connotative component in the semantic structure of the linguistic unit, which represents the emotional attitude of native speakers to the designated one. Emotionality can also be formed by denotation of the meaning of the word, which creates a contradiction in the consideration of denotation and connotation within the established boundaries between them¹⁷.

Modern researchers note that emotionality is also a textual category subordinated to informativeness or modality, which expresses the emotional attitude of the addressee (author), his function in the text, the

¹⁶ Шаховский В.И. О лингвистике эмоций // Язык и эмоции. Волгоград: Перемена. 1995. 464 с.

¹⁷ Селіванова О. Сучасна лінгвістика: напрями та проблеми : підручник. Полтава: Довкілля-К, 2008. 711 с.

actors, the likelihood of emotions real or simulated by the author's consciousness of the hypothetical reader, characters, their behavior, and is analyzed using emotionally charged text components (emotional markers).

In addition, it should be noted that there are words that have emotional potential or, according to V. Chabanenko's definition, words with situational emotional-evaluative content, which emotionality is manifested only in context. According to V. Shakhovskiy, these words are not emotional, but in the course of their functioning, they realize their potential and replenish the reserve of emotional vocabulary. V. Shakhovskiy considers the "emotive" as a linguistic unit whose main function is to "express the emotion of the speaker, that is, if its ability is the same for both the sender and the recipient of the language reflected in the emotional aspect of its lexical meaning (that is, in his connotation), and if when replacing this unit with a synonym, the emotionality of the information disappears. He also introduced the scientific concept of *emoseme*, the essence of which is revealed as a separate kind of family, which correlates with the emotions of the speaker. These *semes* are expressed in the semantics of the word as the set of the semantic sign "emotion" and concepts of "love", "neglect", "humiliation" and so on. The emotion *seme* can reflect the emotional process of any person: the speaker, the listener, or some third party¹⁸.

The vocabulary of each language contains not only words with emotional and stylistic coloring or with a structural component that allows to express emotions, but also words whose emotional qualities are in potential, and the use of which in a particular context gives the word emotional color, which gives them the ability to influence the recipient of this context.

According to V. Shakhovskiy, evaluation is a necessary component of emotions and it is always emotional V. Chabanenko, who considers the expression of emotions in language as a form of expression of social evaluations, holds the same opinion¹⁹.

It is another matter that the principles for the classification of emotions have not yet been elaborated, and therefore their typology has not been established neither common language nor interlingual. "The principle of assigning a word to the category of emotional is based mainly on a purely external feature not a formal one: if a word expresses or can express, in other words, it can be used to express typed emotions,

¹⁸ Шаховский В.И. Проблема разграничения экспрессивности и эмотивности как семантической категории лингвостилистики // Проблемы семасиологии и лингвостилистики. 1975. Вип. 2. С. 3–26.

¹⁹ Чабаненко В.А. Основи мовної експресії. Київ: Вища школа, 1984. 168 с.

then it is emotional". It should be added that the emotive also causes emotions, that is, it has two sides:

- a) the side of the speaker (expressing emotions);
- b) the side of the perceiver (evoking emotions).

Emotional text means an expression that is formulated in one or more sentences, and "transmits, along with optional and emotional information, with at least one emotional means – linguistic or paralinguistic (kinetic, phonation), which expresses a certain emotion, more or less adequately all communicators in this situation"²⁰.

From this it follows that the emotionality of artistic text as one of the basic properties of artistic text, correlates with the subjected in it emotional knowledge and actualized through emotionally loaded text components that embody the author's emotional intentions and simulate the likely emotions of the addressee, related of reality. V. Shakhovsky distinguishes linguistic and non-linguistic components of emotional text. He includes "emotional vocabulary, phraseology, set emotive designs, emotional" kineme"and" prosode" in their lexical meaning to the first group." And the emotional situation, which includes "emotional supposition, emotional intentions, emotional positions of the communicants at the moment of communication and their common emotional mood", refers to the non-linguistic component. "All this is formally expressed in special means: prosody and kinesics, vocabulary and syntax, structure and stylistics, which act as signals of emotional information of this text"²¹.

The emotionality of the text has two sides: a content plan and an expression plan. Content is emotionally distributed over the main levels of the text: on the one hand, it is in the form of an emotive element in the cognitive content of the text, and on the other, it is an emotional part of the author's pragmatic strategies. In terms of expression, emotionality is linear and represented in the text by a set of linguistic and text markers of emotions motivated by multilevel emotional content. Functional-semantic category of emotionality in the text can be represented as a complex of differentiated concepts that reflect its content and form: emotional background, emotional tonality, emotional coloring. Features of emotional background and emotional tone determine the specific emotional content of different types of text and are reflected in the nature of emotional coloring.

²⁰ Johnson-Laird P. The communicative theory of emotions. Oxford: Blackwell, 1988. 97 p.

²¹ Шаховский В.И. Эмотивный компонент значения и методы его описания. Учебное пособие к спецкурсу. Волгоград: Перемена. 1983. 96 с.

Emotionality, as the linguistic correlate of the psychological category of emotionality, is an integral property of texts of different types: it is inherent in the texts of all the main functional styles – scientific, official-business, journalistic and artistic. Emotive texts specificity can be determined through the ratio emotional background emotive tone and emotive color and functionally regulated stylistic norms.

Emotional background correlates with a select number of text topics related to emotional situations and potentially emotive for carriers of the culture. These themes can be identified as emotemy. Three types of situations can serve as a source of emotions; a) pre-eminently emotional situations; b) situations based on the “not norm” category; c) situations that explicate emotional states. Emotional tone as a text category is defined as "the kind of subjective modality in the text, which manifests itself in the expression of emotional attitude to the facts of language and refers to the psychological level of text analysis"²².

The language has a close relationship between the intellectual and emotional, the expression of the emotional setting is not limited to a special layer of expressive vocabulary. In a functionally pragmatic approach to the study of emotion, it must be borne in mind that it permeates all the content components of the text.

Sources of emotionality of the text are diverse and not all researchers understand the same. On the one hand, the main source of emotionality in the text is emotional language. The ways of manifesting emotional situations in artistic text are varied: "from collapsed (family specifier, word) and minimally expanded (phrase, sentence) to maximally expanded (text fragment, text)".

Adhering to the communicative approach to the study of emotionality, V. Maslova considers that the most important source of emotionality of the text is its content. According to the researcher, “the content of the text is potentially emotional, because there will always be a recipient for whom it will prove personally meaningful. The emotional content of the text is, after all, the emotional fragments of the world reflected in the text”²³. The set of emotions in the text is a kind of dynamic multiplicity that changes as the story progresses. Emotions reflect the inner world of the character in different conditions, in relation to other characters. The removal of emotional vocabulary from the text

²² Белова А. Д. Лингвистические аспекты аргументации / Белова А. Д. – К. : Изд-во СП «Компьютер Норд», 1997. – 300 с.

²³ Маслова В. Лингвистический анализ экспрессивности художественного текста. Минск: Высшая школа, 1997. 135 с.

and exploring it in isolation from the text can give only a superficial idea of the set of emotional contents that are realized in the text in their uniformity or differentness, monotony or multi differentness.

The main difficulty in dealing with the emotional component of a text is the multidimensional consideration of the emotionality of the text. Emotions characterize all components of a communicative situation, information about which is presented in a "packed" form in the text. On the one hand, emotional text is one type of text that has its own substantive and structural features. As such, emotionality is understood as the emotionality of the text and is considered in the context of such meaningful characteristics as thematic structure, modality, tonality, and evaluation. On the other hand, emotionality is a condition for the realization of the text, since the emotional sphere of a person's personality is a motivating force, directing and regulating cognitive processes and the process of reflection itself. This fact, proven by psychologists, allows the identification of meaningful units and semantic dominants in the text to be guided by the motivational sphere of personality consciousness.

The complexity of studying the phenomenon of textual emotionality in linguistics determines the existence of various approaches to it. Each approach develops its own concepts of textual emotionality, uses its own terminology and research methods, which complicates the understanding of the phenomenon under study.

CONCLUSIONS

The study of scientific literature shows that quite a few researchers draw a parallel between the emotional and expressive functions of language. Valuation has been found to be a necessary element of emotion, and the same word in different speech situations can express either emotion or emotion and evaluation at the same time.

The emotional component is always evaluative, but if the word is evaluative, it must not necessarily be emotional. The terminological inconsistency in the system of the nominative means of emotion is directly related to the different approaches to the study of this category. Emotionality is a reflection of an individual's emotional state and directly correlates with expressiveness and appreciation, which are integral parts of the semantics of a word, which are often combined in different combinations within its structure.

Expressiveness has to do with the human property of enhancing the expressiveness and influential power of one's expression. Expressiveness as a quality of human speech is actualized by those linguistic units that have the ability / or are capable of enhancing logical and emotional content, thus acting as a means of subjective expression of the language.

Expression is created by meaningful "impurities" in the word and the appearance of evaluation-characteristic elements. These layers are expressed through word-forming elements, primarily suffixes. The concept of meaning does not directly appraise or relate to the subject, but they seem to accompany it due to the fact that the linguistic unit is used in contexts, spheres of appraisal of meaning.

Expressiveness is always communicative and pragmatic, as it affects the recipient and causes it to reverse. It aims to enhance the impact of the text on the reader, addressing, above all, the emotional aspect of his psyche, and influences the reader's attitude to the text and its understanding.

Expressiveness is often equated with emotionality, although these are different concepts. Emotionality is not always expressive, it can have a neutral expression, and expressiveness is generated not only by emotions, but also by thinking, intelligence, willpower, ethics and aesthetics, specific worldview of speakers. Therefore expressiveness is much broader notion of emotion and can cover all linguistic expression, not just emotional areas of life. Due to the fact that the term "expression" is used in the language, expression (and expressiveness) is perceived as an intense expression that, in the background of the general, neutral, distinguishes individual language units.

SUMMARY

The article deals with the study of expressiveness and emotionality in Modern Linguistics. It presents the approach to summarize all the tendencies and paradigms in the investigation of expressiveness and emotionality. The methodology of the research is based on the anthropocentric principle, one of the main features of the communicative linguistics, as well as the application of discourse analysis. The specific features of expressiveness and emotionality are analyzed and their qualifying characteristics are strictly marked in the article.

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THE WAYS OF CHILDREN'S GAMES NOMINATION AND THEIR ETHNOLINGUISTIC RECONSTRUCTION

Tyshchenko O. V.

INTRODUCTION

Language is an exponent of culture and mentality, a powerful source of ethnical energy code. The ethno-linguistic picture of the world has its own special representation in each national language. Ethno-cultural doctrine of ways to verbally encoding of cultural information, stereotyping, and conceptualizing a reality, the relations between mental and linguistic units are covered in the studies by V. Von Humboldt, O. O. Potebnya, E. Sapir, B. Whorf, Y. D. Apresyan, D. S. Likhachev, Y. N. Karaulov, A. Vezhbitskaya and others¹.

1. Research subject and approaches

Ethnolinguistic information covers the basic aspects of the world model (temporal, spatial, axiological, etc., but it is very selective (number of similar elements may have a cultural (linguistic) content the designation and the other is devoid of similar marking. In the functional aspect ethno-cultural information is diverse, and has different "versions": ordinary, mythological, religious, etc. that can exist in society parallelly and even coexist in the mind of one speaker².

This approach became possible through the efforts of various anthropocentric scientific paradigms directions that proclaimed the thesis of language and culture isomorphism and the possibility of their investigation by typologically similar methods, including the linguistic facts reconstruction through the different phenomena of traditional folk culture and folklore conceptualization. Such phenomena include GAME, which belongs to interdisciplinary categories, contains "different types of interpersonal communication in all its forms and defines the role of game models in the different thinking types, behavior and human activity formation according to N. Arutyunova³.

¹ Шарманова Н. М. Етнолінгвістика. Навчальний посібник для студентів факультету української філології. Кривий Ріг. 2015. С. 7-8.

² Березович Е.Л. Язык и народная культура. Этнолингвистические исследования. Москва. 2007. С. 9.

³ Арутюнова Н.Д. Виды игровых действий / Логический анализ языка. Концептуальные поля игр. М. 1997. С. 5.

Firstly, N. D. Arutyunova distinguishes two types of human activities: 1) isolated games, separate from coriander (material) players' interests, for example, games for training, fun, excitement, pastime and self-affirmation, as well as games, with and without toys, partner and addressee (viewer); 2) games "combined" with or "involved" in human behavior in society, games disguised, hidden. First type includes "invented", artificially created games such as chess and cards, shackles and hide and seek, doll games, ball, etc., everything they play, not what they do⁴.

According to I. A. Morozov, I. S. Sleptsova⁵ game communication forms two types of main game texts: descriptive, intended in order to move participants into a conditional game situation (such as viewing events or symbolic objects, which are found in the game "gate", "bridge", etc.) and signal, which inform about the beginning or end of stages of the game action.

Theoretical reflections and typologies are based on the original thesis: it is in terms of content, game elements mostly support "semantic" text and explain its context, and the game is of extremely symbolic formation. Emerging and developing in specific social, geographical, economic and cultural conditions, all folk games (along with typological features) have ethnic specificity, they are sublimated by mentality, philosophy and spiritual history of the people, the genesis and poetics, peculiarities of folk poetry and functioning in folk of life⁶. In various aspects, the game's semantics was considered by S. Tolstoy, V. Starko, O. Berezovich, M. Zhuykova. In this way, the subject of interest of M. V. Zhuykova is an analysis of the nominations and verbal accompaniment of the Eastern Slavic game, known in the Ukrainian tradition as the name of the *горюдуб* (in Russian *горелки*). In her turn T. Vendina's became interested in the semantics of playing in the off-field denotes, i.e. non-children's (not actually the discourse of the game, but rather near-game secondary verbal incarnations of the game concept itself) mobile games (elements, nature, erotica, animal, sexual behavior, wedding motives, holidays, playgrounds, pagan origins, entertainment, fun, pastime, (Russ. *вечеринки, посиделки, беседы* (parties, meetings, conversations), violation of ethics concerning extramarital relations, etc.)⁷.

⁴ Арутюнова Н.Д. Виды игровых действий / Логический анализ языка. Концептуальные поля игр. М. 1997. С. 9.

⁵ Морозов И.А., Слепцова И.С. Круг игры. Праздник и игра в жизни севернорусского крестьянина (XIX – XX вв.). Москва. 2004. С. 166.

⁶ Гуменюк П.О. Парадигма гри в українському фольклорі (семантичний та функціональний аспекти). Автореф. дис... канд. філол.наук. Київ. 2008. С. 3.

⁷ Вендина Т.И. Игра в языке русской традиционной культуры: этнокультурная интерпретация / Логический анализ языка. Концептуальные поля игр. ред. Н.Д. Арутюнова. М. 1997. С. 375.

According to A. Berezovich and K. Pyankova, the game «models the living space in its various images – and it has reflected in the text (discourse) of the game, its verbal incarnation, the totality of everything that was spoken or told by the participants of the game. The discourse of the game contains a variety of language units, reaching into different codes, motivational spheres (animals, plants, household appliances, crafts and activities). Therefore, the study of the game language involves the analysis of all its components – verbal design (game discourse), physical actions (movement and postures of players, their location in space), "subjectescort" – all of which should be considered in close connection and interpenetration⁸.

It should be noted that simulation and motor (somatic) children's games (games with kids) of ancient Slavs are strikingly similar, however cultural counterparts in the translation of differences are manifested in the figurative symbolism, specifics of sound repetitions, proper names and verbal accompaniment. Cf. a famous children's game during which the child slams into palm, in the Ukrainian tradition (*Toci, Toci, свині в просі..., а теля (коза) в канусті, а Ім'ярек на грушці*), instead in Polish children's folklore the following saying is presented: *Tosi-tosi, Pojedziem do Zosi, Koci, koci w łapki / Pojedziem do babki*⁹ or another variant: *Kosi, kosi kosiany, Pojedziemy do mamy, A od mamy do taty Jest tam pisek kudłaty A od taty do dziadka Da nam grosz na jabłka...*¹⁰

2. The defined aim presupposes the solution of the following tasks.

Formulation of the aim and objectives of the article

The purpose of the article is to consider semantic-motivational peculiarities of children's moving games functioning, in particular, in the handcuffs and shelters in certain Slavic ethno-cultural zones (Russian, Ukrainian, Polish in a fragmentary comparison with the West Slavic languages) compared to English-language versions of such games in the aspect of primary and secondary nominations. In terms of primary (word-forming nomination) it is necessary to analyze dynamic games created by composite nomination and affixation are separate phraseologisms and persistent expressions that are associated with them. Let us pay attention to word-forming nests of games related to the hiding

⁸ Березович Е.Л. Язык и народная культура. Этнолингвистические исследования. Москва. 2007. С. 342.

⁹ Gołębowski L. Gry i zabawy różnych stanów w kraju całym lub niektórych tylko prowincjach. Warszawa. 1831. S. 5-6.

¹⁰ Gołębowski L. Gry i zabawy ludu / Zbiór wiadomości do antropologii krajowej. T. X. 1886. S.246.

the participants or individual items, correlated with the ancient root archetypes **baba*, **hovati*, **žmuriti*, **imati*. Some titles for games with internal form need separate discussion that requires special semantic-cultural reconstruction and explanation given to the role of verbal objects and realities formulas and sayings in different game components and situations, symbolic objects and their semantic dynamics (root **čurь*). In terms of secondary nominations it should be noted that individual models of their semantic derivation – metaphorical and metonymic, related to numerical, somatic, spatial, plant and animal codes (games with secondary rite symbolism like **choroniti*), a link of games to ancient material culture, in particular hunting habits of wild animals reflected in other small folk forms, particularly in riddles. Particular emphasis is placed on ways of marking games in the dialects such as hide and seek in Russian dialect space.

3. Outline of the main research material

Due to referring to some English-speaking folklore sources we have an opportunity to highlight thematic groups of English traditional games as mobile, story, folk, role-playing, sports, imitation, group, relay games, fungames, and so on. The division of traditional English children's games is possible to depict as follows:

- Tag Games

Ball tag, Chain tag, Cops and robbers (Cowboys and Indians), Freeze tag, Ghost in the graveyard, Kiss chase, Stuck in the mud, Blind man's buff, British bulldogs (Sharks and minnows), Capture the flag (Stealing Sticks), Duck, duck, goose, Duck on a rock, Kabaddi, Kick the can, Marco Polo (game), Monkey on Woodchips (Grounders), Pie, Poison, Puss in the corner, Ringolevio, Statues (red light, green light; Grandmother's Footsteps), Tumbang preso, What's the time, Mr Wolf?

- Hiding Games

Hide-and-go-seek, Sardines

- Games with Equipment

Ball games, Ball in a Cup, Baseball, Basketball, Beanbag toss, Catch, Conkers, Continuous cricket, Dandy shandy, Dodgeball, Football, Four Square (Kingey), French cricket, Ga-ga, Hand Ball, Hoop rolling, Horseshoes. Kickball, Kick-to-kick, Knife game, Lagori, Marbles, Minkey, Mumblety-peg, paddle ball, Paper football, Queenie, Silent ball, Soccer Hockey, Spinning top, Spud, Stickball, String games, Stoop ball, Tennis, Tether Ball, Tug Of War

- Jumping Games

Ampe, from Ghana, Double Dutch (jump rope), Hopscotch, Jumping Jacks, Jumping rope (Skipping rope), Jumpsies (also known as Chinese jump rope, elastics, or gummitwist), Leapfrog

- Memory Games

Chinese whispers, Here Comes an Old Soldier from Botany Bay (Old Soldier), I went camping and I..., Parlour Games, Hunt the Thimble (Hot and Cold), Huckle buckle beanstalk (Hot buttered beans), Truth or Dare?, Wink Murder

- Clapping games

Double Double This This, Down Down Baby, Down by the Banks

Hand games Mary Mack, Pat-a-cake, Rock-paper-scissors, Thumb war

Iconic function of the signs is reflected generally in the semantics titles of English mobile games. Game names include metaphorical reconsideration, including ethno-cultural realities and toponomastic code (Cats and mice, Hare and hounds, the British Bulldog).

Let's take a brief look at English games formed by word formation, or gaming composites based on the ethnographic source, mentioned above. Word formation, as a way of naming games, is high with the activity of one consecutive term. In the study area it was found 15 composites representing 15.8% of the total number of monosyllable nominations.

Game-Composites that are based on the productive “Simple Base + Simple Base” type are represented by a single model N + N: *Bridgeboard*. Names of this games model can be reduced to the following grammatical subtypes: **noun** + **noun**- *All-hid, Cobblers-Hornpipe, Bun-hole, Cock-fight, Bell-horses, Cock-fight, Bird-apprentice*. **verb** + **verb**-*Catch-pull*; **verb** + **noun**- *Bandy-ball, Bandy-wicket, Bend-leather, Spy- arm, Stool-ball*; *adjective* + *noun*- *Barley-break*; *noun* + *adjective*-*Bubble-justice*; with a dash with a single partner: **noun-and-noun**- *Pop-and-Bonnet*.

In the course of the research, we've found out the names of the game with sentence structure wher specific realities of English cuisine function: *Carry my lady that London; Mother, Mother, the Pot boi ls over; A ll the Soldiers and the Town ; Here stands a Young Man; Little Dog, I call you; Mary mixed a Pudding up.*

The composite nomination of children's games in the Slavic languages is mostly related to the somatic code, the names of the games are based on lexicalized verb-object phrases, and the name itself can only be similar in motivation (with denotations quite different). For example,

the Polish game *drapinos* looks like following: ‘з покладених один на одного невеличких предметів треба пір‘ям, так, щоб не зрушити з місця інші предмети, дістати якийсь предмет; якщо хтось зрушить ці предмети або вини впадуть, то інший учасник гри по носі йому дряпає пір‘ям¹¹. Some of the names are motivated by the bottom body names in conjunction with a specific action sign (accompanying actions – *кланятися* ‘w której przodem i tyłem sobie się kłaniają’) *кланідупка* Wisła VIII, 715¹². At the same time in some Russian, for example, in Olonitsky dialects (such an additional accompanying sign is the sign of beating) as in a game called *гузнобитка* to indicate another children's game. Rules and the course of this game is completely different from the Polish. The point of the game for adults is a *гузнобитка* that 'two men, or less often, girls run up to each other, banging their backs, and hit their seats; then run again, etc; the winner is considered to have driven his opponent to the other end of the room' (this play is described in detail in the Olonets dialect by G. Kulikovsky 1898)¹³.

Let us now consider the means of semantic derivation of games correlated with different cultural codes in Russian dialects. First, let's consider the metaphorical method of nomination in Russian dialect dictionaries and folklore descriptions for the most part of the first half of the XIX century. Separately, we analyze the semantic field of games related to the blinds and burial of participants or objects in terms of the **explicit/implicit nomination of the** respective game complexes, the associated verbal accompaniment and the terminology of actions, participants, subjects and game formulas.

As T. Vendina rightly points out, in the Russian dialects the semantic range of the game is extremely wide. It clearly distinguishes several semantic registers – ontological, metaphorical and even communicative¹⁴. All of these codes are reflected in our traditional blindfolded games (concealers and hatchets) we consider, where one participant or several participants catch each other, having numerous formal and structural-semantic variants, or, according to S. Neklyudov's terminology, allomotives.

Most clearly in the language of folk culture and in traditional mobile games, in particular, **somatic-corporeal** and **spatial** codes are presented,

¹¹ Słownik gwar polskich. Ułożył Jan Karłowicz. Kraków 1903. T. 1-6. T. I. S. 367.

¹² Ibid. T. II. S. 374.

¹³ Словарь русских народных говоров, вып. 1-36. Москва-Ленинград (СПб.): Наука 1965–2002. Т. 7. С. 209.

¹⁴ Вендина Т.И. Игра в языке русской традиционной культуры: этнокультурная интерпретация / Логический анализ языка. Концептуальные поля игр. ред. Н.Д. Арутюнова. М. 1997. С. 376.

for example, in games such *в ляпки* ('перегонка', beat with a hand – *дать ляпок* in the form of formal-structural variants *лепки, ляпки, ляпочки, пятнашки*¹⁵; the safe space in the game is encoded by the phrase *быть на дереве* – *being on a tree* – by the condition of the game the hunter has no right to catch a rabbit on a tree, which means simply to step on some pinch or rot in the game 'bunny')¹⁶. In Nizhny Novgorod province, finding a stick and sticking it in the ground, the blindfolder says: «Скрадена пошла/По домам пошла/Кого первого найдет, то за скраденной пойдет». "She went stolen / She went home / Whom she will find first, she will go after the stolen one." Sometimes she shakes the stick and shouts, "Don't steal my wand!"¹⁷, thereby securing themselves from losing; in another game, one catches, and the tired one can *чураться* (*flinch*), that is, run to some place, for example, to a tree, grasping for it, say "Chur me"; then it cannot be caught ('Запуски' 'Launches')¹⁸. Similar motivations are also found in the Ukrainian traditional culture, which presents the ancient semantic archetypes of games related to the scapes: *Цур дучки... на чотири пучки, на п'ятий мізинець* – зацурують дучку, як гуляють хлопці у глега, чи в масла, чи в свинки: одіходить чого чого од дучки і зацурує; а не зацурає, той, що пасе, заме дучку, а ему все пасти, *Цур палічча, Хто баби не веде, того тряся нападе Панас, Панас, кинься до нас!*¹⁹.

Ukrainian folklorists see in the game of *киць-баба* the elements of the ancient maternity rite, believing it to be a fragment of a ritual dedicated to the Maternity cult. It was performed by women "on the floor" who were waiting for children, because the meaning of such a game was precisely to catch the children and determine the sex of the future child. In the Russian game, *чур мой!* there is a *city-circle* surrounded by pegs; participants run away, hide, after a while the people standing in the circle shout together: «*Оврасоли, соли, был в городе, никого не боюсь!*» Завидя одного из спрятавшихся. Кто-нибудь кричит: *Чур мой! Чур мой* и бежит в город... <...> Если отыскивающие уйдут далеко от города, спрятавшиеся выскакивают, бьют их шапками и занимают город. Незащитившие города должны снова отыскивать

¹⁵ Мудрость народная. Жизнь человека в русском фольклоре. Москва. Репринт 1991. Вып. 1. Младенчество Детство. С. 408.

¹⁶ Ibid. С. 342.

¹⁷ Ibid. С. 446.

¹⁸ Ibid. С. 418.

¹⁹ Українські приказки, прислів'я і таке інше. Уклад М.Номис; упоряд., прим. М.М.Пазяка. Київ, 2004. С. 257.

опрятавшихся²⁰. Compare also a game situation in a game called *чур с гвоздем!* The game begins with a nail being driven into the ground by some gun. All players at the same time hit the nail one time, except for one – the "«вожельщик»", who at the end of the killing tries to *remove the nail from the ground* through those or other wooden devices ... Everyone is hiding. Then the *вожельщик*, taking the nail out of the ground, searches for the hidden ones, when he finds or sees someone, then tells him: *чур с гвоздем!*...

In connection with the symbol and nomination of the cultural archetype of *Чур*, we will return to the nomination of some traditional children's Russian games, motivated by archaic roots – *чур* – within the certain word-forming nests. Cultural names with this inner form are presented in numerous dialect derivatives in the Russian language to indicate the course of the game, in game actions and different realities, which mainly contain elements related to the magical actions of delineating the circle around the players, defining a safe space for children's moving game, attributes or verbal accompaniment of games: in a word, protect yourself from something ', make '*чур*' to protect yourself from mistakes, 'произнести «чур», чтоб оградить себя от ошибок, погрешностей', '*при игре сказать «чур!»* в знак отказа участвовать в ней некоторое время'²¹. In non-game contexts, this verb still has the meaning of 'promise not to do anything' (*Зачурались теперь старые: не сеют табак*, Чулым., Новосибир.), (*С тех пор зачурался на ведмедя ходить*, Краснояр., Енисей), biceps of silence, 'to shun, to become a stranger '; *зачуркаться* 'to utter '*чур*', to secure oneself from unclean power, to whip, *зачуркивание* 'to pronounce the word '*чур*' with the outline of a circle in order to protect oneself from unclean sandly' (Novgorod), *зачурник* the one who has secured whom from unclean power (Pskov, Dahl), to *bewitch* 'enchant', a *feast* 'enchanted man or animal'²². D Some idiomatic compound words and sayings are associated with the idea of borders, boundaries, such as *Через чур и конь не ступит* (**чур – межа*), *Чур одному – не давать никому*²³.

In the English folklore tradition *the Ticky, ticky Touchwood game, my black chicken* is known as a cultural-semiotic parallel ... *She lays eggs for*

²⁰ Мудрость народная. Жизнь человека в русском фольклоре. Москва: Репринт 1991. Вып. 1. Младенчество Детство. С. 444.

²¹ Словарь русских народных говоров, вып. 1-36. Москва-Ленинград (СПб.): Наука 1965–2002. Т. 8. С. 183.

²² Ibid. С.418.

²³ В.М. Мокиенко, Т.Г. Никитина, Е. К. Николаева Большой словарь русских пословиц Москва: Астрель, 2010. С. 998.

gentlemen ... The essence of this game is presented in Sheffield Glossary called "Tiggy Touchwood": One player named *Tiggy* tries to touch the *tree*, for example, the door ... Then he leaves his place, removes and passes through the playground, with all the players that must touch the leader and run to take his place earlier ... *Tigie*, chasing the players, forces them to *touch the tree* before he touches them²⁴.

According to the folk description highlighted in the study "*Wisdom of People. The life of a man in Russian folklore. Infancy Childhood*" (Moscow 1991) the attention is paid to the elements of the interior space (line, circle, border, angle, House, etc.), regulating the rules of the game, play locus, sections of the safe one and dangerius, the role and function of the leader is associated with he metaphorical code in Russian children's games: the *ворон уходит за угол на свое сало*, a large quadrilateral or circle called *сало*, *lard*. One catches the players run over.... But as soon as the player will come to the line the other players shout «Я на сале», and here he is on the *hot place* – a trait beyond which a player can rest as much as he wants, but how as soon as he runs out, the leader's assistants catches him. In the game of blind man's (Novgorod) a blind man is led to corner, saying: «Поди в кут, где бабы ткут»; the players try to reach their place – in the frog's house ..., Upon reaching, the player says «дома, в своем дому» (playing 'frogs'); the runner can scream «На дому», and the pursuer does not beat him, but runs after another; the counselor is assigned a house; each party of players holds for stick or he puts a pole, thereby denoting his home, free space between the houses – the field ... run across, teasing while the leader «Дедушка-рожок, на печи дыру прожес...one of the players can help out ...Run to the house of the leader and is touched by the hand to the caught (game'Дедушка-рожок'), the name of this game also comes from the corresponding formula, sentence; 'Терем' (*Терем терем за всяким деревом* – they catch each other, a place to play – a shallow pit or a gutter, choose someone in the pit to "grind" , others, running back and forth, say: *Smolnik, smolnik, smolcho something they stole from you ... Smolnik Catching Runners* » (*Smolnik* game) – action code of the game (model 'acting character or participant – game')²⁵.

²⁴ Dictionary of British folk-lore. The traditional games of England, Scotland, and Ireland with tunes, singing-rhymes, and methods of playing according to the variants extant and recorded in different parts of the kingdom/collected and annotated by Alice Bertha Gomme. Vol. 2. London: David Nutt. 1894. P. 292.

²⁵ Мудрость народная. Жизнь человека в русском фольклоре. Москва: Репринт 1991. Вып. 1. Младенчество Детство. С. 444.

It is a well-known fact, that in the language of folk culture and folklore the space of the house, as mastered and safe, is contrasted with the forest as dangerous, alien, undeveloped, as evidenced in part by the game in *Kostroma*, which in Ukrainian folklore corresponds to (in the "соответствует (в «похоронах Кострубоньки») the character *Кострубонько*. Ср. *Костромушка в лес ушла, чужа дальня сторона*., sretens for *Kostroma* participants: *Смотри, ногу не сломи, Нас по миру не пусти*, (**Dialog – locuses**) its death and recovering from death – *в бане* in late games: *Костромушка умерла – Кострома оживает*²⁶.

The same game or similar games, motivated by, for example, **numerical code**, have different symbols and action and subject plans. So, the numerical symbolism (even/even, even/not even) is analogous to our game *Орел и Решка*. J.Karlovich classifies this game as a borrowing from the Belarusian language (*Cot i liszka = Cetno i lichy ust. Z Litwy 'grać w cotkę i liszkę, cotny = parzysty, Ciotka zgadnij, ciotka czy liszka'*)²⁷. In NKPP proverbs also witnessed several variants of this statement '*Cetno czy lichy, Komu lichem, komu padnie cetnem, Jutro pokaże cetno albo lichy, Komu padnie cetno, komu lichy*, which are derived from the ancient game of "paired/unpaired"²⁸.

In the English version, we find the name *Odd or Even* "odd or even", which was surrounded by magical actions of participants. This is a game of boys playing with buttons, marbles, and halfpence. The essence of this game is that one player hides several small objects in one hand, such as marbles, and asks his opponent to guess whether the number is odd or even. He then either pays or receives one of these items if he has guessed. The ethnographer Strutt notes that this game was known in ancient Greece and Rome²⁹. This game in the English tradition is closely related to the magical symbolism of right and left as positive or negative. Gambling such as even-numbered, something or nothing, etc., before the player can make a choice, he spits on his own hand, and, pinning his middle finger with a pin, watches the direction in which the saliva flies to the right or left, and from here, by his own rule, determines what will be his guess³⁰.

²⁶ Мудрость народная. Жизнь человека в русском фольклоре. Москва: Репринт 1991. Вып. 1. Младенчество Детство. С. 401.

²⁷ Słownik gwar polskich. Ułożył Jan Karłowicz. Kraków 1903. T. 1-6. T. I. S. 257.

²⁸ Nowa księga przysłów i wyrażeń przysłowiowych polskich. T. 1-4. Red. J. Krzyżanowski, S. Swirko. Warszawa: Państwowy Instytut Wydawniczy 1969–1978. T. I. S. 235.

²⁹ Dictionary of British folk-lore. The traditional games of England, Scotland, and Ireland with tunes, singing-rhymes, and methods of playing according to the variants extant and recorded in different parts of the kingdom/collected and annotated by Alice Bertha Gomme. Vol. 2. London: David Nutt. 1894. P. 147.

³⁰ Domestic folklore / by rev. T. F. Thiselton Dyer, M.A., Oxon., Cassell, Petter, Galpin & Co., London – Paris – New York. T. 5. 1881. P. 100.

Metaphorically substitutive nominations are found in many games related to **plant** and **zoomorphic components** (player actions mimic radish stretching or cow milking). Thus, in the Olonets tradition (the North Russian area) it is certified both as a name for the game and as *a guess the name of the корову доить*. “Imitating the milking of cows, the girls pull and pick their hands with wet straw pressed down by a stone in a pan, and in the resulting sounds they try to catch vowels from the name of their fiancé”³¹, *тянуть редьку* 'old youth game'. One is grabbing the bracket, and everyone else is pulling each other until the first one comes off – everyone will fall, laugh, *radish, редька, в хрен* (the image of this game and the participants are those things *бабушка-редька, корень-бабка, продавец-покупатель*)³². Here, firstly, the situation of exchange, (the conceptual sphere of exchange), purchase and sale (paintings, paints, etc.), the presence of two antagonists, warring parties (wolf – sheep), etc., the raven mistress³³ is presented, sometimes mutual treats or gifts, a choice of two proposed alternatives. Secondly, in Russian outdoor games, where participants try to catch each other, the image of war and the metaphorization of hostilities, capture and imprisonment, game situations related to the free-connected opposition, the idea of Will, the symbol of release from captivity or imprisonment are relevant, (castle), crime and punishment, including physical (whipping). Compare motives and actions in the game 'shackles' (forge/unfasten, free/tied, accompanied by a certain dialogue³⁴. For example, the game *shackles* determined dialect polysemy certified in two ways (both movable and entertaining game and a calendar game, which takes place on public holidays); the first value is also due to the fact that the player "must jump a certain distance on one but on a straight line, if he gets off the line or touches the ground with his leg raised or bent, then he is beaten". In the second sense (the area of Muscovia) *«В кандалы играли зимой и ребята и девки, один охраняет, один свободный, а остальные закованные, стоят, при цьому примовляют: я раскую одного», спросу – А тебе кого? – Друга моего, – называет кого хочет, его то толкают и наоборот пихают друг к другу»*³⁵. As you can see, the relevant the rigid movements of participants in this

³¹ Словарь русских народных говоров, вып. 1-36. Москва–Ленинград (СПб.): Наука 1965–2002. Вып. 14. С. 350.

³² Мудрость народная. Жизнь человека в русском фольклоре. Москва: Репринт 1991. Вып. 1. Младенчество Детство. С. 368–369.

³³ Ibid. С. 346.

³⁴ Ibid. С. 384.

³⁵ Словарь русских народных говоров, вып. 1-36. Москва–Ленинград (СПб.): Наука 1965–2002. Т. 13. С. 38.

case motivate the name of the game (the **model 'character and course of the game and the role of participants – the game'**).

Thirdly, metaphorically marked funerary and wedding-erotic motifs are very often presented in calendar-rite games, in which wedding and funerals act as a secondary symbol with the corresponding function of objects used, for example, in divination. This is eloquently presented in the dialect names *похороны жировки*³⁶, *золотце хоронить* (*Уж я золото хороню ли*)³⁷. Thus, the word *жировка* only in one of its dialect meanings “Things in divination about the saints”, mainly, “a quadrangular tablet on which a piece of bread, sand and a ring is laid”. Her fortuneteller turns and purrs: *Жировку хороню», «В ночь на Новый год похороны жировки. Берут решето: в него ложат уголь, хлеб, печень, серебро. Закрывают платком, поют: Уж я жировку хороню, Ко святому вечеру, Ко Васильевскому. Жировка миленька, окошки велики, косячатые, Косячатые, решащетые»*³⁸. In the entertainment and fun of young people in Russian culture (on the gazebo, in the vicinity of the city of Vologda) under the name of *ходить со вьюном* guys and girls *walk* around the room, holding hands and changing places. This game is described as follows: “ Parnas sit down against the girls, and the song is sung: „Уж я со вьюном хожу”. At this time, one of the girls walks around the hut with a handkerchief in her hand. When the song ends, she goes to one of the guys, kisses him and gives him a handkerchief, sitting in his place. Then the guy walks through the hut with a handkerchief to the same song , at the end of which he kisses one of the girls, etc. The game continues until all the shouting are kissed³⁹.

To metaphorical simulation-games with **zoomorphic component** can still carry the game recorded in the Smolensk region called *crane* “A game that girls play during the arrival of cranes. “*На святой неделе, во время прилета журавлей, девки играют в „журавля”. Берутся „гужем” за руки, становятся в одну линию*”⁴⁰. This game is reminiscent of a famous game that is riddled with ancient cosmogonic motives associated with the appeal to the rain; (cf. the Ukrainian children's game "*Don't Go, Don't Rain, I'll Boil You*"), which is the English version of the game with the following saying: "Often in the summer, when thunderstorms and rain

³⁶ Словарь русских народных говоров, вып. 1-36. Москва-Ленинград (СПб.): Наука 1965–2002. Т. 21. С. 145.

³⁷ Ibid. Т. 11. С. 336.

³⁸ Ibid. Т. 9. С. 185.

³⁹ Ibid. Т. 6. С. 66.

⁴⁰ Ibid. Т. 9. С. 229.

interrupt some play outside, young voices can be heard shouting, “*Не йди, не йди дощукі, зварю тобі борщукі*”⁴¹.

Imitation-metaphorical symbolic actions can be traced both in those game complexes where players catch each other, in moving games, and in those where participants perform a passive role, sit in place, repeating some actions and movements of the leader (many games related to traditional Slavic crafts). Let's consider them in detail on folklore, ethnographic and lexicographic material in a comparatively typological aspect.

Pay attention to the Slovak game called “*Tkame platno, tkame*”⁴², its course and participants are the same as in a similar Czech game Girls submitting each other hands, forming a long line (chain), simulating long piece of expanded canvas. The front of the players in the series by its leader makes various intertwined movements. The last two girls at the end raise their hands in the form of an arch. The front of the chain, led by its leading player, runs under the arch and, pausing, each pair is rotated under their own hands, thus the first pair becomes the last, and the last one becomes the first as if weaved and interwoven the canvas. By the way, this game in Russian culture is called “*Ручеек*” or “*Воротца*”. In particular game “*Воротца*” is as follows: participants stand in couples and, raising their hands, form a passage for other players to play/walk around through gates “Two of the players form two pillars. Then, lifting up one arm, they hold a scarf in them, replacing the crossbar on the gate. One pair after another runs through these gates, forming also a gates”⁴³.

In Russian lingvokulture, particularly in the Permian dialects there are a lot of game pieces, associated with mixing clay for making pots (presented the names *глину месить, горшечников сряжать*), other household realities are (*булавку прятать*), for games some items are used for example, *уламки горшків (пор. коланец ‘осколок глиняного горшка’, игра в коланцы, коланцы по воде пускает (де коланцы ‘круглые камешки, косточки, округлые осколки глиняной посуды, употребляемые в играх’)*⁴⁴. Synonymous designations in Russian dialects (in this case we can speak of a kind of **analogue dialect synonymic row**) is represented in metaphorical phrase *пускать блинки* – stone and circles on the water, which differ from the abandoned stone in a game that is

⁴¹ Domestic folklore / by rev. T.F.Thiselton Dyer, M.A., Oxon., Cassell, Petter, Galpin & Co., London – Paris – New York. T. 5. 1881. P. 24.

⁴² Orlov St. Hry a pisně děti slavanských. Praha: Nakladem československé obce sokolské 1928. S. 199.

⁴³ Словарь русских народных говоров, вып. 1-36. Москва-Ленинград (СПб.): Наука 1965–2002. Т. 5. С. 124.

⁴⁴ Ibid. Т. 14. С. 11.

similar to the game of в коланцы⁴⁵. In Polish ethnic culture them in a similar zoomorphic metaphor expressed by an idiomatic compound *Kaczki kidać* “to put stones on the water surface” (to throw ducks).

Let us briefly dwell on the nomination, symbolism, and verbal accompaniment of games in the twists and turns in various local traditions of the Slavs in order to identify the typology of images and motives. However, we do not aim to describe the entire nominal repertoire of these games and their genesis. We emphasize only that in ancient archetypes *chovati, *žmuriti, *slepъ, *baba, *pogrebati, *choroniti, *kryti and so on. Researchers (V.M.Toporov, M.V.Zhuikova, S.M.Tolstaya, etc.) reconstruct the metaphorical code of death, blindness and funeral rite, cf. Slavs. *žmur* “deceased” and its characteristic attribute of blindness and *blindness* and their designation, ukr. *хованки, стукалки-хованки, схованки*, Polish *chowanki*, Russ. рос. *жмурки, ухоронки, схоронки, жмуркышки, жмуркушки*, Polish *ślepy byk, ślepa babka, ciemna babka, zmrużek, baba w miech, ‘ciciubabka’, babiludek*, Ukr. *кіці, куца, ціці-баба, Панас, Афанас. (Хто баби не веде, того тряся нападе, Панас, Панас, кинься до нас!)*. Even Ukrainian ethnographer V. Hnatyuk claimed that there were such links between the boyko, Carpathian games *в лопатки, грушки* (в забавах «при мерци») with ancient mythological code and otherworld.

The most common aspect in these games is the verbal one. Thus, if a blind woman is located far enough from the players, they cried (*Sama voda, sama voda!*), And if she is closer, the children shout “*Hoři, Hoři! Hoři okno!*”⁴⁶ (in this case known to many games symbolic opposition **hot/cold** also is realized). It should be noted, that the idea of burning and, in general, the temperature sign of the nomination is represented in the playing field of many situations, including those related to the burial of participants or objects (the reconstruction makes it possible to attribute to this semantic series some other associative-symbolic parallels, such as *горю дуба*, Rus.*горелки* and *кругле пекло*. For example, actsional code in which one of the players is blindfolded and searches for other players or objects certified (in the vicinity of Poznan) as a word-combination *kokota bić, gdy się z parobek zawiązanymi oczyma zbliża się do garnka, wszyscy wołają: “Ciepło !”* – When the blindfolded man approaches the pot, everyone shouts “Heat”⁴⁷. Note the Polish phrase *gorący kamień*, in this case, obviously, we are talking

⁴⁵ Ibid. T. 3. C. 25.

⁴⁶ Orlov St. Hry a pisně děti slavanských. Praha: Nakladem československé obce sokolské. 1928. S. 295.

⁴⁷ Słownik gwar polskich. Ułożył Jan Karłowicz. Kraków 1903. T. 1-6. T. II. S. 207.

about one of the joint team games, which got its name from the verbal formula, a spell that says one of the participants: “*Stoje, stoje na gorącym kamieniu, Kto mnie kocha, ten mnie zmieni*”⁴⁸.

It also should be noted that the symbolic archetype **baba* mentioned in the gambling games has been repeatedly mentioned in other games and cultural traditions not related to the hide and seek. Comp. the Russian game, attested even in the dictionary of V. Daly *баба-горлянка*⁴⁹, *тесная баба* (*Игра школьников. Сидя на лавке, тесно прижавшись друг к другу, дети двигаются к середине, в конце концов вытесняя кого-нибудь*⁵⁰ with the same meaning and motivational signs in the Ukrainian language the game is represented under the name of *кісна/місна баба* – “an old folk game in which those sitting at the ends of the bench press on those sitting in the middle, trying to displace and take their place”⁵¹. Ukrainian game name *a woman to carry* complements synonymous repertoire of games involving throwing stones on the water, which we discussed above, *Колика-баба* “A child’s game, consisting in the fact that the player jumps on one leg along the intended line, trying not to stray from it”, attested in the Vladimir region in and certified dictionaries, including “Dictionary of the Russian Academy” in 1911⁵².

Numerous inter-regional synonymous names also have an English game associated with the ritual-burial code. Here are some of them: “Belly Mantie”, “Billy Blind”, “Blind Bucky Davy”, “Blind Harry”, “Blind”⁵³. By evidence of ethnographers, these and similar to them games are a remnant of the ancient rites of sacrifice and changing clothes, here, obviously, they are largely motivated with zoomorphic code, and the person caught, was dressed in the skin of a bear or a wolf.

In Malopolska and southern Ukraine, the game of the *жмурки* contains a common animal code that goes back to the origin of animal hunting practices. So, in the Polish *bobr* game, players *choose* one by the *beaver*, the other by the *hunter*, the rest by the *greyhounds*. Hunters show the greyhounds the place where the beaver was hidden, but beforehand the *Greyhounds* sang: “*A mój miły bobrze, schowajże się dobrze, od niedzieli*

⁴⁸ Ibid. T. I. S. 105.

⁴⁹ Словарь русских народных говоров, вып. 1-36. Москва–Ленинград (СПб.): Наука 1965–2002. Т. 3. С. 25.

⁵⁰ Ibid. T. 2. С. 1.

⁵¹ Жайворонок В. Знаки української етнокультури. Словник-довідник. Київ: Довіра 2006. С. 21.

⁵² Словарь русских народных говоров, вып. 1-36. Москва–Ленинград (СПб.): Наука 1965–2002. Т. 14. С. 134.

⁵³ Dictionary of British folk-lore. The traditional games of England, Scotland, and Ireland with tunes, singing-rhymes, and methods of playing according to the variants extant and recorded in different parts of the kingdom/collected and annotated by Alice Bertha Gomme. Vol. 2. London: David Nutt. 1894. P. 40.

do nedzieli, by cię charci newidzieli"⁵⁴. In Kherson region (its different is that in this case, one player is hiding here, and everyone else is looking for him), while singing: «Бобре, бобре, ховайся добре! Я хорти маю, в поле пускаю, дзвони задзвонять – хорти зайця догонять, як спіймають, шкіру здеруть, – на кілочки повісять». Somewhere the one hiding was beaten, apparently, imitating the killing of prey⁵⁵.

Similar motivations are found in some English-language games called *Catch the Badger* or *Kill the Bear*. English ethnographers Emsley and Jason record this game in the London area. Synonymous with this game in Marlborough, according to Patterson is "*Tom Tuff*". – Strong Tom. The author gives other variants and descriptions of the games⁵⁶ *Badger the Bear*. The children hold in their hands the ropes of *wild animals* 'beasts, which they beat, the Bear, tied to the rop. They start to beat him only on a certain signal.

We emphasize, that scenario of hunting prey and hunt is reflected in Some English alphabet riddles about insects and parasites. Compare this riddle text, in which as household predety (gun), and most about' objects (prey) are represented: My prey I seek the fields and weeds about, / and have more teeth then [than] beasts within the land, / and whensoever my game I have found out, / then safe I bring it to my master's hand. / Upon my back the deere he laves and there doth kill one. sometimes more: / he shuts me up and goes his wayes, better contented then [than] before.–It is a combe, and a louse killed upon the backe of it. <Animals Hunted>⁵⁷.

Very similar ideas underlie the mysteries of spines and parasites. They do not, however, regard lice as a game, but as things to be kept or thrown away⁵⁸. Similar motifs are presented in the Frisian mystery, where motives for hunting prey with a flock of dogs are presented: The hunting scene varies greatly in details and occasionally admits elements belonging to other riddles. The horn plate and the notion of catching and throwing away game in the Frisian "A hunter went hunting with ten swift dogs. Each had a horn plate in front so that it could not bark. All that the hunter caught, he killed, and what he did not catch, he carried

⁵⁴ Orlov St. Hry a pismě děti slavanských. Praha: Nakladem československé obce sokolské. 1928. S. 303.

⁵⁵ Покровский Е.А. Детские игры: преимущественно русские. Санкт-Петербург.1994. Репринт. Москва. 1985. С. 115.

⁵⁶ Dictionary of British folk-lore. The traditional games of England, Scotland, and Ireland with tunes, singing-rhymes, and methods of playing according to the variants extant and recorded in different parts of the kingdom/collected and annotated by Alice Bertha Gomme. Vol.2. London: David Nutt. 1894. P. 227–228.

⁵⁷ Taylor A. English Riddles from Oral Tradition Berkeley and Los Angeles. 1951. P. 158.

⁵⁸ Ibid. P. 159.

with him⁵⁹. Hounds and hunters are presented as the main semiotic codifier in English bowling puzzles where animals function, represented hunting, catching, running, along with their respective names – body parts of animals: Sixe haire did come within a plain, / whom hounds had started out the nest. / Hill up, hill downe they runne amaine, / till they were weary and then the rest. / They caught him once, and scapt again, / more eager went they than before, / and tooke more paine then (as I win) / to beare away the game and more. / The hounds and hunters all were one, / each liked his game and tooke his prey. / But when their sport was past and done, / they left their haire and came away. – 'Tis a match at bowles played in a bowling⁶⁰.

CONCLUSIONS

Thus, different repertoire of mobile games of Slavs is compared to other related and distantly related cultures are repeatedly semiotic determined by a specific course of action game, its verbal and substantive support in various variants and typology allomotyves, national and cultural originality realities, specific formal verbalization nominate it. Game nominations are characterized, first of all, by the synonymy of semantic and word-forming variants, taken together in different Slavic zones, by a pronounced top onomastic and nickname code, word-forming nests of derivatives of games, belonging to one thematic group, associative and symbolic series of names, correlated with the idea of hot and burning, with deep mythological origins and represented in different importance of games and rituals, largely word formation derivatives of *baba, *imati and so on. Various metaphorical codes of games that represent metaphorical models of nomination in the correlation and close combination of action, subject and agency plans in some places reflect the connection with ancient customs and traditions in the material culture of a certain people (cf. hunting scenarios and hunting animals). The declared material can be developed in the analysis of the folklore discourse of games in different languages (cf. magic formulas-repetitions, nicknames, locuses of safe and dangerous space in the game, concepts of redemption, freedom, punishment, symbolism of refusal, etc.), prejudices and beliefs in various modern sports games featured in (Pickering D. *Dictionary of superstitions*, Cassel, 1995), in particular, the symbolism of *right-left*. Further

⁵⁹ Ibid. P. 360/

⁶⁰ Taylor A. *English Riddles from Oral Tradition* Berkeley and Los Angeles. 1951. H. 166-167.

explorations in this regard may be other types of games, for example, cards that are riddled with numerous mythological and symbolic connotations, prescriptions, prohibitions and recommendations. So, it is considered to be an unfortunate sign when you are touched by a squinted person (see "EYE OF EVIL"), also the player should never sit cross-legged, because in this case he "exhausts" his luck. The cross and dogs are undesirable on the card table and the table itself should not be bare (ideally it should be covered with a happy green cloth), the motive of the *bare (poor) – covered – uncovered*⁶¹. These ideas are reflected in the following passages referred to the dictionary: "It is unlucky to be touched by a crosseyed person (see EVIL EYE) during a game, and a player should never sit with his legs crossed in case he 'crosses out' his luck though some believe the opposite: see CROSS, DOGS are unwelcome at the card table and the table itself must not be bare (ideally it should be covered with luckgiving green cloth). Chips should always be kept in a neat pile on the table and never left in an untidy heap. It is thought best to choose a seat that allows the player to lay his or her cards down 'with' rather than 'against' the grain of the wood on the table⁶².

SUMMARY

Game contains different types of interpersonal communication in all its forms, defines the role of game models in forming different types of cognition, stereotypes of human behavior and activity, it is characterized by holistic, actional, spatial, object-functional, chronotropic, time coordinates, reflects elements of individual and collective experience of a certain society. Games concentrate mentality, philosophy and spiritual history of the nation, represent genesis and poetics, rituals and mythology, symbolism of objective, actional, agent and verbal code, specificity of objects and attributes functioning in folk mode of life (N. Arutiunova, O. Berezovich, T. Vendina, P. Humeniuk, M. Zhuikova, I. Morozov, I. Slietsova, V. Starko and others).

The material of the research was based on the ethnographic and folk researches of the first part of 19th – beginning of 20th centuries, dictionaries of comparisons, proverbs and sayings, dictionaries of dialects, historical-etymological dictionaries of Polish, Ukrainian and

⁶¹ Pickering D. Dictionary of Superstitions. Cassel, Wellington House. London. 1995. P. 56.

⁶² Ibid. P. 56.

Russian, etc. as well as other Slavonic languages in their comparison with English.

The object of the presented research is traditional children games in their contrastive and ethno-linguistic dimension; a special attention was paid to “blind man's buff” games in comparative-historical aspect. Their reconstruction on the basis of ethno-linguistic and linguo-conceptual methodology was suggested.

The research focuses on the repertoire of the defined games in different language and mythological pictures of the world, their etymology, semantic-motivational features considering their transparent or opaque inner form, reveals their word-formative peculiarities.

It provides metaphoric models (connected to numeric, objective, vegetative, animalistic and locative codes, the connection of games with the artifacts of material culture). It provides the description of individual structurally-semantic models of nomination, clarifies the peculiarities of magic-ritual formula functioning, facetious sayings regulated by the laws of the game, their symbolism and content (the archetypes of the Circle, Proto-Slavic roots *baba, *imati, *chovati, etc., the concept of Home, native and strange space, symbolism of the boundaries/border, semantic oppositions of different types free/bound, even/odd, toponomastic code, the connection with the cult of the Clan/Bloodline, burial rituals, etc).

A special attention was paid to the specificity of forming interdialectal synonymic lines of game nominations, to some semantic mechanisms of game senses transformations in nursery rhymes, riddles, phraseological units, idioms, to the nationally-cultural specificity of realia and attributes of the games, etc.

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