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RESEARCHES OF MODERN REPRESENTATIVES
OF PHILOLOGICAL SCIENCES**

Collective monograph



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**TAORMINA AND TAURIDA
(ABOUT SICILIAN AWARD OBTAINED BY ANNA
АХМАТОВА-HORENKO)**

Kazarin V. P.

INTRODUCTION

She was a celebrity of 1910s – 1920s. But then, after a several-decade-long period of non-publication, she became half-forgotten. She was still highly rated but (as they said) “in narrow circles”. She was attained (in her own words) and publicly anathematized by a special decree issued by the Central Committee of the All-Union Communist Party of Bolsheviks in 1946¹. And yet she – Anna Andreevna Akhmatova-Horenko (1889–1966) – lived up to see her public and literary resuscitation. Here is how Irina Nikolaevna Punina, Akhmatova’s assistant and Nikolai Nikolaevich Punin’s daughter (Anna Akhmatova’s third husband), who had a fellow feeling for her, writes about: «В 1954-м году – впервые за много лет – Анна Андреевна выехала за пределы Москвы-Ленинграда, вместе с Аней Каминской она побывала в Таллине, и это был первый симптом пробуждения. Постепенно Ахматова получает возможность работать и печататься, ей дают всё больше и больше заказов на переводы корейской, китайской, болгарской (добавим: и украинской. – *Авт.*) поэзии; публикуются её собственные стихи в периодических изданиях. Наконец, в 1958-м году вышла первая после страшного постановления ЦК ВКП(б) 1946 г. маленькая книжка стихов Ахматовой. В 1961-м – следующая. <...> В 1960-е годы стихи Ахматовой были переведены и изданы почти на всех европейских языках».

It was Anna Akhmatova’s leaving abroad that caused the most difficulties. But let’s keep on I. N. Punina’s story: А. А. «многократно приглашали на различные форумы», но «Союз писателей (СССР. – *Авт.*), как правило, даже не уведомлял об этом Ахматову»². Finally,

¹ Казарин В. П., Новикова М. А. «... Ровно десять лет ходила / Под наганом...»: (А. А. Ахматова-Горенко и сэр Исаяя Бёрлин) // Вчені записки Таврійського національного університету імені В. І. Вернадського. Серія: «Філологія. Соціальні комунікації». Т. 29 (68). № 2. – Київ: Гельветика, 2018. – С. 201-213.

² Пунина И. Н. Анна Ахматова в Италии // *La Pietroburgo di Anna Achmatova*. – Bologna: Grafis Edizion, 1996. – P. 54-64.

in the summer of 1964, Secretary General of the European Community of Writers, Giancarlo Vigorelli, visited Leningrad. He saw Akhmatova in Komarovo and personally gave her an invitation to the next community congress, which was to be held in Sicily. Anna Akhmatova had to obtain the Etna-Taormina International Italian Literary Prize there³.

1. Italy, Sicily, Taormina

The first – after a half-century break – Anna Akhmatova’s leaving abroad. The first anthological book of her poems in translation of the Nobel laureate, Salvatore Quasimodo. The first foreign literary prize. All these events are deeply symbolic. We will comment them and move on to the Italian location.

Why are the events of 1964 symbolic for Akhmatova? Firstly, the concepts of “self-non-self” got strengthened, but also inverted. The border crossing (according to Akhmatova’s feelings and her companion’s memories) didn’t prove to be a *parting* with Leningrad, but a *meeting* with Rome, then with Sicily and Taormina. Truly speaking, Akhmatova dreamed most to see Venice, about which she had been keeping memories since her first travel to Italy (1912). That wasn’t going to happen. They were going through the city at night, in dense fog.

The second finding: Italy of the “second arrival” was not everywhere “her own space” for Akhmatova. The bell ringing and pre-Christmas window decoration in Catania, the capital of Sicily, reminded Akhmatova her pre-Christmas childhood. But, in the same city, a huge administrative building in the central square with a pompous statue in front looked as “a stranger” – (it reminds the American Statue of Liberty, writes I. N. Punina⁴; for “Soviet” guests, the association could be different). “Sicily’s spring in December” turned out to be “her good fairy tale”: lemons and oranges in trees along the road, bright green grass and cacti in blossom (“higher than two-story buildings”). Luxuriously tasteless rooms in the capital’s hotels stroke “as strange”. Having been turned into a hotel, the Dominican monastery in Taormina looked “her own” with “rooms – cells”, old wooden beds and floor-to-ceiling windows overlooking the garden. Cheerful poets and Italian journalists came to Akhmatova to get introduced “as friends”; she gave them a treat of a black bread with vodka “as to friends”; and the conversation was flowing beyond midnight

³ [Б.а.] Русские писатели – лауреаты итальянских литературных премий. [Электронный ресурс]. – Режим доступа: <http://www.bfrz.ru/?mod=static&id=655>.

⁴ Пунина И. Н. Анна Ахматова в Италии // LaPietroburgodiAnnaAchmatova. – Bologna: Grafis-Edizion, 1996. – P. 54-64.

“as between friends”. The official meetings, conference rooms, marble and bronze, “floodlights” and media sensationalism were “strange”. Tvardovsky was “her own”: he himself was helping the laureate to prepare her presentation at the award ceremony and reverently listened to her recitation of poems about the Muse and about Dante’s *Pages of Hell*. I.N. Punina: «Я не помню такого сосредоточенного внимания к стихам даже среди самых горячих поклонников Ахматовой»⁵

The officials from the Writers’ Union had been “strangers” and still were.

To sum up: the poetess took as “her own” both chronologically distant (childhood and youth memories, when her Motherland and Western Europe did not yet look like different planets), and recent (when she perceived the atmosphere of foreign countries and the “capital on the Neva” as already dissimilar, but still mutually “translatable”). Everything that had a big distance from one another looked like “strange” making Akhmatova of 1964, a stranger both in Italy and “at home”.

She was unlikely to forget the powerful image of Duce’s fascist Italy in the verses of Osip Mandelstam from the 1930s: «<...> И над Римом диктатора-выродка / Подбородок тяжёлый висит» But she could not forget the black “Maroussia” (paddy wagons) at the night entrances to Leningrad houses during the Stalinist era. The joy of the Taormina meeting for both sides, Russian and Italian, was mutual. It was a common joy of liberation⁶.

But what did Akhmatova see in Sicily? Through the eyes of history, not only decades, but also centuries (or millennia)? What bridges were drawn between this Great History – and the personal biography of the Taormina laureate?

It is immediately obvious: one name sounds over both stories – Taurus. The poetess’ childhood and youth are overshadowed by the Crimea: ancient Taurida and Tauric Chersonesos. Akhmatova called herself “the last Chersonesos dweller”. She spent more than one summer in Taurida, fleeing from a family ailment – consumption.

Then she studied at Yevpatoriya gymnasium of the Taurida province (home-schooling for health reasons – and passed exams externally)⁷.

⁵ Пунина И. Н. Анна Ахматова в Италии // La Pietroburgo di Anna Achmatova. – Bologna: Grafis Edizion, 1996. – P. 54-64.

⁶ A lot of writers who met Akhmatova in Italy and / or translated her poems took part in the Resistance during the Second World War. См.: Потапова З. М. Литература Сопротивления: Италия // Литературный энциклопедический словарь (далее сокр. ЛЭС). – Москва: Советская энциклопедия, 1987. – С. 412.

⁷ For details, refer to: Казарин В. П., Новикова М. А. Анна Ахматова и Херсонес: что сказали поэту «смуглые главы» храма? // Сайт «КРУ УНБ имени И. Я. Франко» (franco.crimea.ua). – 02.06.2014.

Sicilian Taormina is located on the slope and at the foot of the Taurus Mountains (Monte Tauro, 206 m above sea level). The mountain, of course, is also Sicilian. But the ancient Greeks “measured” the location of Tauro from Asia Minor rather than from Sicily (like modern geophysicists). Tauro is not an isolated mountain, it is part of a giant mountain range that begins at the Holy Cape (modern Turkish Helidoni Cape). Then one Tauro spur goes to Palestine, another to Armenia, and the third – through the North Caucasus and the mountains of Crimea – to the Balkans and from there to the Southern Italy and Sicily⁸

All derivatives come from this Tauro: the name of the (Tauri tribe⁹), the goddess Artemis of Tauride’s name – (Tauropolos¹⁰) and the city name. The Hellenes called it Tauromenion, the Romans – Tauromenium, the Sicilians – Taurmina, the Italians – Taormina¹¹.

Akhmatova’s cheerful guests from Taormina were likely not only to sing songs, read poetry, eat exotic black bread and drink exotic vodka. (Anna Andreevna got all this stuff from friends before a foreign trip. Years passed but the traditional souvenirs of the “Soviet” tourist didn’t change.)

Patriotic Sicilians probably told Akhmatova their homeland’s history. They could start with the fact that Sicily’s original population had come to the Western Mediterranean before the Indo-Europeans-Italici, the future Romans. Then Sicily was colonized by the Phoenicians who had fled from the Assyrians, then by the Palestinian Philistines, the inhabitants of the Eastern Mediterranean. Sailed away from internal “civilian storms”, the Hellenes took over Sicily. They established a settlement called Tauromenion in the middle of the 4th century BC. The storms, however, caught up with them there. Bloody internal strife lasted until the end of the 3rd century BC and helped the Romans capture the city.

The Romans also brought little peace. In the middle of the 2nd century BC Sicily was shocked by the First Slave Revolt, then, at the end of the century, the Second Revolt happened. The slaves even established their state in Sicily, but eventually they were defeated and slaughtered. However, the “civil storms” went on. The war between Octavian and Pompey, two of the three Roman Republic co-rulers, swept through Tauromenium. Octavian prevailed and became Emperor Augustus but the

⁸ [Б.а.] Taurus // Словарь классических древностей по Любкеру. Пер. с немецкого. Под ред. Ф. Зелинского и др. СПб., 1885. – 1552 с. – С. 1346. (Далее сокращенно: Любкер).

⁹ [Б.а.] Tauri // Любкер, с. 1345.

¹⁰ [Б.а.] Tauropolos, Arthemis // Любкер, с. 164.

¹¹ [Б.а.] Tauromenium // Любкер, с. 1346.

city located on his way was completely destroyed. Having been a large center of shopping, craft and culture (the ancient theater in Taormina was designed for almost 10,000 spectators), the city turned into a small village. It had enlarged its population to the previous number of inhabitants only by 2004 (10 863 people)¹².

The time went by. In the beginning of the 10th century A.D., after a two-year siege, the Arabs captured the Byzantine Taormina. For the second time, the Arabs took the city half a century later. The ancient city center was destroyed, a new Arabian center was built on the outskirts. The city got a new name of Al Moesiain honor of Caliph Musa.

In the 11th century, the Normans recaptured the city from the Arabs-“Saracens”. It was given the original name. Gradually they built up the Christian holy places: the Cathedral of St. Nicholas (Dom San Nicolo, 15th century), the church named after St. Augustine, Bishop of Hippo (San Agostino, 15th century), St. Pancrates, bishop, patron of the city (San Pancrates, 16th century), and others. Particularly revered by the Taormins is the church Madonna della Rocca, 17th century)¹³ These holy places will be considered below.

2. Petersburg, Crimea, Chersonesos

Even this – forcedly brief – “historical digression” of the Sicilian city, superimposed on our poetess’ life geography, makes it clear how many intersections they have. Let’s develop this idea further.

It seems to Akhmatova that Petersburg-Petrograd-Leningrad cannot be compared with Taormina in historical and cultural context. But that is not exactly true. The Neva banks and the Baltic seaside like Sicily and Taormina had their own “prehistoric”, legendary past. Which Petersburgers do not remember the legend about Peter I who met the “Chukhonsky” magician-shaman? There was on Vasilievsky Island (St. Petersburg’s future address of Akhmatova’s close acquaintance – poet Joseph Brodsky), under a mighty oak tree (an oak considered a sacred tree by all Indo-Europeans, not only by them) where the tsar (according to the legend) met a local priest near the Neva curved seashore.

The ruler was looking for a place to found a city «будет город заложен / на зло надменному соседу», that is, the Swedes. The magician shook his head and pointed to the blackened mark on the

¹² About Taormina, see: <https://www.britannica.com/place/Taormina>; <https://ru.wikipedia.org/wiki/Таормина>.

¹³ Новикова М. А. Пушкинский космос: Языческая и христианская традиции в творчестве Пушкина (Серия «Пушкин в XX веке». Вып. 1.). – Москва: Наследие, 1995. – 353 с.

oak bark – the upper boundary of the annual Neva floods. Peter ordered the oak to be cut down, and the city to be laid down. He thought he was acting (according to Pushkin) “to spite” Russia’s political rival in the Baltic area.

It turned out that Peter himself “pawed” the history of St. Petersburg for spite – contrary to the “God’s dictate” (again according to Pushkin), contrary to the natural environment¹⁴.

Taormina was built and settled by the Greeks. It is located on Taurus plateau (a mountain with volcanic, subaqueous and reef past). The city is located near the active volcano Etna. The Taormina dwellers wanted to find a better place to live but decided to settle there. Their former village on the island of Naxos¹⁵ was captured and destroyed at the end of the 5th century BC., its inhabitants were expelled.

Before the ancient Greeks, we remember, there were even more ancient inhabitants – the Sicels. This tribe’s name is kept forever in the island’s name – Sicily. All subsequent centuries, with each slave revolt or raids made by other tribes, the natives – Sicels’ descendants – took the side of the “strangers”. This went on until the Greeks and Sicels merged, turning into the Sicilians.

The competition between an “alien” civilization and “native” nature¹⁶ brings Taormina closer both to Petersburg and to Taurida. In the 3rd Century B.C. the Taormina inhabitants built a theater (see the theater photo¹⁷) by carving it right in the sacred mountain Taurus, removing (according to modern estimates) about 100,000 m³ of limestone rock. Anna Andreyevna was aware of a similar case in Taurida.

¹⁴ Новикова М. А. Пушкинский космос: Языческая и христианская традиции в творчестве Пушкина (Серия «Пушкин в XX веке». Вып. 1.). – Москва: Наследие, 1995. – С. 47–66, 287–294.

¹⁵ [Б.а.] Naxos // Любкер, с. 909, 1245.

¹⁶ The duel of nature and civilization, unfolding in the landscapes of Sicily, was sensitively caught by the French poet Jose Maria de Heredia (1842–1905). His book *Trophies* contains a chapter entitled *Greece and Sicily*; there is also a sonnet *Antique Medal* dedicated to Sicily. The key message of these verses is the sensory luxury of nature (and the moments of history as the eternal Present) and, in contrast, the decrepit memory of history as the eternal Past). Back in 1920-23, *Trophies* was translated by Akhmatova’s friend Mikhail Leonidovich Lozinsky (together with his students). In the commentary to the above-mentioned sonnet, he briefly set forth the history of Sicily, starting from the Phoenicians and Carthaginians, moving to the Greeks, then the Romans from 214 BC., the Vandals – since 440 A.D., the Goths from 493 A.D., the Byzantines from 535 A.D., the Saracens from the 9th century, the Normans from the 11th century, Anjuans in the 13th century.

См.: [Лозинский М. Л. Комментарий] // Багровое светило. Стихи зарубежных поэтов в переводе Михаила Лозинского. (Серия «Мастера поэтического перевода». Вып. 17). – Москва: Прогресс, 1974. – 216 с. – С. 211.

¹⁷The images used in our article (landscapes of Taormina, a bust of A. A. Akhmatova-Horenko, the Etna-Taormina Prize awarding, etc.), see on the websites:<https://www.britannica.com/place/Taormina>; <https://ru.wikipedia.org/wiki/Таормина>; <http://www.bfrz.ru/?mod=static&id=655>; <https://www.russianartandculture.com/news-anna-akhmatovas-monument-opens-in-sicily>.

In 1929, she again was getting treatment in the Crimea, this time in the southern coastal village of Gaspra, near the former Roman fortress Haraks¹⁸. Gaspra is located near Alupka, famous for its palace and park, which were once the estate of Count Mikhail Vorontsov.

The locals or cultural figures who were visiting the island could tell Akhmatova how in the 19th century, while creating the Alupka landscape park, they blew up and torn down a huge part of the granite rock, where this park was to be established. And this rock with ledges going up, there, on the top, is called the Mount of the Cross, that is, the Sacred Mountain¹⁹.

Let's remember the Sacred Cape – the beginning of the Taurus Mountains. The Taormina Theater could remind our poetess the events happened in her Crimean period: the years that she spent in Tauric Chersonesos. If the theater is the pride of Taormina, then the Chersonesos antique theater is the only one on the territory of former Soviet Union.

Chersonesos and Taormina are strikingly similar by their landscapes and history. They both had the centers of Hellenic civilization that were ringed by more archaic “barbarians”. Chersonesos was surrounded by Taurus, then the Scythians, then the Sarmatians. Taormina was flanked by the Sicels and the Sikani. Both cities were passed down from Hellas to Rome, from Rome to Byzantium, from Byzantium to the Eastern rule: Chersonesos to the Crimean Khanate, Taormina to the Arab Emirates²⁰.

There is also a second architectural complex that closely echoes Taurida and Taormina. In the list of Taormina temples, we have already mentioned the Church Madonna della Rocco). The Crimea has a similar holy site – Bakhchisaray Assumption Cave Monastery. Mother of God icon is literally placed in the rock – above the stairs heading to the cave temple and the monastic cells²¹ (see below).

In connection with Bakhchisaray, it is appropriate to recall another “thing in common”. In the autumn of 1916 Akhmatova came in Bakhchisaray from Sevastopol for a week. There, she saw a poet and philologist, a faithful friend and her admirer – Nikolai Vladimirovich

¹⁸ О Гаспре и Хараксе см.: [Б.а.] Всё о Крыме: Справочно-информационное издание / Под общ. ред. Д. В. Омельчука. – Харьков: Каравелла, 1999. – С. 215-216.

¹⁹ Галиченко А. А. Алупка: Дворец и парк. – Киев: Мистецтво, 1992. – 240 с.

²⁰ Крым: Православные святыни: Путеводитель / Составитель Е. М. Литвинова. – Симферополь: Рубин, 2003. – С. 339-356.

²¹ Казарин В. П., Новикова М. А. Стихотворение А. А. Ахматовой «Вновь подарен мне дремотой...»: (Опыты реального и поэтологического комментирования). **Публикация 1** // Анна Ахматова: эпоха, судьба, творчество: Крымский Ахматовский научный сборник. Выпуск 10. – Симферополь: Крымский Архив, 2012. – С. 60-72; **Публикация 2** // Сайт «Анна Ахматова: «Ты выдумал меня...»» (akhmatova.org). – 08.05.2013; **Публикация 3** // Сайт «Бахчисарайский историко-культурный заповедник» (bikz.org). – 06.06.2013

Nedobrovo. Like her, he suffered from consumption; like her, he came to the Crimea to be treated; like her, he will soon be covered by the ninth wave of revolution, red terror, hunger – and (in contrast to her) sudden death.

In Bakhchisaray, they will say goodbye forever on the “steps” of the stairs. It is one of the many stairs of that time that allowed residents of the Crimean Tatar capital located at the bottom of a deep valley to climb up the steep slopes to grassy pastures. And it was Bakhchisaray and this “parting in Italy” (a series of blissful starlit nights and a mournful parting) that Akhmatova will remember and write about while travelling to Taormina: «Подъезжаем к Риму. Всё розово-ало. Похоже на мой последний незабвенный Крым 1916 года, когда я ехала из Бахчисрая в Севастополь, простившись навсегда с Н. В. Н<едоброво>»²².

It is symbolic that the stairs will accompany the poetess in the rocky Sicily. While travelling around Italy, Akhmatova could not fail to notice the common things between Taurida and Taormina, the Black Sea and the Mediterranean.

Award

The award given to Akhmatova in Sicily has its own story and its own notable nominees.

The top list of literary prizes in Europe of that time is headed, of course, by the Swedish Nobel Prize²³. Akhmatova was dreaming about it during the last years of her life. She dreamed, was nominated, but did not receive this award²⁴. Anna Akhmatova-Horenko, who celebrated her 75th birthday in 1964, received the national and international prize of the Sicilian city – Etna-Taormina award. It didn't get on the “Soviet” list of prestigious foreign awards of that time²⁵. This could mean that the “Soviet” reference books took the prize as either too “aesthetic”, or too “regional”, or too “local”. “Regional” – that is, just for Sicily. “Local” – that is, established by writers, poets, and critics rather than by state or academic institutions.

In 1951 Umberto Saba became the first laureate of Etna Taormina award (1883-1957). The following years and under the new contest terms the award had to be given to two contestants. One of them – an Italian

²² Пунина И. Н. Анна Ахматова в Италии // La Pietroburgo di Anna Achmatova. – Bologna: Grafis Edizion, 1996. – P. 800.

²³ Гиленсон Б. А. [Нобелевская премия] // ЛЭС, с. 303.

²⁴ Найман А. Г. Рассказы об Анне Ахматовой // А. Г. Найман. Конец первой половины XX века. Раздел «Приложения». – Москва: Художественная литература, 1989. – 302 с.

²⁵ Гиленсон Б. А. [Нобелевская премия] // ЛЭС, с. 303-304.

poet, the other – a foreign one. In 1953, at the second award ceremony, the prize was given to Salvatore Quasimodo, the Hermetic poet (1901–1968). Six years later, he obtained the “Nobel prize” (1959)²⁶.

A Welsh poet Dylan Thomas was the second laureate (1914–1953, posthumous). After that, he entered into all leading anthologies of English-language poetry (for example, Oxford anthology²⁷).

This award ceremony was announced by the American journal *Poetry* in May 1954. The information was printed in the chronicle section²⁸.

Giuseppe Villaroel, a member of the Organizing Committee told us about the award ceremony. The poets with publications from 1950–1953 were invited to the contest in advance. The prize was 2 million lire. This number can impress the readers, but you should remember how much lira cost in that period. By the way, after returning, Akhmatova was likely to give away the monetary part of the prize to the authorities. It was the time in the USSR.

Anna Akhmatova-Horenko was awarded the Sicilian Prize during the sixth ceremony²⁹. The same year in the USSR, the period called “Thaw” was about to end. On October 15th after N. S. Khrushchev’s resignation, she called it a coup d’etat³⁰. Yes, such poets as M. Svetlov, A. Voznesensky, E. Vinokurov, B. Okudzhava came out of the shadows and their books were published. But the novels by K. Simonov («Солдатами не рождаются») or O. Honchar («Тронка») were not perceived by readers as a grand-scale event compared to these authors’ earlier publications.

V. Peskov («Шаги по росе») even received the Lenin Prize (like O. Honchar), but this didn’t add to the scale of his book. Against this

²⁶ Quasimodo Salvatore (1901-1968), an Italian poet-hermeticist. During the World War II, he was an author of Resistance literature. Nobel Prize Laureate (1959). He published two books of poetry before the war (1930, 1936), one during the war (1944), two books after (1947, 1949). His book of poems (1961) was published in a Russian translation with a foreword by Alexei Surkov, the head of the Soviet Union of Writers. Hermeticism is a movement in Italian poetry and criticism (1920-1940s). It is characterized by maximum symbolism and associativity; minimal logical and compositional relationships between words and lines. Difficulty in perception.

(G. Ungaretti, E. Montale, S. Quasimodo) opposed to the official propaganda and literature. См.: Котрелов Н. В. Герметизм (Poesia Hermetica) // ЛЭС, с. 77.

²⁷ Dylan Thomas (1914-1953), a Welsh poet. He released three books of poetry before the war and one after the war, he wrote prose and a radio play. He was known as an innovator among critics.

Thomas, Dylan. [Poems] // *Poetry in English: The Anthology*. – Oxford: OUP, 1987. – 1196 p. – P. 980-986.

²⁸ [S.n.] *Poetry Chronicle // Poetry*. – New Jersey. – 1954. № 5. – P. 302-320. Сайт www.jstor.org. – Дата обращения: 15.12.2018

²⁹ Ахматова А. А. *Собрание сочинений: В 6 т.* – Москва: Эллис Лак, 1998-2002; Т. 7 (дополнительный) – 2004. – С. 319.

³⁰ Черных В. А. *Летопись жизни и творчества Анны Ахматовой: 1889–1966.* – Издание 3-е, исправленное и дополненное. – Москва: Издательский центр «Азбуковник», 2016. – С. 793.

background, the scale and, so to speak, the quality of Akhmatova's poetry are doubly noticeable.

However, a decrease in the scale (or, in Shakespearean terms, "materiality" of awards) will reach the Western Europe. In 2014, the Etna Taormina Prize that – alas! – ceased to exist shortly after Akhmatova triumph, was revived under Anna Akhmatova name. And that was Larisa Vasilieva who received it in Italy.³¹ What for? For the series of hit documentary short stories called «Кремлёвские жёны» ...

But Eligio Jardin, Taormina mayor, will deliver a touching speech at the opening of the monument to Akhmatova in 2015. Addressing the audience, he will say: the great poetess has visited Italy for the third time.

Why did he say "the third time"? For the first time (looking back) Akhmatova came to Italy in 1912. For the second – when she received the award. For the third time, she visited the country she admired as a chest-high monument.

3. Companions

A tragic poetess, a tragic person, Akhmatova survived a lot of misfortunes. Except one. Contrary to her own words («Эта женщина одна...»), she never remained alone.

Admirers, friends, sisters in misfortune, colleagues in philological studies (Pushkin studies, literary translation). Memoirists and biographers ...

There were always companions near Akhmatova.

When she didn't take a liking to them, she – quite decisively – pushed them back. Just so she did not make friends with Korney Chukovsky (but befriended with his daughter for all her life). She did not get on Nadezhda Mandelstam (but was close with him). She gave due to Boris Pasternak talent (but she valued higher Mikhail Lozinsky's human and translation gift)³²).

One way or another, in Crimea or in Kyiv, in Tsarskoye Selo or in Komarovo, in Petrograd-Leningrad or in Tashkent – everywhere Akhmatova was around people. Especially in Italy. Giancarlo Vigorelli met her in Rome (he personally sought her arrival). Akhmatova became the laureate of 1964 Etna-Taormina Prize together with Mario Lutsi, an Italian poet (1914–2005, later nominated for the Nobel Prize).

³¹ [S.n.] ItalyAnniversaryAkhmatovaPrizeGoestoLarisaVasilieva. – Электронный ресурс. – Режим доступа: www.russkijmir.ru.

³² Фёдоров А. В. Из воспоминаний и размышлений о Михаиле Леонидовиче Лозинском – человеке и мастере // Багровое светило. Стихи зарубежных поэтов в переводе Михаила Лозинского. (Серия «Мастера поэтического перевода». Вып. 17.) – Москва: Прогресс, 1974. – С. 170-190.

Carlo Riccio accompanied her in Rome and was the first to translate her poems into Italian. Irina Punina was her companion in travel to Italy. The delegates to the Congress of European Writers Community, Ingeborg Bachmann and Hans Richter were her guests in the hotel. A film director and poet Pierre Paolo Pazolini gave the premiere of his film *The Gospel of Matthew* and presented a poem to Akhmatova during the award ceremony. Vigorelli was not alone at the presidium table, Salvatore Quasimodo, Giuseppe Ungaretti and Rafael Alberti joined him.

She was travelling with both officials and poets on the “Soviet” delegation: the delegation head Aleksey Surkov, Alexander Twardovsky, Konstantin Simonov, Mikola Bazhan. And yet there were poets from all over Europe – Italians, Spanish, Finns, Portuguese, Swedes, French, Germans, Romanians, English, Yugoslavs, Hungarians, Irish, Bulgarians, Icelanders, Polish, Czechs and Slovaks ... And also photographers, journalists, film and television cameramen.

It is significant that Chaliapin’s son, Fyodor Chaliapin Jr., will join her in Rome.

In addition to magnetic power to attract people, Akhmatova had another gift. Decades of parting without hope of ever meeting, parting with rare letters, the era of graves not found and addresses lost gradually developed Anna Andreevna’s ability to see invisible and to hear unspoken.

From a text to a text, from a year to a year, Akhmatova the poetess is increasingly getting accompanied by shadows, dreams, ghosts and visions. Steps instead of walking. Visions instead of spectacles. Quiet airs instead of sounds.

Companions are joining her in the “dusk” of empty theater boxes. They are moving through the Summer Garden with statues – a crowd of invisible “friends and enemies”/ And each time their “absence that is present” gives the poetess an acute pain and no less acute pleasure – feelings that are often much more tremulous than caused by the same characters in the “real life”.

It was permissible to make fun of real “Osia” (Mandelstam) in a friendly way. Beloved Eyes, looking at Akhmatova from somewhere across the Yenisei (i.e. from the concentration camp in the Far East), exclude irony. Alexander Blok could “smile” at Akhmatova “contemptuously” from the past but she never did it at him. He had already died, she was alive. The power of the deceased is stronger.

And in Italy? At the farewell show of the whole Akhmatova's life? From infinity distant Taurida summer, where the "wild girl" remained, to Taormina "spring in winter", where still beautiful but elderly laureate will draw her European golden ticket. But she will receive it by the "berth", to which "the death itself" was about to approach.

There are many people around the poetess there – even more than at home, especially during the last decades. In fact, it was three December weeks in Italy that Akhmatovawas living a normal life of a literary star. And the companions, along with those who are alive will also be normal but alive forever.

Today, those who are reading or carrying out research in Akhmatova-Horenko legacy know well the meaning of the word "svyatsy" (a holy calendar). But even now it is difficult to feel into that – the world that is many century old where "svyatsy" was not "a mere word", but a controller of the life.

The authors of this research have already covered the stay of Akhmatova's friend, poet Osip Mandelstam in the Crimean Alushta in August 1917³³. In the poem «Золотистого мёда струя из бутылки стекла...» that was written at the same period, Osip Mandelstam (like Akhmatova) mentioned some of his invisible companions: Homer Penelope waiting for her husband (although he may never return); Homeric Odyssey who came back to his homeland at last with spiritual wealth accumulated during his travel rather than with claims to the unfair fate; Homeric Argonauts who brought home a golden fleece rather than the tired curses...

And at the end of his poems Osip Mandelstam will express hope that the *sad Taurida* will also give a gift to all of them: those who are *stateless persons* and *deportees*. (There were no such words in that time's everyday life but the phenomenon existed.)

It's worth adding another fact of past reality that stays unnoticed today. At the same time, in the same Taurida, in the churches of Alushta, they were praying for the saints whose memory was celebrated in August 1917. Their life stories (the prayers heard them in chants or in sermons) presented not the "image" but the "pattern" to the audience. Pattern of what? How one can manage to live a life that is rough like the Crimeans

³³ Казарин В. П., Новикова М. А. Стихотворение О. Э. Мандельштама «Золотистого мёда струя из бутылки стекла...»: (Опыты реального комментария) // Вчені записки Таврійського національного університету імені В. І. Вернадського. Серія: «Філологія. Соціальні комунікації». Т. 29 (68). № 1. – Київ: Гельветика, 2018. – С. 142-152.

had in 1917. How to face death that is not less awful (such as extermination of entire families) and will not break down.

Did Akhmatova view those patters in Sicilian Taormina in 1964?

We do not have direct documentary evidence on that. However, Catholic Italy and Catholic Sicily couldn't have failed to introduce the guest from the North to their holy. And we, who know this impressive list, cannot help but notice how a lot of characters from these life stories are mysteriously associated with the personal spiritual experience of Anna Andreevna Akhmatova-Horenko.

Taormina websites and guides³⁴ point to some of the most famous city temples that named after the saints. This is St. Nicholas Cathedral in the central square (Dom San Nikolo, 1400). It was built on the site of one of the first Taormina churches. This is a temple in the name of St. Augustine (San Agostino, also of the 15th century). It was erected in gratitude for ridding the city of the plague. This is a church in honor of the bishop and city patron Holy Martyr Pankratii (San Pancrates, II half of the 16th century). Finally, this is the church on top of Mount Taurus – *Our Lady of the Rock* (Madonna della Rocca, 1648).

How do these saints – and their lives – relate to Akhmatova's life? St. Nicholas helped the desperate: innocently arrested, convicted, and even sentenced to death. Isn't that the fate of people from Akhmatova's inner circle? Didn't she embody them in her lyrics and *Requiem*?

St. Pankratius is Apostolus Peter's apprentice, ordained by him as bishop. But he did not carry out a post, but a mission, and he fulfilled it at the cost of his life and death: the pagans lured him and killed him. Probably, it was not difficult to guess their plan. But did not Pankratius think of those whom his preaching (and even more, his death) could spiritually strengthen? And did not Akhmatova think of the same thing, painfully reflecting on the Gospel Supplication for the Chalice?

Blessed Augustine was closest to people like Akhmatova. Brilliant rhetorician, philologist, philosopher. The author of a half-treatise-half-poem in prose *About the City of God* and the first New European diary – *Confessions*. All this is a characteristic of Augustine in “worldly” terms. In spiritual terms, his Heavenly city is a real vision, his confession is a real confrontation of a person with his conscience.

³⁴ <https://www.britannica.com/place/Taormina>; <https://ru.wikipedia.org/wiki/Таормина>. The images used in our article (landscapes of Taormina, a bust of A. A. Akhmatova-Horenko, awarding the Etna-Taormina Prize, etc.), see the following sites: <https://www.britannica.com/place/Taormina>; <https://ru.wikipedia.org/wiki/Таормина>; <http://www.bfrz.ru/?mod=static&id=655>; <https://www.russianartandculture.com/news-anna-akhmatovas-monument-opens-in-sicily>.

Is this experience alien to Akhmatova? “Serial” arrests, “enhanced interrogations” and the elimination of new martyrs of the twentieth century, captured in Akhmatova’s memoirs and *Requiem*, are completely superimposed on the “serial” torture and elimination of the first martyrs-Christians of the first centuries of our era. So, contemporaries of St. Pankratia in “serial” martyrdom were St. Markell, Bishop of Sicily (Sicilian), and St. Filagrius, Bishop of Cyprus.

All the three – the 1st century AD; all the three have the same day of remembrance – February 9, according to the Julian Calendar. The triple of the Mediterranean holy martyrs (all of them are Apostle Peter’s disciples) have a high spirit and tragic fate in common with Ukrainian neoclassical poets of the twentieth century from Kyiv, three of whom also died – on Solovki and in Kolyma.

When presenting the Sicilian Prize, Akhmatova chose verses about the Muse dictating the pages of Hell for Dante’s response. But Dante’s Hell is not a literary “description”, let it be brilliant. It is a document of real human repentance. The real experience of hellish horrors. If you like, this is the medieval *ArchipelagoGULAG* – only one where there are no innocents ... Is that why Alexander Twardovsky, the son of a peasant (and repress) Belarusian family, did not listen to Akhmatova’s lines about Dante like they listen to the texts of “belles-lettres”?..

The highest possible Akhmatova’s meeting on Sicilian land, this is a meeting with Via Dolorosa, the Way of the Cross, and with Madonna della Rocca, *Our Lady of the Rock*. Tired, suffering from heart disease, Anna Andreevna will refuse even from a tour of Etruscan places in Rome and from a trip to the memorial house of Giacomo Leopardi, whose verses she translated. She could hardly walk on Taormina Via Dolorosa. But this path, this temple, this Mother, who gave the Son to death for the salvation of people, themselves appeared before her.

4. Colors of destiny

As we recall, one of the spiritual mentors of Akhmatova in Sicily – St. Augustine. No wonder his name was given to the temple in Taormina, on Akhmatova’s route. But Augustine himself, for centuries, has been, so to speak, the “holy of the intellectual society”.

The life of St. Augustine is not the life of a “ready saint”, nor even a “ready Christian”. He personally went through many trials close to subsequent intellectuals. Ancient philosophy, ancient heroics, ancient art have long blinded and fascinated young Augustine. Similarly, the

brilliance and risk of literary, philosophical, religious searches of the Silver Age for decades seduced Akhmatova.

The fact that the theater fan of this century is broken, and its smell is not only sweet, but also terrible, she realized only in *A Poem Without a Hero* and further. The austerity of late Augustine is akin to the austerity and suffering of Akhmatova's *Requiem*. That is why both Augustine's *City of God* and Augustine's *Confession* in the world of Akhmatova are read as a kind of supertext about "complete death in earnest" (B. Pasternak). But after all, about complete salvation seriously! In these texts, it is not the rhetoric of the brilliant orbit that arises, but the real visions of the real suffering confessor. This happens to the Akhmatova's Crimea.

Four colors paint both Akhmatova's Crimea of 1916, and Akhmatova's Rome of the year 1964. These are colors red (scarlet) and gold – colors of passion and power, regality and sacrifice, bleeding momentary and overcoming eternity. And next to it is blackness (shadow, grief, loss, death) and whiteness (a blank sheet of creative ideas, but also snow, gray hair, also loss, also death).

There is Bakhchisaray Akhmatova's vision ("Вновь подарен мне дремотой...", 1916). In it, Akhmatova declares that she sees through this slumber the "golden Bakhchisaray" of her last Crimean meeting with one of the main lyrical heroes of her "silver" youth – Nikolai Nedobrovo. Their week in Bakhchisaray is described as sacred action and magic, when in the former capital of the Khanate, the capital of Crimea – the eternal Southeast – the meeting-farewell of two lasts forever, in the presence of the third – Queen of Autumn.

This golden vision illuminates the whole day of the Bakhchisaray cycle: the "motley" day, and the crimson sunset, and the impending "kingdom of shadow", where not only the "comforting" friend, but also the whole young past of the "legendary" century and its poets: the poet men (N.N.) and the female poet (Akhmatova) ...

Almost 50 years later, in the 1964 inscription on the book of his poems, presented to the young translator Akhmatova. and her guide to Rome, Carlo Riccio, Akhmatova will call December 6 (according to the old style – the day of St. Nicholas "winter", according to the new style – the day of St. Alexander Nevsky, the patron saint of St. Petersburg) – "golden day".

Before us is not just a color coincidence with Bakhchisaray. "Golden" Roman day also embraces Akhmatova's standing on St. Peter's Square, in a crowd of pilgrims, and the midday bell ringing of the

cathedral, and the tears of shocked Akhmatova, noticed by her guide. And even deeper – other compositional parallels are hidden in the main “golden” epithet. A young friend, poet Nikolai Nedobrovo in Bakhchisarai – a young friend, poet and translator Carlo Riccio in Rome.

The ecstasy of Bakhchisaray night (“starry paradise”) is the ecstasy of Roman noon. Farewell forever to paradise Bakhchisaray and his “comforting” companion – farewell forever to paradise Rome and his “sweet” escort. (Akhmatova did understand: both in age and in the attitude of the “Soviet” government-supervised, she is unlikely to go to Italy again).

Let us now return to the other two colorates, which have so far remained outside the brackets: scarlet and white. The scarlet (“pink-scarlet”) color permeates – directly or indirectly – the entire Bakhchisaray confession-vision of Akhmatova. His and Her conversations take place at the “water” bordered by a “motley” wall. The reconstruction of the Bakhchisaray routes of this pair indicates: “brooding water”, most likely, is a pool on the territory of the Khan’s palace complex.

And the “variegation” around is (taking into account the autumn) grapes winding along the wall, whose leaves have acquired all shades of red. The American poet Edwin Robinson (1869–1935) in his favorite poem by US President Theodore Roosevelt (1858–1919) *Luke Havergol* – “grapes crimson rings howls” and rustles his “dead foliage”. Akhmatova’s red foliage – not in the palace, but on the stairs of the city – is just not dead.

These are the leaves of the Crimean tannin and dyeing plant – sumac. They are collected and brought in the hem (like Crimean Tatars) Autumn itself. It brings – and showers with them the stairs, “where you and I said goodbye”. And behind the scenes, in the mind of the reader, Akhmatova’s “red maple leaf” appeared in the Bible on the hymn of love – *Song of Songs*.

It is clear then why in Italian notes Akhmatova mentions the “pink-red” sunset, which accompanied her when leaving Bakhchisaray (1916), against the background of the same color of the sunset that met her at the entrance to Rome (1964). The coincidence evoked in memory of the died friend Nikolai Nedobrovo, and not just him. We believe, on the basis of all Akhmatova’s color vision, that this scarlet palette speaks not only about passion and the separation of the two. This, in addition, is the rushing memory of parting with the Crimea. The Crimea as part of the biography of several generations of the Horenko family, and even part of the entire Silver Age, both the “calendar” and the “legendary”.

It seems that the stay in Sicily, the “Sicilian Vespers” (after the opera Giuseppe Verdi), turned out to be “a Sicilian leave” for Akhmatova. By the presence nearby again, but also by letting go into the world of a whole host of relatives and friends, lovers and “comrades in the art of marvelous”.

In the 1960s, in letters to Anatoly Neumann from the hospital, after another, each time more severe heart attack, Akhmatova speaks not of death, but of the life after death. About how they will continue to live together, singing birdies in a cage (the words of King Lear, addressed to the dead Cordelia). She, this Death-Post-Death, – invisibly, but clearly, in color associations – accompanies the short – jubilant and weeping – Italian journey of the poet: «А как музыка зазвучала / И очнулась вокруг зима, / Стало ясно, что у причала / Государыня-смерть сама»³⁵.

Together with Her, the “winter” Tsarskoye Selo Pushkin enters the Italian world of Akhmatova: Akhmatova with another character in her own biography. And – farewell to yet another “silver” love, which Akhmatova devoted the largest number of “targeted” verses: 17 in the collection *White Pack* and 14 in the collection *Plantain*. This plot “leads” Akhmatova’s whiteness.

Pushkin set the color code in the story *The Captain’s Daughter* (chapter *The Court*). The landscape of Tsarskoye Selo begins with clear morning, with the rising sun, from the peaks of lindens, «пожелтевших уже под свежим дыханием осени». (Note: there is yellowness here, there is no gold; compare «В багрец и в золото одетые леса» by the same Pushkin, also autumn, but in a different text, *Autumn*). Further in the story is drawn a shining lake (without colorings); further on, swans that «важно выплывали» (again regal, and again without a colorative, although the whiteness of swans is already directly implied). But here comes the «белая собачка» and – in tone with her – the lady «в белом утреннем платье».

It follows the famous dialogue of the Lady in White (Empress Catherine II incognito) with Masha Mironova. There is a reading of the letter followed by the dialogue which contains Masha’s petition for clemency of the groom (white paper!), and the denouement.

The last time (letter to letter!) the “handwritten letter of Catherine II” flashed “behind the glass and in the frame” of Grinev’s house. The letter contains “praises on Masha’s mind and heart”, but there is not a word

³⁵ Ахматова А. А. Собрание сочинений: В 6 т. – Москва: Эллис Лак, 1998-2002; Т. 7 (дополнительный) – 2004. – Т. 2. – 238.

about how the Empress “arranged” the “wealth” promised to Masha? But no way. The descendants of the Grinevs live in the outbuilding, in a remote village, “owned by ten landowners”. The whiteness of great power mercy turned out to be an empty place. This place was predicted in advance by the “long row of empty, magnificent rooms” of the imperial palace, through which the camera-footman once led “frightened” Masha.

With whom is whiteness connected in Akhmatova’s personal confession – lyric cycle? White becomes the theme color in the plot of Anna Akhmatova and Boris Anrep.

Whiteness even encroaches on acrostics made up of the name and surname of В.А.: «С покатых гор ползут снега, / А я белей, чем снег <...>». Ту же белизну встречаем в стихах о Духовом дне, когда Героиня ожидает Друга: «За окном крылами веет / Белый, белый Духов день <...> / Помоги моей тревоге, / Белый, белый Духов день!»³⁶.

White in this lyric cycle is not the color of emptiness, but the color of fullness. This is the presence of Light, uniting all colors; the Spirit that embraces all the senses, raising with its wings them to the height of a sacred festivity ...

Significantly, in this “white cycle” the confession of love – again and again – sprouts a vision of Crimea.

The verses of the Spirit Day reflected the Chersones chronicle. Akhmatova recalled: “В Херсонесе три года ждала от него письма. Три года каждый день, по жаре, за несколько вёрст ходила на почту, и письма так и не получила»³⁷. Poems narrate it this way: «Всё мне дальний берег снится, / Камни, башни и песок. // На одну из этих башен / Я взойду, встречая свет...»³⁸. The Chersones character of this landscape cannot be overlooked and noted. The poem is dated 1916 – it is almost synchronous to the Bakhchisaray poem, differing in local realities, but not in the common Crimean context.

That is how the “color square” of Akhmatova developed. All four key colors have become centers that attract characters, plots, genres – even texts of different genres: oral Akhmatova’s stories – “records”, written notes, poems, published and / or put in a box. In a Sicilian-Italian context, some of these colors will be transformed. White will go into subtext: the

³⁶ Ахматова А. А. Собрание сочинений: В 6 т. – Москва: Эллис Лак, 1998-2002; Т. 7 (дополнительный) – 2004. – Т. 1. – С. 265.

³⁷ Лукницкий П. Н. Асуміана. Встречи с Анной Ахматовой. В 2 тт. – Paris: YMCA-PRESS, 1991–1997. – Т. 1. – С. 21.

³⁸ Ахматова А. А. Собрание сочинений: В 6 т. – Москва: Эллис Лак, 1998-2002; Т. 7 (дополнительный) – 2004. – Т. 1. – С. 265.

theme of the light stone of statues, temples, etc. Black will be replaced by the theme of joyful nights (with guests, trips, recitation of verses). But the dominant colors will still remain on duty on the outskirts of Akhmatova's Taormino-Roman landscapes. Their admission to her poems and her biography will still happen – and will happen again soon.

CONCLUSIONS

Having collected – or reconstructed – the details of Anna Andreyevna Akhmatova-Horenko's Sicilian journey, from provable details to only possible details, the researchers also think about the goals of their future work. And the work ahead (we are convinced) is not just large quantitatively, but also being carried out on a new scale, using various, including new, strategies.

1. At the factual level, the background of this trip is to be filled, both from the "Soviet" and from the Italian side. It includes dozens (if not hundreds) of people, addresses and routes; political, cultural, religious calendars; texts not only directly related to Akhmatova's "December spring" but also making up its wide context.

2. At the symbolic level, it is important to understand what significance had – or could have had – this supposedly "small" episode. Here, the movement from a single biography to a biography of a whole era (and not one), a whole region and a country (and not one), a whole generation (and not one) can be promising. The answers to these questions are not reducible to not only the external chronicle, but also to the evidence and reminiscences of purely "literary".

So, we sought to find objective connections between the two "preserves of the soul" of Akhmatova: Italy and Crimea. Behind them, however, were connections not only within the framework of Akhmatova's trip of 1964, but for centuries and millennia. For other writers, such an analytic scale would be excessive. For Akhmatova's fate, a smaller scale would be insufficient.

3. Akhmatova's life and poetry still full of white spots, and there are many reasons for this. We give only one illustration. On a 1964 trip Akhmatova was surrounded by a benevolent and even admired audience. For all that, she didn't call by the names of her dear "flying shadows", she didn't refer to living, close friends to her. We believe that the writers and journalists of Italy, who went through the severe school of their 1930s–1940s, correctly guessed the reasons for such an expressive silence.

4. From here comes the general task of new Akhmatology. It consists nevertheless (we repeat) not so much in closing the gaps, but in opening the scales. One of memoirists of Akhmatova, Sir Isaiah Burlin, called these scales “cosmic”. We proposed the term “metaphysical”. The bottom line is the same. Studying Akhmatova (and figures typologically similar to her), we study not just literature, but Super Literature. And this must be practically reckoned with.

Крым-Киев, 2017–2019

SUMMARY

The paper offers and argues a new look on the Italian and Crimean context of Anna Akhmatova-Horenko’s life and poetry (1889–1966). A special emphasis is laid on Akhmatova’s trip to Sicily (1964), where the poet received the “Etna-Taormina” literary prize from the European Community of Writers. This episode is constantly mentioned in Akhmatova’s new biographies, but so far it has not been considered an important event in her emotional and spiritual life. Akhmatova’s Sicilian events and impressions have never been put parallel with the Crimean ones. Meanwhile, a close analysis reveals many – previously ignored – intersections among the chronotope, cultural and religious references and symbols of Sicily and Crimea. Biographical and poetological approaches prove how significant this double – Crimean-Italian – was for Akhmatova’s human and art experience.

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ENGLISH IN EUROPE: FROM NATIONALLY HOMOGENEOUS LANGUAGE TO LINGUA FRANCA

Kozlova T. O.

INTRODUCTION

English has become a language spoken on all continents due to a continuous dissemination far beyond the region of its origin in the British Isles. It is sometimes referred to as ‘the language having / exhibiting many faces’¹. English today is a complex system of typologically, functionally, and historically multifarious forms including national varieties, New Englishes, mixed types of communication such as pidgins and creoles, and a lingua franca. This spread of English is noteworthy in two important contexts: the first one is created by incorporation of English in former colonies where the British administration found support from local societies. The second one is connected to the arrival of the migrant-languages in the countries where English is spoken natively, adaptation to the native-speaking setting and gradual change of cultural and linguistic identity². The growing significance of English is seen in modifying social landscapes all over the world, particularly in Europe, where it is spoken as a native language, by bilinguals as a foreign language and a lingua franca.

A large number of books and articles were published on English in Europe. They addressed issues related to historical changes on the linguistic map of Europe and the reinforcing impact of the English language on multilingual environment³, the present state and future perspectives of English as a European lingua franca⁴. A profound

¹ Bloch B., Starks D. The many faces of English: intra-language variation and its implications for international business. *Corporate Communications: An International Journal*. 1999. Vol. 4, No. 2. P. 80–88. doi: <https://doi.org/10.1108/13563289910268115>. Bolton K. World Englishes. *World Englishes: Critical Concepts in Linguistics*. Vol. 1. Bolton K., Kachru B. B. (Eds.). London, New York : Routledge. Taylor & Francis, 2006. P. 190. Giri R. A. The many faces of English in Nepal. *Asian Englishes*. 2015. Vol 17. No. 2. P. 94–115. doi: 10.1080/13488678.2015.1003452. Thirusanku J., Yunus M. M. The Many Faces of Malaysian English. Bangi : Penerbit University Kebangsaan, 2016. 130 p.

² Graddol D., Leith D., Swan J. English History, Diversity and Change. London, New York : Routledge, 2003. P. 47–51.

³ English in Europe: The Acquisition of a Third Language. Cenoz J., Jessner U. Clevedon, Buffalo, Toronto, Sydney : Multilingual Matters Ltd., 2000. 271 p. English in Europe Today: Sociocultural and Educational Perspectives. Houwer A. De, Wilton A. Amsterdam / Philadelphia : John Benjamins Publishing, 2011. 170 p.

⁴ Graddol D. The Future of English as a European Language. *The European English messenger*. 2001. No. X. 2. P. 47–55.

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research⁵ by outstanding European linguists was followed by a fundamental book⁶ that attracted more scholars to lexical dynamics and enrichment of their languages with anglicisms.

Another significant theme in European English studies was about the status of English as a second language variety in the EU member states. By analysing the status, form, functions, and the acceptance of the language, S. Moliner⁷ concluded on the legitimacy of the label *Euro-English* as well as a potential status of English as a distinctive variety.

The aim in this chapter is manifold. First, to approach English from a sociolinguistic perspective, describe its forms and features of the European lingua franca . Second, to approach English in Europe from a microlinguistic angle by looking into the sources and structure of the lexicon as most flexible and sensitive to social changes level of language. Third, to consider onomasiological and semasiological variation in the European English vocabulary, explain how and why particular lexical means are selected to denote different processes in a changing Europe.

1. The many faces of English in a changing Europe

Employing a witty metaphor to describe a diverse and ever-changing nature of English, S. Romaine portrays the language development as the path “from village to global village”⁸. It was a fair comment for the language that started as a small collection of dialects spoken by a culturally homogeneous society in Europe, later became more dialectally varied, developed its standard form, marked the epoch of modernity with the arrival to the New World, and gave rise to its new forms globally.

The history of the emergence of English as the first foreign language in Europe started with the arrival of American movies early in the 20th century. The original English versions were accompanied by subtitle translations into different languages⁹. As soon as the link between Europe and the USA was established, it turned Europe into a transnational region extending beyond its existing borders¹⁰ and immediately arouse interest in learning English.

⁵ A Dictionary of European Anglicisms: A Usage Dictionary of Anglicisms in Sixteen European Languages. Görlach M. (Ed.). Oxford : Oxford University Press, 2001. 351 p.

⁶ English in Europe. Görlach M. (Ed.). Oxford : Oxford University Press, 2002. 348 p.

⁷ Mollin S. Euro-English: Assessing Variety Status. Tübingen, Gunter Narr Verlag, 2006. 230 p.

⁸ Romaine S. English: from village to global village. *World Englishes: Critical Concepts in Linguistics*. Vol. 1. Bolton K., Kachru B. B. (Eds.). London, New York : Routledge. Taylor & Francis, 2006. P. 46–54.

⁹ The English Language in Europe. Hartman R.R.K. (Ed.). Oxford, England : Intellect Books, 1996. P. 26.

¹⁰ Gueneli B. Fatih Akin’s Cinema and the New Sound of Europe. Bloomington, Indiana : Indiana University Press, 2019. P. 45.

After the Second World, there were some changes in the linguistic situation in Europe. The role of German as “the second language of the cultured and intellectual middle class in Central and Eastern Europe”¹¹ diminished and the dominance of French as a lingua franca was restricted to the southern regions. Those factors excited the European spread of English.

The pervasive use of English in Europe was later motivated by Anglophone popular culture products. It did not take the young generation long to realize that English could be an efficient lingua franca in Europe.

Under such circumstances, English is learnt to understand native-speakers along with speakers of other languages. J. Jenkins¹² suggests that there is some difference between lingua franca users and speakers of English as a foreign language. Learners of a foreign language master it to approach the norms of native speakers, while the paramount goal of lingua franca users is to be intelligible to non-native speakers. This is what makes European linguistic situation distinctive as English is a means of communication in both native and non-native settings.

Today, English as a lingua franca has no rivals in Europe. Having developed in response to a need in communication among speakers of various languages, it is used in the European Union and other international organizations. Up to 80% of the internal documentation in the European Commission is written in English¹³.

In contrast to other regions where English performs a limited number of functions as a lingua franca, European English takes place in different types of communication and its users are to exploit much more than a restricted encoding of a Frankish tongue can offer. It is a national language in the United Kingdom and Ireland and the first widely spoken foreign language throughout Europe¹⁴. According to Eurobarometer¹⁵, over 60% of Europeans choose English as the most useful language for their personal development while about 80% believe it is essential for their children to learn it for the future. The majority of respondents are convinced that they

¹¹ Clyne M. G. *The German Language in a Changing Europe*. Cambridge : Cambridge University Press, 1995. P. 7.

¹² Jenkins J. ELF at the gate. The Position of English as a Lingua Franca. *The European English messenger*. 2004. No 13.2. P. 63.

¹³ Eurostat: English reinforces its status as Europe’s ‘lingua franca’. Euroactive network. EURACTIVE. Com. Sep 27, 2013. URL: <https://www.euractiv.com/section/languages-culture/news/eurostat-english-reinforces-its-status-as-europe-s-lingua-franca/> (retrieved 25 August, 2019).

¹⁴ Hamilton L., Webster P. *The International Business Environment*. 2nd ed. Oxford : Oxford University Press, 2012. P. 107.

¹⁵ Europeans and their languages. Special Eurobarometer 386. European Commission. 2012. 23 p. URL: <http://ec.europa.eu/commfrontoffice/publicopinion/index.cfm/General/index> (retrieved May 14, 2018).

are confident speakers and have better than basic skills. Over 45% of Europeans confirm they use English on a more than occasional basis and somewhat less than 20% do it almost every day. The number of those who can use it on the Internet in their e-mails and Facebook, follow television programmes, read news, etc. reaches 25–26%.

In spite of the multilingual environment in today's Europe, where 60% of secondary school students learn 2 foreign languages or more¹⁶, "Continental teachers of English have no problems motivating students to learn"¹⁷. According to Eurostat, 73% of children study English in primary and lower secondary education while 100% of them do it at the middle and higher levels of secondary education¹⁸.

English is creatively used by Europeans in slam poetry, popular in France, Italy, Germany¹⁹, in bilingual advertising where it supplants French, German²⁰ and other European languages.

English that is emerging in Europe becomes considerably more variable which is reflected in a number of names with positive and negative connotations (*English in Europe*, *Euro-English*, *European English* "English spoken in Europe"; *Brussels-English*, *Eurospeak* "political register of the EU English language discourse"; *Eurojargon* "the EU's lingua franca, however, reduced to words of political jargon").

The growing importance of English is gradually changing the old linguistic environment, attitudes to the language, and speech behaviour of Europeans.

2. Sources of European English vocabulary

Discovering origins of European English vocabulary requires a separate and thorough investigation into various aspects of really fascinating word histories. We will limit our discussion to a brief overview of the main sources of European English vocabulary and their productivity.

¹⁶ European Commission/EACEA/ Eurydice. Key Data on Teaching Languages at School in Europe – 2017 Edition. Eurydice Report. Luxembourg : Publication Office of the European Union, 2017. URL : <https://op.europa.eu/en/publication-detail/-/publication/73ac5ebd-473e-11e7-aea8-01aa75ed71a1/language-en/format-PDF> (retrieved August 7, 2019). P. 60.

¹⁷ The English Language in Europe. Hartman R.R.K. (Ed.). Oxford, England : Intellect Books, 1996. P. 29.

¹⁸ Eurostat: English reinforces its status as Europe's 'lingua franca'. Euroactive network. EURACTIVE. Com. Sep 27, 2013. URL: <https://www.euractiv.com/section/languages-culture/news/eurostat-english-reinforces-its-status-as-europe-s-lingua-franca/> (retrieved 25 August, 2019).

¹⁹ Ponte M. Poetry Slam and Futurist Poetry Competitions. International Book of Futurism Studies. Berghaus G. (Ed.). Berlin : Walter de Gruyter GmbH & Co KG, 2016. P. 357.

²⁰ Hashim A. Englishes in Advertising. *The Routledge Handbook of World Englishes*. Kirkpatrick. A. (Ed.). New York : Routledge, 2010. P. 522.

Words and expressions used in communication in English throughout Europe include a massive lexical layer used in General (or Common) English. The etymologies of those words, whether established or still unknown, are registered by the English language dictionaries. In terms of their genesis, such words are related to the system of the English language whose archaic ancestry is found in Proto-Indo-European. Though not straightly obvious, the common roots and similarities between English and other daughter languages are quite traceable in the Indo-European family history.

For instance, the phrase *European identity* is used to refer to what makes Europeans feel European: “ ‘United in diversity’ <...> Better words could not have been chosen to describe the double, national and common identity of Europe. **European identity** does not contradict national identity, it does not rival it; instead, both complement each other like two sides of the same coin”²¹. The phrase is frequent in the contexts discussing the issues of unique characteristics of an individual, relations with others, membership in social categories and other similar things. The head element *identity* is well established in General English to verbalise a complex concept comprising a range of phenomena concerning perceptions of a person. Without this “paradoxical combination of sameness and difference”²² we would be unable to adequately deal with the nature of multicultural environment. These interpretations can be retrieved from the history of the word *identity* that dates back to c1600 “sameness, the state of being the same” when the stem of Latin origin (*īdem* “the same”) found its way into English through Middle French (*identité*). The Latin and French etymons are continuants of the reconstructed pronominal stem PIE *i-²³.

Our calculation results show that about 90 per cent, or 1350 out of 1500, of lexical units in question come from the already established layers of the English lexicon to denote significant concepts of integration processes in Europe. The common origin and cognates in many daughter branches, including over 20 languages that belong to Germanic, Romance, and Slavonic groups, give such words a big advantage over recent loans. As similar units are easier recognized and processed, they enhance mutual intelligibility between English and other languages.

²¹ Schäuble W. Preface. *Karolewski I. P. European Identity: Theoretical Perspectives and Empirical Insights*. I. P. Karolewski, V. Kaina (Eds.). Berlin : LIT Verlag Münster, 2006. P. 8.

²² Lawler S. *Identity: Sociological Perspectives*. Cambridge : Polity Press, 2008. P. 2.

²³ The American Heritage College Dictionary. 3d ed. Boston, New York : Houghton Mifflin Company, 1993. P. 674, 1597.

The second source for European English is the vocabulary of global governance, i.e. internationalised words and phrases employed in tackling matters of global economics and international market, law, politics, transnational society, multiculturalism, healthcare, etc. Being borrowed directly or calqued simultaneously into many languages, these words are found in various semantic fields to denote key aspects of the EU environment. Examples that follow are selected from the multilingual EU's terminology database and other sources²⁴: politics and enlargement (*decentralization* “the process whereby management of European Union funds is delegated to the administrations of the beneficiary countries, centralization”); law and human rights (*democratic deficit* “a term used to argue that the EU institutions and their decision-making procedures suffer from a lack of democracy and seem inaccessible to the ordinary citizen due to their complexity”); budget matters, customs and taxation (*grant* “direct financial contribution”; *declarant* “the person making the customs declaration”); industrial relations (*multi-sector* “covering several sectors”); climate change and ecology (*abiotic* “non-living; devoid of life”); social matters (*cosmopolitanism* “the idea of diverse cultural and social experience in Europe”); communication (*Eurodiscourse* “codified language used in written and spoken communication relating to European integration issues”; *procedural language* “a working language of the European Commission”, *corporate social responsibility* “the EU principle according to which companies take responsibility for their social impact”); language policy (*lingua franca*, *linguistic imperialism*, *language planning*, *bilingualism*); education and teaching (*interlanguage*, *intercomprehension*, *portfolio*, *intercultural competence*, *stereotype*).

What is remarkable is that “on average, adult Europeans have 4000 of these easily recognizable words at their disposal”²⁵. The increasing use of international words stimulates participation in European integration affairs, rises speakers' competence in social issues, shapes public opinion as to the rule of law, human rights, etc. The use of international words is necessitated by funding and project activity, trainings, reform movements and other means of public involvement in policy-making, promotion of the EU enlargement. This can be instanced here by the terms *democracy promotion* “the relationship of the European Union and its potential

²⁴ Interactive Terminology Database. IATE. URL: <https://iate.europa.eu/home> (retrieved June 29, 2019). A Short English-Ukrainian Dictionary of European Studies. 270 words and expressions. Kozlova N. (Ed.). Zaporizhzhia : Status, 2018. 156 p.

²⁵ Doyé P. Intercomprehension. *Routledge Encyclopedia of Language Teaching and Learning*. M. Byram, A. Hu (Eds.). 2nd ed. New York : Routledge. Taylor & Francis, 2017. P. 342.

members as a donor and the recipients of democracy” or *democracy promoter* “a government or an international organization that seeks to provide resources to democratically oriented groups, etc.” as they are used in the contexts concerned with the EU enlargement matters: “*Can EU Act as a Democracy Promoter?*”²⁶; “*Democracy Promoter or Interest Defender? How the European Commission Influences Non-Electoral Representation by Civil Society Organizations*”²⁷; “*‘Business as Usual’ in EU Democracy Promotion Towards Morocco? Assessing the Limits of the EU’s Approach towards the Mediterranean after the Arab Uprisings*”²⁸.

More importantly, when English is used as a lingua franca, international vocabulary is frequent in code-switching to realize particular needs in communication. Convincing data were collected and analysed by T. Klimfingher²⁹ to demonstrate code-switching in academic interactions. It was argued that the code-switching ‘English > speaker’s native language’ was necessitated by asking for assistance (1) or introducing a new idea (2):

(1) S2 – a native speaker of French; S7 – a native speaker of Dutch

S2: ... and located in one’s side, or or two programs interconnected or ... **consecutifs?** {consecutives}

S7: consecutive

S2: and consecutive ...

(2) S1 – a native speaker of German; S3 – a native speaker of Dutch

S1: ...to have also a system together with the netherlands we have a... **visitatiecomissie** {visiting commission} ...³⁰

S3: mhm [an interjection used to show a careful thought or contentment].

S1: it’s called for certain programs and so they visit they come and visit the university and stay at the university and they then there is an overall assessment.

²⁶ Ustun, C. Can EU Act as a Democracy Promoter? Analysing the Democratization Demand and Supply in Turkey-EU Relations. *Romanian Journal of European Affairs*. 2017. Vol 17, No 1. URL: <https://ssrn.com/abstract=2983767> (retrieved March 25, 2019).

²⁷ Kröger S. Democracy Promoter or Interest Defender? How the European Commission Influences Non-Electoral Representation by Civil Society Organizations. *The Challenge of Democratic Representation in the European Union*. Kröger S., Friedrich D. (Eds.). London : Palgrave Macmillan, 2012. URL: https://link.springer.com/chapter/10.1057/9780230355828_13 (retrieved July 14, 2019).

²⁸ Colombo S., Voltolini B. ‘Business as Usual’ in EU Democracy Promotion Towards Morocco?. Assessing the Limits of the EU’s Approach towards the Mediterranean after the Arab Uprisings. *Centre international de formation européenne*. 2014. 1, No 371. P. 41.

²⁹ Klimfingher T. “She’s mixing two languages together” – Forms and Functions of Code-Switching in English as a Lingua Franca. *English as a Lingua Franca: Studies and Findings*. Mauranen A., Ranta E. (Eds.). Newcastle : Cambridge Scholars Publishing, 2009. P. 348–371.

³⁰ Ibid. P. 363–364.

However, while the use of internationalised lexicon “contribute[s] to the creation of professionals who speak from the framework of an international agenda”³¹, it remains unclear whether lingua franca users appropriate the new idiom to the same extent.

A great amount of commonly known English words have been taken in by speakers of various languages and become more current in Europe since the 1990s³². The instances include widely adopted expletives such as *all right* and *OK* “satisfactory in good condition”, *aftershave* “scented lotion” (presently current in almost all European language in spite of existing equivalents), *action* “exciting activity; fight, conflict; a political action” distinguished by its colloquial use³³. Although these lexical items are borrowings from English into different languages, they provide some evidence for the convergence tendency in Europe.

It is a truism that many of English loans are assimilated or partly-assimilated in the recipient languages. For instance, adjectives and verbs borrowed from English into Polish approximate relevant shapes and grammatical paradigms to achieve agreement in case, number, gender and person: E. *computer* > Pol. *komputer*, E. *install* v. > Pol. *zainstalować*, E. *mail* v. > Pol. *mailować* (“*W komputerze mam wszystko zainstalowane <...> i mailujemy do siebie*”³⁴ / I have everything installed in [my] computer <...> and we mail each other). The point is that when words and phrases retain their English spelling and pronunciation, it is uncertain whether they are to be qualified as non-assimilated loans or cases of code-mixing between a European language and English.

Some English-based words are coined and regularly used by speakers whose native language is not English. The meanings of such words differ from those in Standard English. If we apply the criterion of form correspondence and meaning incompatibility, these are mere interlingual homonyms: cf. E. *handy* adj. “useful, convenient; clever in using hands” and the word *handy* n. used by Germans in the sense “a mobile phone” (Ger. *Mobiltelefon*)³⁵.

³¹ Çali B., Ergun A. Global Governance and Domestic Politics: Fragmented Visions. *Criticizing Global Governance*. Lederer M., Müller P. S. (Eds.). New York : Palgrave Macmillan, 2005. P. 171.

³² A Dictionary of European Anglicisms: A Usage Dictionary of Anglicisms in Sixteen European Languages. M. Görlach (Ed.). Oxford : Oxford University Press, 2001. P. XV.

³³ Ibid. P. 2–3.

³⁴ Dołowy-Rybińska N. “Nikt za nas tego nie zrobi”. *Praktyki językowe i kulturowe młodych aktywistów mniejszości językowych Europy*. Toruń : Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2017. P. 318.

³⁵ Kennedy A. F., Hauksson K. M. *Global Search Engine Marketing: Fine-Tuning Your International Search Engine Results*. Indianapolis, Indiana, USA : Que Publishing, 2012. P. 95.

Vocabulary introduced by non-native speakers of English could be viewed as a potential source for English. In future, coinages might acquire a wider usage than they presently have as constituents of local or specialist idioms. Their proliferation will probably be encouraged by writing system conventions, homogeneous alphabets, and such communicative advantages as brevity of form or expressivity. In addition, cognitive and pragmatic factors are likely to intervene when speakers establish a bridge between the concepts expressed in their native language and English ('a phone used anywhere its signals can be received' > 'a useful, convenient gadget'). This undermines the ground for homonymy due to the fact that the existing and coined meanings do not appear to be completely incommensurate.

To sum up, English in Europe is likely to appeal to the internal resources. Even though many lexical items are earlier borrowings from classical and other languages, or modern internationalized loans, they are well-established, systemic constituents of the English lexicon. To a certain extent, the use of internal resources determines the ways of the English vocabulary variation in European environment.

3. Onomasiological and semasiological variation of English

The approach applied here to types of lexical variation distinguishes between onomasiological and semasiological variation. Onomasiological variation includes word-formation whereas semasiological variation embraces denotational and connotational aspects of lexical meaning.

In its development, language avoids disbalance by optimality of resistance and openness to change. These competing tendencies become even more apparent with the emergence of English as a European lingua franca. Adherence to historical and cultural heritage of the English language is in hand with urge for responsivity to changing circumstances and current events. To prevent communicative gaps and naming lacunae, users of European lingua franca are appearing to be selective about the ways of vocabulary formation as well as they are about the sources. Vocabulary enrichment follows productive in modern English patterns and rules: construction of extended phrases, composition, abbreviation, blending and derivation.

Words of general usage realise their terminological potential and are combined into multicomponent phrases: *(the) Common Security and Defense Policy* "the EU's course of defense and crises management, deployment of military and civilian missions, strengthening peace and

international security”, *equal opportunities* “the EU principle providing individuals with fair possibilities to have education, training, employment, career development whatever their sex, race, language, religion, economic or family situation might be”. Noun phrases with attributive adjectives (*procedural language* “language which is regularly used in the EU institutions”) and *of*-phrases (*harmonisation of laws* “a key concept in the European Union for making identical rules in areas of governance, introducing the same or similar systems of laws in different companies, countries, etc.”) prevail over noun phrases with attributive nouns (*treaty language* “a language that is used as an authentic language for important documents such as treaties”). Very long recursive arrangements seem to be avoided.

The same trend is apparent in compounds with the order of stems rather following the pattern Adj+N (*global competence* n. “the complex total of required knowledge of international significant issues, appreciation of cultural diversity and values, competitive skills, proficiency in foreign language”) than the pattern N+N (*gender equality* n. “fair treatment, equal opportunities, and chances of economic and social achievements despite the fact of being male or female”).

Why are N+N formations, prevalent in modern English, are outnumbered by Adj+N structures and *of*-phrases in European discourse terminology? The answer is in the strive to decrease cognitive complexity. The N+N concatenations, i.e. just linking elements of the same category together in a series, pack a lot of information into a small space which may pose difficulties for decoding. In contrast, the Adj+N sequences where the first elements contain common or relatively common derivational affixes are more transparent: *humanistic thinking* “a system that lies at the core of the European mode of thought and action: making decisions with primary focus on the human interests, values, and dignity” (that is ‘relating to humanism’ in contrast to *humanist* adj. ‘believing in humanism’). In *of*-constructions, where the noun after *of* plays a role like the object of the verb, it is the objective meaning that increases the productivity of this pattern in dealing with abstract concepts, particularly important for Eurointegration interactions.

Other productive processes result in blends (*Bremain* < *B[ritain’s/ritish]-* + *-remain*), *Brexit* < *Br[itain’s]-* + *-exit*, *Grexit* < *Gr[eece]-* + *-exit* “the exit from the European Union”), neoclassical compounds with Latin or Greek stems as final combining forms (*Eurocrat*, *Europhile*, *Europhilia*, *Europhobe*), and abbreviations. It is

noteworthy that Eurostat lists approximately 2500 various types of abbreviated terms used in government documents and Eurostat jargon almost every day³⁶. Productivity of blending, exploiting combining forms as well as abbreviation can be attributed to the high semantic density of the units developed in these ways.

Derivation of terminology and general vocabulary is carried out with the help of common and mostly abstract affixes providing names of the ‘doer of the action’ (*Bremainer*, *Brexiteer*) and various nominalisations (*Europeanisation*). A number of words are formed with the help of initial formatives reflecting processes and counter-processes (*globalization* – *deglobalization* “processes or situations resulting in the increase of nationalism, segmentation, and priorities against globalization”), opponents and proponents of ideas, plans of action, and so forth (*pro-Europeanism* – *anti-Europeanism* “a political neologism used in various contexts to refer to sentiments or policies that imply criticism, opposition, or hostility to Europe”, *immigration* – *anti-immigration* “in negative views on European citizenship politics, sentiment that immigration is socially wrong and disadvantageous, and should be restricted”).

Few terms result from full or partial conversion of multi-word units (*opt out* v. > n. “negotiation of the EU member states not to participate in certain policy areas”).

Other newly derived words do not find any compliance with Standard English. They resulted from misspellings, mispronunciations and misinterpretations of the UN workers who are non-native speakers of English: *comitology* (from misspelling of the Standard English *committee* and misuse of the suffix *-ology* “the study of”) “committee procedure” in Euro-English. Although such formations are infuriating opponents of political and linguistic unification in Europe, the Google search suggests that there has been a recent rise in the occurrence of these words in various types of discourses. For instance, in academic discourse: “*Considering the centrality of comitology for the implementation of EU legislation, the paper addresses the question whether the ‘big bang enlargement’ of 2004/2007 has had a significant impact on comitology...*”³⁷. It is not that normative forms are inaccessible to non-native speakers of English in Europe, such random or characteristic errors

³⁶ Abbreviations and Acronyms. Eurostat. European Commission. URL: <https://ec.europa.eu/eurostat/ramon/cybernews/abbreviations.htm> (retrieved September 14, 2019).

³⁷ Alfé M., Christiansen T., Piedrafita S. Comitology Committees in the Enlarged European Union. *ARENA Working Papers*. 2008. No 18. URL: <https://ideas.repec.org/p/erp/arenax/p0268.html> (retrieved July 25, 2019).

might result from unpredictable and unconstrained ways of communication, shifts of attention and other factors deviating language conventions in actual speech production. The fact that some misuses are becoming accepted in European lingua franca shows that there are common European deviations from Standard English. That is why peripheral performance is a psycholinguistic factor that cannot be ignored in tackling the issues of language change and variation. In this context, it would be reasonable to mention the acquisition errors by the Vikings that induced some variance features in Northern Middle English³⁸.

From semasiological point of view, variation mostly takes place in denotational aspect of lexical meaning, though not confined to it. Word meanings are rather specialised than generalised. For instance, the word *planification* n. (< Fr. *planifier* “to plan”) entered English in the 1950s in the meaning of “the management of resources according to a plan of economic or political development” and became specialised with the added semantic components ‘detailed, better (planning)’ in Euro-English. Generalisation of meaning involves the reduction and/or substitution of components in the semantic structure: *foresee* “to predict” (‘expect something to happen’) > in Euro-English “to plan, provide” (‘state something must happen, intend to do something’).

Connotational changes can be illustrated by amelioration of meaning which seems to be a more developing trend in Euro-English than pejoration (*incite* “to encourage someone to do something unpleasant, violent or illegal, such as a riot, racial hatred, etc.” > “to encourage someone to perform a desirable action or behavior, such as buying an electric car”).

Metaphoric and metonymic transfers are less productive: *soft Brexit* and *hard Brexit* “in reference to *the closeness of the UK’s relationship with the EU*”; *Europe à la carte* from Fr. *à la carte* “ordered by separate items” to express negative connotations reflecting a concept that some countries will favour a greater (or smaller) degree of European integration than others.

There are several intertwining explanations to the above-mentioned findings. As a spread from a broader category of things to a narrower class to denote a particular type of entities, meaning specialisation is essential to express specific concepts of current life in Europe, the EU integration, principles and values. Semantic transfers are less involved due

³⁸ Koch A., Taylor A., Ringe D. The Middle English Verb-Second Constraint: A Case Study in Language Contact and Language Change. *Textual Parameters in Older Languages*. Herring S. C., Reenen P. van, Schøsler R. (Eds.). Amsterdam / Philadelphia : Benjamins, 2000. P. 353–392.

to the cognitive challenge of establishing ties between entities in question: metaphor is grounded on analogies between different domains of knowledge, and metonymy calls for associative relations within the same domain of experience. In contrast, generalisation and specialisation of meaning take less cognitive effort as cognisers just move up and down between the category levels. Because accelerated social processes require immediate influx of names, sign-makers prefer to save cognitive resources. Whether we fully or partly accept G. Lakoff and M. Johnson's point of the pervasiveness of metaphor in our mental operations³⁹, we have to admit that metaphors give concreteness to previously unidentified, abstract concepts. In forming vocabulary of the European lingua franca, speakers mostly deal with transnomination of previously cognized entities and ideas. Quite a number of Euro-English terms appear just to give more precise names to phenomena which already have some lexical units to denote them. The naming task is to be decided with the help of already existing terms instead of new creations, because nominative density calls for appropriateness of application choice and hence might prevent the easiness of communication in a multilingual community.

CONCLUSIONS

Today, English is one of the most widely spread and varied languages whose international significance has caused the change of linguistic landscape in the world and particularly in Europe. From a nationally homogeneous and regionally restricted language it has turned into a European lingua franca to play a number of social functions.

From a sociolinguistic point of view, it has enhanced a new type of bilingualism bridging communication in multilingual and multicultural Europe. European English contributes into globalisation, political, economic, social and cultural unification by providing the common core of specialist and common vocabulary. It has become a symbol of new European identity reflecting the optimal mix of culture-specific and common European features.

The formation of Euro-English vocabulary mostly relies upon the internal resources and follows the general trend in current English away from 'a friendly to borrow' and toward 'a friendly to share' language.

Naming processes appeal to new and previously denoted notions related to everyday life and specialised fields, particularly politics,

³⁹ Lakoff G., Johnson M. *Metaphors We Live By*. Chicago, London : University of Chicago Press, 1980. P. 3.

business and marketing, cultural exchange, ecology, education, and language policy in the EU.

In terms of their structure, English words and expressions employed in international interactions exhibit complex but transparent arrangement. Vocabulary formation follows productive ways and is targeted at multiword structures, compounding, blending, abbreviation, and derivation with the help of combining forms, initial formatives, common or relatively common affixes to internationalise the vocabulary and enlarge the communicative space in the European society and the EU. As to semantic derivation, specialisation of meanings prevails over their generalisation, shifts in connotation, metaphoric and metonymic transfers. Such selectivity can be explained by the desire of linguistic sign-makers to achieve transparency, compactness, efficiency in communication, to ease the exchange of ideas, and accelerate integrational processes.

Despite the arguments put forward by opponents of English as a European lingua franca, we have to recognize its essential role in the historically inevitable extension of economic, social, cultural, and intellectual space within and far beyond the existing national borders in Europe.

SUMMARY

English as a lingua franca is a significant theme in European studies. The purpose of this chapter is to address European English from sociolinguistic and linguistic perspectives. It is argued that European English lexicon is dynamic, relies upon well-established internal resources and selectively employs productive word-formation means. Onomasiological and semasiological variation of English is shaped by the specificity of current processes and a new type of bilingualism in a changing Europe. Lexical changes are influenced by the strive of linguistic sign-makers to achieve efficiency in communication. The findings demonstrate the significance of non-native speakers' contribution into the development and variance of the present-day English. In spite of all claims against Euro-English, we cannot deny that it is a necessity of contemporary life, a stimulus and a result of integration processes in Europe.

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ABBREVIATIONS AND SYMBOLS

Adj, adj. – adjective

c – circa / approximately

Cf. – confer

E. – English

Fr. – French

Ger. – German

i.e. – id est / that is

ibid. – ibidem / in the same place

N, n. – noun

PIE – Proto-Indo-European

Pol. – Polish

* – reconstructed form

< – developed from

> – developed into

> – developed into, derived from

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GENRE SPECIFIC OF J. GENET'S NOVELS

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INTRODUCTION

French fiction is an inexhaustible practical basis for history and theory researchers of the autobiographical genre. Autobiography becomes logical and natural basis for creativity, and its elements enrich and transform various literary genres. In the twentieth century, the genre of autobiography was increasingly drawn to artistic autobiography and autopsychologism. Thus, the representatives of this transformed genre are R. Bart, K. Moriak, who joined the writing of autobiographical prose only in 1974, the late works of M. Leri, N. Sarrot, J-P. Sartre, J. Genet, and others. An important function is given to the fictitious possibilities of autobiography as a means of self-discovery.

J. Genet's novels do not fit within the narrow bounds of "classic" autobiography as "biography", but are characterized by the category of "autobiography" (the author himself emphasized it in non-textual reality repeatedly) as a principle of correlation between artistic and extra-ordinary reality, which consists in the transformation of autobiographical vital material. The genre of prose works by J. Genet is defined as a "novel", which, in turn, "sanctions fiction and postulates the nonidentity of life and text reality". Such a cognitive game with narrator identity throughout the work keeps the reader in suspense. From the beginning of the reading he expects the sincerity of the author and forgives him the unconscious autofiction, the memory failure, as the author constantly reproaches himself for them. However, when the author deliberately confuses the reader in the metatextual discourse, questioning the referentiality of the facts he has just assured, the latter finally loses his sense of reality.

Emphasizing the cognitive importance of the fictitious for himself, J. Genet also performs a communicative act with an implicit or explicit reader, based on his declared sincerity. Forms of expression of sincerity in a story for a writer are confession in homosexuality and a desire for transvestism, recognition of his worthlessness and insecurity. In addition, stylistic and linguistic "markers" of the autobiographical genre widely used by Jean Genet as a means of influencing the reader to ultimately confuse the reader.

1. Autofiction as a defining feature of J. Genet`s prose

The general principle that has allowed researchers to combine novels into one genre system is, at first glance, a sufficiently transparent “autobiographical agreement” (a concept introduced by Ph. Lejeune¹). Sometimes a treaty “concluded” by Jean Genet with readers, recorded in the title of the work (“The Thief’s Journal”), in other cases in the preamble (“Our Lady of the Flowers”, “Funeral Rites”) or in the explanatory notes and comments (“Querelle of Brest”, “Miracle of the Rose”). The so-called “autobiographical intention” is also confirmed in many articles and notes, in interviews that the writer willingly gave, emphasizing the autobiographical nature of his works. For example, every book by J. Genet is written with a certain intention, which is already known to the reader from the first pages (*“S’il est vrai qu’il a pour but avoué de dire la gloire de Jean D., il a peut-être des buts seconds plus imprévisibles. <...>. Il est troublant qu’un thème macabre m’ait été offert il y a longtemps, afin que je le traite aujourd’hui et l’incorpore malgré moi à un texte chargé de décomposer le rayon lumineux, fait surtout d’amour et de douleur, que projette mon coeur désolé”*², or *“J’eusse désiré dans ce livre faire une apologie aussi du vol. J’aimerais que mes petits compagnons aient été d’élégants voleurs, vifs comme le Mercure”*³).

At the same time J. Genet emphasizes the fictional nature of his works in numerous speeches and comments. In addition, the author positions the works as “novels”, despite their overt autobiography. He violates the conditions of the fundamental autobiography its “autobiographical agreement” and at the same time he does not adhere to the “novel agreement” (the guidance on the exclusively fictional nature of the work). There is a process that, will be called an “autofiction agreement” almost forty years after J. Genet`s novels were written, (by T. Laurent). To make such a decision, the author confesses that, he did not want or could not be completely frank, telling about his life, so he turned to the fable⁴.

J. Genet abuses the fictional features of the autobiographical genre, but gives a leading role to fiction in his novels as an embodiment of his dreams and fantasies. It is fiction (the proportion of fiction is significantly increases from “Miracle of the Rose” to “Querelle of Brest”), which is inextricably associated with the depicted reality, allows us to get an idea

¹ Lejeune P. Le pacte autobiographique. / P. Lejeune. Paris: Ed. du Seuil, 1975. 330 p.

² Genet J. Pompes Funèbres / Jean Genet. Paris, Gallimard, 1953. P. 9.

³ Genet J. Miracle de la rose // Oeuvres complètes de Jean Genet / Jean Genet. II. Paris, Gallimard, 1952. P. 227.

⁴ Laurent Th. L’oeuvre de Patrick Modiano : une autofiction / Th. Laurent. Lyon: Presses universitaires de Lyon, 1997. P. 20-21.

of the writer's inner world, to make his psychological portrait. This allows us to assert that J. Genet's prose is more autopsychobiographical (according to L. Ginzburg⁵) than autobiographical. The leading role in it is the depiction of the individual inner world formation, not the formation of the lyrical hero as a man of history.

Due to the appearing definition of the contemporary autobiography genre as autofiction, a new point of view on the genre identification by Jean Genet's novels has appeared. In S. Dubrovsky's opinion among autofictional works "Nadja" by A. Breton, "La naissance du jour" by S. G. Colette, German trilogy "D'un château l'autre", "Nord", "Rigodon" by L.F. Celine he also called the "Journal du voleur" by J. Genet. Other researchers began to follow him (F. Gasparini, V. Colonna, J. Lecarme) and study the novels of J. Genet "The Thief's Journal", "Miracle of the Rose", "Our Lady of the Flowers" as the examples of autofiction.

According to S. Dubrovsky⁶, "autofiction" as a literary genre is defined by the following characteristics:

- 1) onomastic identity of the author and narrator;
- 2) subtitled "novel";
- 3) the primacy of the narrative;
- 4) study of the original form;
- 5) the manner of the letter, which seeks to "la verbalisation immédiate" ("instant verbalization");
- 6) reconfiguration of linear time (through selection, intensification, stratification, fragmentation, confusion, etc.);
- 7) extensive use of the present in the narrative;
- 8) an obligation to describe only true facts and events;
- 9) the unconscious pursuit of "se révéler dans sa vérité" ("Find yourself in your truth");
- 10) the strategy of alienation of the reader.

However, none of the works classified by S. Dubrovsky as autofiction contained all ten features. As for the J. Genet's novel, "The Thief's Journal"⁷, it lacks the fifth, eighth and tenth signs. According to other researchers of autofiction (J. Lecarme⁸, F. Gasparini⁹,

⁵ Гинзбург Л. Я. О психологической прозе / Гинзбург Лидия Яковлевна. Л. : Художественная литература, ЛО, 1977. 443 с. – Библиогр. в подстроч. примеч.

⁶ Dubrovsky S. Autobiographie / Vérité / Psychanalyse / S. Dubrovsky // Autobiographiques : de Corneille à Sartre. – Paris : PUF, coll. "Perspectives critique", 1988. – P. 61-79.

⁷ Genet J. Journal du Voleur / Jean Genet. Paris, Gallimard, 1949. 320 p.

⁸ Lecarme J. Autofiction : un mauvais genre / J. Lecarme // Autofictions et Cie. Actes du colloque des 20 et 21 novembre 1992 / [dir. S. Dubrovsky, P. Lejeune, J. Lecarme], revue PITM. n 6. Paris. 1993. P. 227–249.

⁹ Gasparini Ph. Est-il je? Roman autobiographique et autofiction / Ph. Gasparini. Paris: Editions du Seuil, Coll. Poétique. 2004. 393 p.; Gasparini Ph. Une aventure du langage / Ph. Gasparini. Paris: Le Seuil, 2008. 339 p.

F. Vilen¹⁰), who used S. Dubrovsky's definition in their explorations, the compliance with the most characteristics serves to position the work as autofiction.

J. Lecarme insisted on only two first signs: the label "novel" and the onomastic identity of the author-narrator-hero. However, F. Gasparini¹¹, polemicizing with J. Lecarme, noted that the subtitle "novel" could be given by publisher, or the author himself tried to provide a space of his own texts in the fiction. As for J. Genet's prose, the subtitle "novel" appears in all five novels under study. However, the author in the text refers only to the work "Querelle of Brest": "*Si l'on s'étonne (nous disons s'étonner plutôt que s'émouvoir ou s'indigner afin de mieux montrer que ce roman veut être démonstratif) <...>*"¹². All other prose works he calls either simply "book" or "drama", "poem", "legend", "fairy tale", "song of love". In addition, the style of J. Genet is so poetic that most foreign and domestic researchers do tend to believe that the writer wrote a kind of "poetry in prose".

By the degree of awareness of J. Genet's novel fictionalization, unlike the unconscious (forced) autofiction, it is voluntarily fictionalized (sometimes it casts doubt on the real facts, sometimes deforms them in favor of its own ethical-aesthetic concept, sometimes tries to convince the true to believe). This illustrates the opinion of M. Darrieussecq¹³, supported by J. Jeanette, V. Colonna and F. Gasparini, about the hybridity of the autofiction genre.

The text "The Thief's Journal" as a practice of creating the author's personality is not a reflection of the vertical becoming of his personality, but it's a reflection of horizontal direct emotional state, when the writer has finally determined his social position of the marginal and the outcast, finding refuge in the world of illusions. The form of an arbitrary diary is used rather to encourage the reader, since the interest in the literature of memoirs; the inner world of the writer is also a defining feature of the literary process of the twentieth century.

In establishing the autobiographical nature of V. Colonna's fictional works, following his teacher J. Genet, appeals to non-textual realities and suggests paying attention to their titles in handwritten versions and first

¹⁰ Vilain P. L' autofiction en théorie / P. Vilain // Genèse et autofiction / [dir. J.-L. Jeannelle et C. Viollet]. Louvain-la-Neuve: Bruylant-Academia, 2007. Pp. 70-75.

¹¹ Gasparini Ph. Est-il je? Roman autobiographique et autofiction / Ph. Gasparini. Paris: Editions du Seuil, Coll. Poétique. 2004. 393 p.

¹² Genet J. Querelle de Brest / Jean Genet. Paris, Gallimard, 1953. P. 218.

¹³ Darrieussecq M. L' autofiction, un genre pas sérieux / M. Darrieussecq // Poétique. № 107. septembre 1996. P. 369-380.

editions, if the work's title does not reflect the author's autobiographical intent (as in the case of "The Thief's Journal" and "Querelle of Brest").

Having been imprisoned in 1942 for the theft of the books by M. Proust and P. Verlaine, J. Genet begins to write the first prose work "Our Lady of the Flowers", which in the first version was entitled "Prison of Fran, 1942" (Prison de Fresnes, 1942). The writer continued to work on the novel after his release, working as a book salesman at a secondhand book store on embankment of the river Seine, but in April of that year he was arrested again for the appropriation of books. Again, after being jailed for theft in 1943, in the prison of Santa, the writer began to work on the second novel, "Miracle of the Rose", which was originally called "Sante. Turelle Prison, 1943" (La Santé. Prison de Tourelles 1943).

With regard to **the onomastic identity of the author and the hero-narrator**, this criterion is also questioned in the studies of foreign literary critics. F. Gasparini, and after him, V. Colonna, believes that the identity of the author-narrator-hero cannot interfere with the factualisation of facts, and the uniqueness of the names, in turn, will not significantly affect the positioning of the work as autobiographical, since it is autobiographical and partial coincidence the author and the narrator will be provided with extra and intertextual links. S. Dubrovsky has already called such autofiction as "quasi-autofiction", and P. Wilen has called it "autofiction anominale" ("non-nominal autofiction").

With regard to the novels of J. Genet, in "Our Lady of Flowers", "Funeral Rites", "The Thief's Journal" there is a combination of "nominal" and "non-nominal" autofiction in autofictional narrative. In the first novel, the autopsychobiographical line is interspersed with the Divine's fictional story, which is the author's autoplotalisation. The story of his stay in Fresno is not accompanied by really confirmed facts (name identity), but it looks like the first awkward but successful attempt at self-reflection. According to D. Stakhov, it is "a polylogue with itself, where all the heroes of the novel are welcome"¹⁴. The narrator seems to be writing a diary in prison. But this diary is devoid of events. We learn about the life of the narrator only fragmentarily and thanks to the heroes of his dreams, the actions of which cause the author to plunge into the memories. They are fictitious and collective images of those criminals who have met or written about the writer, but are endowed with features inherent in him, each of them in some sense is J. Genet himself. The writer creates new personalities, wearing masks of certain fictional characters, trying to find

¹⁴ Стахов Д. Святой? Комедиант? Мученик? / Д. Стахов // Новый мир. М., 1995. № 2. С. 236–239.

himself real. The protagonist of the novel *Lou Kulafroix*, a partial prototype of the image of which was the writer himself, had a past, a childhood, and a mother. Divine's world (that was his second name) was not limited to the environment of criminals and pervert, but had another, normal dimension. In the text, we find: "*Et refaire à ma guise, et pour l'enchantement de ma cellule (<...>), l'histoire de Divine que je connus si peu, l'histoire de Notre-Dame-des-Fleurs, et n'en doutez pas, ma propre histoire*"¹⁵, or "<...> *Mignon m'eût déchargé jusqu'au coeur. Entrant en moi jusqu'à n'y plus laisser de place pour moi-même <...>*"¹⁶.

Most of the characters (not the main ones) of his works have Jean name, only surnames and nicknames are different. In almost every hero, J. Genet is guessed, he seems to invent himself new and new personalities, predicts himself in different situations, which is already autofictional in the broad sense of the term (according to V. Colonna), when inventing himself has an autobiographical intention to be realized in unrealized situations. Experiencing the fate of your characters, a writer in his works can become one who never dares to be in real life ("*C'est un autre Jean, ici, qui me raconte son histoire. Je ne suis plus seul, mais de ce fait je suis plus seul que jamais. Je veux dire que la solitude de la prison me donnait cette liberté d'être avec les cent Jean Genet entrevus au vol chez cent passant, car je suis bien pareil à Mignon <...>*"¹⁷). Y. Pokalchuk called "Our Lady of the Flowers" "a remembrance of what was not, and a dream of what cannot be"¹⁸.

After numerous discussions that have arisen about the new genre formation and its inaccuracy / identity with the autobiographical novel, since 1984 one of the main features of this genre has been formulated: autofiction began to be characterized as "ethics based on systematic doubt"¹⁹. F. Gasparini, summarizing the research on the subject, noted that "self-critical methodological discourse becomes thus a characteristic sign of a new genre"²⁰.

He, summing up the results of his intelligence and research of his colleagues, found among others the following explicit operators of the genre complication:

- documentary historical evidence;

¹⁵ Genet J. *Notre-Dame des Fleurs* / Jean Genet. – Lyon: Barbezat-L'Arbalète, 1948. – P. 17.

¹⁶ Ibid. P. 22.

¹⁷ Ibid. P. 305.

¹⁸ Покальчук Ю. Дзеркальні лабіринти «святого» Жене / Ю. Покальчук // Покоївки : [П'єса] / Жан Жене ; [пер. із фр. та післямова Ю. Покальчука]. Львів: Кальварія, 2002. С. 97.

¹⁹ Gasparini Ph. *Une aventure du langage* / Ph. Gasparini. Paris: Le Seuil, 2008. P. 31.

²⁰ Ibid. P. 211.

- literary intertextuality;
- self-citation;
- mirroring;
- methodological discourse.

The literary intertextuality of autobiographical discourse, which points to its relation to other discourses, refers to certain historical and cultural facts. According to N. Nikolina, “foreign texts contribute to the creation of both an image of the era, which serves as the subject of memories, and the image of the narrator”²¹. J. Genet’s novels are full of various intertextual elements. This is an:

- ancient mythology (for example “*Sans bouger un muscle, mais se bandant, elle lutta en elle comme le Laocoon saisit le monstre et le tordit*”²²),

- Scripture, French folklore “*Bien avant que d’entrer dans les Equipages de la Flotte, Querelle avait entendu la chanson intitulée “l’Etoile d’Amour”*”:

“*Tous les marins ont une étoile
Qui les protège dans les cieux.
Quand à leurs yeux rien ne la voile
Le malheur ne peut rien contre eux*”²³),

- literary works “<...> *les marlous portaient rose et chapeau, à qui Villon disait:*

*Beaux enfants, vous perdez la plus
Belle rose de vos chapeaux...*”²⁴),

- documents (mainly newspaper titles and excerpts of articles about murderers, details from their criminal cases: “*“Pendant les deux années qu’il passa au corps de la Marine, sa nature insoumise, dépravée, lui valut soixante-seize punitions. Il tatouait les novices, volait ses camarades, et se livrait sur les animaux à des actes étranges”*. (*Relation du procès de Louis Ménesclou âgé de 20 ans. Exécuté le 7 septembre 1880*)”²⁵),

- texts created by Jean Genet (a constant reminiscence of his earlier works).

All of these elements destroy the closed world of the individual text and complicate the structure of the narrative. The use of intertext requires

²¹ Николина Н. А. Поэтика русской автобиографической прозы : Учебное пособие для студентов, аспирантов, преподавателей-филологов : / Николина Наталья Анатольевна. М. : Флинта ; Наука, 2002. С. 353.

²² Genet J. Notre-Dame des Fleurs / Jean Genet. Lyon: Barbezat-L'Arbalète, 1948. P. 125.

²³ Genet J. Querelle de Brest / Jean Genet. Paris, Gallimard, 1953. P. 206.

²⁴ Genet J. Miracle de la rose // Oeuvres complètes de Jean Genet / Jean Genet. II. Paris, Gallimard, 1952. P. 177.

²⁵ Genet J. Querelle de Brest / Jean Genet. Paris, Gallimard, 1953. P. 8.

the activity of the reader and reduces the gap between the addressee of the work and its author by outlining common knowledge.

In a detailed study of J. Genet's novel, his tendency to use as intertextual sources of mythological and biblical images undergoing reinterpretation and transformation is. Appeals to them bring personal situations of the past represented to certain archetypes. First, this tendency is a sign of the autobiographical genre of the twentieth century, which appeals "to the inner expanses of human consciousness"²⁶, in which, along with the increase in subjectivity, the degree of generalization increases. In addition to the source of imagery, mythological principles are also universal schemes that appeal to the subconscious of the reader. Secondly, J. Genet's attempt to create his own "Christian inherently"²⁷ system of world perception that could not but be based on an interpretation of world religion. The tendency to use mythological images as artistic metaphors amplified the effect of the text, fulfilling the ornamental function, the function of analogy and the figurative characteristics of the individual realities described. Thus, in describing the fight between two brothers, Querelle and Roger, the narrator states: "*La rue devenait un passage de la Bible où deux frères dirigés par deux doigts d'un seul Dieu s'insultent et se tuent pour deux raisons qui n'en sont qu'une*"²⁸.

Since the use of various intertextual elements that generalize and typify the depicted is a means of indirect or direct characterization of the narrator himself, it can be assumed that in this way J. Genet tried to get rid of the widespread belief that he is illiterate man who did not even finish high school.

Self-quoting, constant references to previous texts, discussion in the numerous indentations of the basic tenets of one's own theatrical concept of "theater in the cemetery" are, at the formal level, a manifestation of intertextuality, and at the semantic level – the use of methodological discourse. According to V. Fesenko, "the metadiscourse in the autobiographical text has the function of mirroring the very moment of writing as a speech situation"²⁹.

²⁶ Аверинцев С. С. Судьба европейской культурной традиции в эпоху перехода от античности к средневековью / С. С. Аверинцев // Из истории культуры средних веков и Возрождения: Сб. статей / [Коллект. автор, Карпушин В. А.]. М. : Наука, 1976. С. 31.

²⁷ Исаев С. Нежный / С. Исаев // Строгий надзор / Жан Жене; [Сост. С. Исаев]. М.: Изд-во «ГИТИС», 2000. С. 8.

²⁸ Genet J. Querelle de Brest / Jean Genet. Paris, Gallimard, 1953. P. 105.

²⁹ Фесенко В. І. Автобіографія: до проблеми жанрової ідентичності / В. І. Фесенко // Сучасні літературознавчі студії. Модуси автобіографічного письма. Збірник наукових праць / [Гол. ред. В. І. Фесенко]. Вип. 7. К.: Вид. центр КНЛУ, 2010. – С. 14.

In J. Genet's novel, there are explicitly and implicitly expressed references to his previous works, this methodological discourse manifests as a simple reflection in the author's mind games: doubts about the accuracy of memories (*"Le plus attristant, c'est que, j'y songe quelquefois, les plus nombreuses de ces créations sont absolument oubliées, bien qu'elles forment tout mon concert spirituel passé. Je ne sais même plus qu'elles furent <...>"*³⁰) and diligence in describing events (criticizing the bias of portrayed events, constantly questioning what word can characterize this or that fact in the best way, etc.). During the story, the narrator splits and the attention shifts from the speech act to a communicative act. Reflections on the appropriateness of the chosen narrative form (cannot be determined by what exactly it says: a poem, a drama, or just a book), the validity of the certain lexical items use, escaping in advance is a complicated reflection, "a kind of fictionalization in action" (V. Fesenko³¹), thanks to which the autobiographical text appears as a novel. The use of a method of discourse provides the reader with the text as the author wants.

Person's actions shape his character in the best way, assessing which the opinions of others can significantly diverge. That is why there are significant differences between how a writer constructs his own image and what others see, it is noted in the article "Mirror Labyrinths of St. Genet" by Y. Pokalchuk. S. Rubinstein explained such a peculiarity of character construction as "one's own version of a person is far from being the most reliable"³². In addition, a human being is a social being and always has a certain number of masks (according to K. G. Jung), using the appropriate personality in a particular situation. Thus, the image created by the author of autobiographical literature is another mask, considering that J. Genet is trying on several masks at once, manifesting itself in many characters. When creating an artistic image, the documentary writer either offers the reader a peculiarly ornate image that has nothing to do with reality, or, on the contrary, seeks to identify himself with his own image, whenever possible by supplanting anything that contradicts him. There is also a third variant that J. Genet chose for himself. He realizes that something in his mental and physical life does not correspond to the created perfect image. Then the prose writer, as an artist, selects and collates the elements

³⁰ Genet J. *Notre-Dame des Fleurs* / Jean Genet. Lyon: Barbezat-L'Arbalète, 1948. P. 110.

³¹ Фесенко В. І. Автобіографія: до проблеми жанрової ідентичності / В. І. Фесенко // Сучасні літературознавчі студії. Модуси автобіографічного письма. Збірник наукових праць / [Гол. ред. В. І. Фесенко]. Вип. 7. К.: Вид. центр КНЛУ, 2010. С. 8-18.

³² Рубинштейн С. Л. Избранные философско-психологические труды; Основы онтологии, логики и психологии / С. Л. Рубинштейн; РАН; Институт психологии {Москва}. М.: Наука, 1997. С. 134.

he needs from life and rejects unnecessary contradictory designs. Such an image, according to L. Ginsburg, contains neither deception nor self-deception. Metadiscourse as a reference is intended to present to the reader self-perception of the author, his aesthetics.

The appearance of the narrator as a writer commenting on the process of writing occurs in the novels of J. Genet everywhere, not only at the beginning, at the end and at the crucial moments of the story. This characterizes the function of metadiscourse as a means of fictionalization; this prevents the text from being autobiographical, completely identifying the author and the protagonist.

Thus, we can claim that most of the features inherent in the autofictional narrative type exist in the works of J. Genet.

2. The genre identification of Jean Genet`s novels

V. Colonna³³ distinguished four types of autofiction:

- biographical (most similar to an autobiographical novel, where there is a changing and plotting of one`s own past in order to give it a novel dynamic (“Confession” by J.-J. Rousseau));

- fantastic (there is a fantastic element, that is, the first-person author narrates about the facts and circumstances that transcend not only the true but also the possible (Dante`s *Alighieri Divine Comedy*);

- Mirroring (the author`s presence is only reflected by all levels of the narrative. The best essence of mirroring autofiction is J. Genet`s term from the theory of narrative – “metalepsis”). (For example, M. Proust`s novel “*In Search of Lost Time*”, by V. Colonna);

- intrusion (the author does not participate in the novel`s intrigue, but acts only as a narrator, whose functions include comments on what is happening, reader`s address, conversation, etc.).

Identification of Jean Genet`s novels according to one of these categories is almost impossible, since only in “*The Thief`s Journal*” the autofiction of biographical material is strongly marked. All other novels are a complex combination of several kinds of autofiction.

The novel by Jean Genet, “*Miracle of the Rose*”, based on the real-life events of being in Mettray Penal Colony and Fontevault prison, as the author-narrator-hero tells us of the first person, we refer it to nominal biographically-fantastic autofiction. The narrator repeatedly emphasizes on plotting of some events from the past throughout the story. The only

³³ Colonna V. *L'Autofiction (Essai sur la fictionnalisation de soi en littérature)*, thèse de doctorat de l'E.H.E.S.S., sous la direction de G. Genette / V. Colonna. Paris : Ecole des Hautes Etudes en Sciences Sociales, 1989. 368 p.

real person in “Miracle of the Rose” is Harcamone, as narrator himself reports. At the same time, the writer points out that the prototypes of all the heroes of the work are real people whom he met along the way. Along with these collective images, the prototype of which often is J. Genet himself, who puts their thoughts in their mouths, and in their actions – unrealized fantasies and desires, we also find references to real people who organically entered the story because they were not part of the world in which the writer lived for a long time. That is, without the permission of real prototypes of his characters, J. Genet breaks into their lives, tells about the events the average person very carefully conceals, although it is forbidden by law. However, breaking the law in any field of activity is commonplace for a writer. The prose writer becomes a kind of biographer of individual petty thieves and great criminals, trying to heroize and glorify them. Genet interprets the biographies of the heroes in his own manner, makes sense of their murders, betrayals, thefts. Such a position by J. Genet gives us reason to agree with the autobiography of the biography because of the subjectivity of the biographer’s perception, which is deduced in the work of S. Grog Bell and M. Yale “Revealing lives: autobiography, biography and gender” (Revealing lives: autobiography, biography and gender, 1990).

The author-narrator motivation to add or omit something while constructing images of his characters is the desire to write a lyric song, a poem to Harcamone, not the text: “*Sans doute, je sais encore faire le noir en moi, et sur l’indication d’un souvenir, m’enivrer de mes histoires passées, les refaire ou les compléter selon le mode tragique qui transforme chacune d’elles en poème dont je suis le héros <...>*”³⁴.

The fantastic element is clearly revealed only at the end of the work, when Harcamone becomes God and his heart turns into a rose. The narrator tries to give unreality to the only real image (Harcamone) throughout the work, sacralizing the figure of the killer, noticing the radiance around him as he walks, however, the fantastic character of the story is acquired only on the last pages of the novel, in the episode of the execution of Harcamone. The character is depicted in tones of fantastic hyperbole (he in his grandeur turns into a giant who does not fit into the camera, and the escorts become scanty as insects. They rush through his body and cannot find the heart to tear him out; the labyrinths of Harcamone’s soul are like mirrors, the escorts finally reach the secret room. Opening the door, the

³⁴ Genet J. *Miracle de la rose // Oeuvres complètes de Jean Genet / Jean Genet. II.* Paris, Gallimard, 1952. P. 156.

prison guards find themselves in front of a huge red rose of unprecedented beauty. This is the heart of Harcamone, looking into which, they die).

The third prose work by Jean Genet “Funeral Rites” is attributed to biographical-mirror autofiction. “The Most Outspoken Novel of the Genius Marginal” (by G. Singer) is dedicated to Jean Decarnen, a close friend of Jean Genet. He was a young Communist who died on August 19, 1944, in the battle for the liberation of Paris (the real basis of the novel’s events related to war). However, the accidental death of a friend brings to the scene a whole gallery of fictional and bizarre characters, which are some kind of objection to the denial, the reflection of reflection. The work is undoubtedly autofictional, but the plan of historical time is so foregrounded that it sometimes pushes the personal to the “periphery” of the narrative. The main issues of the writer’s entire creativity in the “Funeral Rites” are analyzed not in the context of Jean Genet’s “dubious” biography, but in the context of the day, and indirectly expresses the writer’s civic position. This brings the novel closer to “auto-socio-biographie” (A. Ernaux’s term).

In our opinion, J. Genet’s novel “Querelle of Brest” (1947) was unjustifiably ignored by foreign researchers, since it did not fit into the defined framework of autofiction. However, based on the research of V. Colonnas, who in the term of autofiction favored fiction over autobiography (author’s story line), we will try to prove the autofictional nature of this novel.

In “Querelle of Brest”, a protagonist named Querelle is highlighted and the narrator is the witness of the depicted events. However, the name of the novel, which, according to N. Nikolina’s³⁵ classification, belongs to the names of autobiographical works that have in their semantics a component of “space”, contains an indication of the significance terrain for the writer. While traveling to his native France and the world, J. Genet visited Brest, a port town, a haven for criminals, prostitutes and thieves. In addition, telling the fictional history of Querelle, the narrator constantly mentions places where he was alone – Beirut, Morocco and others.

The absence of a coincidence of the author’s name with that of the protagonist, however, does not call into question their similarity. They are both representatives of the marginalized world, homosexuals and thieves, the age of Querelle (27 years) the same as the age of J. Genet during his travels in France and visits to Brest. Querelle, is a sailor, and the writer

³⁵ Николина Н. А. Поэтика русской автобиографической прозы: Учебное пособие для студентов, аспирантов, преподавателей-филологов / Николина Наталья Анатольевна. М.: Флинта; Наука, 2002. 423 с. (Филологический анализ текста; Библиогр.: с. 400-421 (473 назв.) и в подстроч.примеч.).

has dreamed of becoming a youngster in the Navy since his childhood, testimonies of which are found in numerous interviews and mentions, in other autobiographical works. The officer Seblon looks like an adult J. Genet, gentle and indecisive in his desire for the love of young boys.

V. Colonna considers the primordial desire for freedom to be the main stimulus for autofiction. Restrained in real life by ethical and moral prejudices, social and religious restrictions, the author makes himself a hero of his own works, in order to experience and feel all that he would not dare to do in everyday life. J. Genet's desire for inclusive freedom, manifested in the vital and creative marginality, is poured into the pages of the novel to construct the perfect image of a completely free man, Querelle, who embodies all the unfulfilled desires of the writer and expresses his ethico-aesthetic concept. Commenting on the events of the novel, the narrator states: "*Nous aimerions que ces réflexions, ces observations que ne peuvent accomplir ni formuler les personnages du livre, permissent de vous poser non en observateurs mais en créatures ces personnages qui, peu à peu, se dégageront de vos propres mouvements*"³⁶ or "*Nous parlons encore de ce personnage idéal et héroïque, fruit de nos secrètes amours*"³⁷.

Among all autofictional novels of J. Genet "Querelle of Brest" is the only one where the story is told by the first person of the plural. This is one of the ways of identifying an author in any autobiographical work. And it is not so much about using the pronoun "we" in outlining the actions shared by the narrator and the person close to him or when pointing to a wide range of people connected to him by the common past. Recreating the story of sailor Querelle's life and his surroundings for a certain period, the narrator tries to justify homosexuality, murder, betrayal, but in other people's examples. He himself is like a commentator. That is why he uses the opposition "we – they", separating his world of thieves and prostitutes from "alien": "*Pourtant, de sa jeunesse, nous rappellerons quelques faits. Nous pour dire que ces faits commanderont toute la psychologie de notre héros, mais afin de rendre plausible une attitude qui ne ressortit pas seulement à un simple choix*"³⁸.

However, the use of the plural first person pronoun at the same time brings the narrator closer to the reader, intensifies their relationship, which allows J. Genet to hope for greater trust. It is in this way that he can talk openly about his teenage homosexuality, his desire for betrayal,

³⁶ Genet J. *Querelle de Brest* / Jean Genet. Paris, Gallimard, 1953. P. 24.

³⁷ *Ibid.* P. 21

³⁸ *Ibid.* P. 34–35.

the murder from the mouth of Querelle, Roger, Gilles, “<...> *qu’ils deviennent les héros même du contempteur*”³⁹: “*Notre dessein n’est pas de dégager deux ou plusieurs personnages – <...> systématiquement odieux. Mais qu’on veuille plutôt considérer que nous poursuivons une aventure qui se déroule en nous-mêmes, dans la région la plus profonde, la plus asociale de notre âme <...>*”⁴⁰. In the excerpts from Lieutenant Seblon’s diary, which are constantly narrated by the narrator, the thoughts of adulthood J. Genet, who is fond of young boys, but he no longer seeks protection or maternal tenderness, he is ready to give them himself.

The addressing of “you” is a realization of the methodological discourse in the novel. Although the novel declares the presence of a fictitious reader, through such addressing the latter must identify himself with the implicit reader in order to understand the author’s intentions. According to the type of discourse (by J. Genet), “Querelle of Brest” can be called authoritative, since the center of judgment for the reader in the fictitious world of the novel is the judgment, evaluation and remarks of the narrator. The main character of the simillary-name novel is an ordinary person who understands others’ fears and flaws, and the narrator frankly says that he does not try to justify the killer, the betrayer and the theft, and aims to familiarize the reader with his philosophy, and also with his own. Achieving this goal is also facilitated by a wide range of functions of the autocratic discourse:

- communicative function (the author-narrator constantly communicates with the narrator. For example: “*La scène que nous rapporterons est la transposition de l’événement qui nous révéla Querelle*”⁴¹);

- metanarrative function (narrator’s commentary on his discourse: “<...> *nous résolûmes d’écrire le roman (ce mot convient peu s’il sert à nommer une aventure ou suite d’aventures déjà vécues)*”⁴²);

- descriptive and evaluative functions (use of epithets, comparisons that reflect the author’s attitude to heroes and events): “<...> *nous désirons qu’il vous apparaisse que le matelot Querelle, né de cette solitude où l’officier lui-même restait reclus, était un personnage solitaire comparable à l’ange de l’Apocalypse dont les pieds reposent sur la mer*”⁴³.

³⁹ Genet J. *Querelle de Brest* / Jean Genet. Paris, Gallimard, 1953. P. 21.

⁴⁰ Ibid. P. 82.

⁴¹ Ibid. P. 21.

⁴² Ibid. P. 21.

⁴³ Ibid. P. 11.

So, come back to the classification of V. Colonna, we conclude that the novel “Querelle of Brest” is a specular autofiction-invasion, where the author-narrator, while telling about completely fictional events from the life of the fictional hero, at the same time very clearly reflects in it, makes him an expression of his own ethico-aesthetic concept, creates an image he would like to become himself but would never dare to contemplate, analyzes the results of his dreams, and is reflected in the text in the image of the writer.

CONCLUSIONS

Thus, despite the fact that the chronological boundaries of J. Genet’s writing of his novels preceded the theoretical understanding of the genre of autofiction, researchers have determined that the fictionalization of autobiographical material has a much more ancient history and can be traced back to J.-J. Rousseau. However, from the unwilling autofiction of his predecessors, the writer move on to the conscious fictionalization. The author enters into a certain “game” with the reader, emphasizing the conventionality of his characters at the beginning and noting their closeness to himself after a certain time (“The above thoughts were heard and proclaimed by me. My feelings are also”⁴⁴). In his pursuit of freedom, in all its manifestations, J. Genet goes on to make his own life more fabulised. Autofabulation as a novel rethinking of one’s own intrapsychic disorders is a consciously chosen path for the artist to self-identify. At the same time, J. Genet takes a leading role in the novels by fictionalizing as the embodiment of his dreams and fantasies. The part and role of fiction increases significantly from the autobiographical novels “Miracle of the Rose” and “The Thief’s Journal” to the most fictional “Querelle of Brest”.

Considering the presence in Jean Genet’s prose of all the features of a hybridized autobiography – autofiction, we position the novels “Our Lady of the Flowers”, “Miracle of the Roses”, “Funeral Rites”, “Querelle of Brest” and “The Thief’s Journal” as autofiction works, in which factual (memoirs, diary, autobiography) and fictional (novel) traits are seamlessly combined. The autofictional mode of writing is a leading feature of contemporary autobiographical literature.

⁴⁴ Genet J. *Pompes Funèbres* / Jean Genet. Paris, Gallimard, 1953. P. 67.

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THE EMBODIMENT OF INTERTEXTUALITY IN MODERN LITERATURE

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INTRODUCTION

Since its first introduction in 1966 by post-structuralist Julia Kristieva, the term “intertextuality” has come to catch up constantly increasing interest in modern literary discourse. However, it has been adapted and used so many times that it has accumulated a wide range of meanings which makes it necessary to start this paper by highlighting the different meanings associated with this term with special focus on its use in modern literary theory. The notion of intertextuality is compulsory for all texts. This category of intertextuality is defined as a dialogical connection between the text and the preceding text as well as further text generations. Therefore, intertextuality is a high-powered phenomenon that creates world literature. In this manner, intertextuality creates a network of different literary texts of different authors from different countries, cultures and epochs. Intertextuality is a process of multidimensional integration of the text into another by means of “rewording of the original”. Intertextuality is expressed in the text through quotations, allusions, reminiscences, mythologemes and mythemes, migrant themes, plagiarisma and motifs and so on. Therefore, intertextuality has a paradigmatic nature and buries a text in a continuum of the culture of a whole civilization and world literature. Semantically, intertextuality performs a text creation function with the help of quoting other texts. Prevailing as both a generic text category and the key principium of the modern postmodern culture, intertextuality, still, has not been analyzed in a scrupulous and non-contradictory way until now. By definition, the theory of this phenomenon is engaged with the analysis of the text and the variety of verbalization of all their intertextual relations. The main thesis of the theory of intertextuality is that due to its signifying nature, each text exists in interrelation with all other texts; and these intertextual connections actualize in the moment of its comprehension.

The intertextually oriented poetics of writers make it possible for a full dialogue not only between individual authors, but also more broadly, national cultures and artistic and aesthetic systems. The analysis of intertextual connections significantly influences the understanding of

specific works, including the literary process in general. At the present stage of its development, fiction delves into self-knowledge and seeks immanent sources and forms of self-development.

It means that intertextuality creates a network of different literary texts of different authors from different countries and cultures. It means that intertextuality creates a network of different literary texts of different authors from different countries and cultures. Intertextuality has also been studied as an integration of one text into another by means of “rewording of the original”. Intertextuality has also been studied as an integration of one text into another by means of “rewording of the original”. Intertextuality is expressed in a text through quotations, allusions that create multiple associations hinting at the events, facts, characters of other texts, reminiscences, migrant themes, borrowings etc.

So, the phenomenon of intertextuality is compulsory for all the texts; it is realized in a text, which consists of quotations and is a result of absorbing and transforming other texts, being a point of embodiment of frequentative meanings. 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 details of these precedent texts and the more comprehensively the process of text comprehension will turn up by the reader.

1. Theoretical aspects of the problem of intertextuality

The term “intertextuality” was introduced into the terminological apparatus of all philological sciences in a situation of increased instability, dynamism and growing priority of cultural innovation. For theoretical and critical studies on innovation and tradition, progressive cultural achievements and ideas of continuity in the development of the spiritual life of humanity had to use new tools, a qualitative methodological approach, and more ways that this approach has already been prepared by compelling cultural studies¹. Thus, favorable conditions have developed and there was an urgent need to synthesize previous scientific experience in the study of the dialectical of literature. That is why, in the context of related philological studies, the problem of intertextuality in the literary process has become the object of scientific interest of many researchers, due to its actualization by symbolists, modernists and postmodernists. Among the scientists who have been engaged in and continue to develop

¹ Пономаренко І. В. Художня своєрідність поезії Ліни Костенко (інтертекстуальність і феномен Агону): Дис. ... кандидата філол. наук: 10.01.01; – Захищена 18.01.2006; Затв. 13.04.2006. – К., 2005. – 190 с.: іл.-Бібліогр.: с. 173-190. – С. 130.

this theory are Bakhtin, Kristeva, Barthes, Genett, Riffater, Lotman, Arnold, Zholkovsky, Fomichyov, Moskvina, Galperin, Fateeva, Denisova, Kuzmina, Smirnov, Torop, Zubrytska and others. Despite all the different concepts and approaches to the study of this philological phenomenon, all theoreticians of intertextuality are unanimous in that “the significance of the concept of intertextuality goes far beyond the purely theoretical understanding of the modern cultural process, since it corresponded to the in-depth inquiry of world culture with its conscious or unconscious desire for spiritual integration”². Thus, intertextuality, despite all his burdened pessimistic “all words were once somebody’s” has great potential not only in the literary and imaginative simulation of reality, but also in the analysis of literary works. To solve the tasks we must first clarify the meaning of the terms “intertextuality” and “intertext”. In modern scientific discourse there are many definitions of the concept of “intertextuality”. It is connected with such spheres of its use as: 1) the stylistic dominant of poetics as a separate artist, and aesthetically styled modus; 2) the method of linguistic analysis and interpretation of texts. Each text is an intertext; other texts are manifested in it at different levels in more or less recognizable forms: the texts of the previous culture and the texts of modern culture. Any text is a new canvas made from old citations. Excerpts of cultural codes, formulas, rhetorical structures, fragments of social idioms, etc. – all of them are dissolved in the text and mixed in it, since there is always language to and around the text as a necessary condition for any text existing. Intertextuality cannot be confined to the problem of sources and influences: it is the general field of anonymous formulas, whose origins can be rarely identified, unconscious or automatic quotes presented without quotes³. The understanding of this phenomenon proposed by R. Barthes and J. Kristeva is its philosophical basis.

Considering the significant number of interpretations of intertextuality in scientific discourse (as a rule, they often duplicate each other), we see the need to focus on the key interpretations. Thus, an overview of the definitions of the process of the text creation given in the “Anthology of the World Literary and Critical Thought”: “Intertextuality (mizhtekstualnist) (Franc. Intertextualite) – means a method of studying text as a key system in relation to other systems, as well as the interaction of different codes, discourses or voices interlaced in the text. U. Eco considers intertextuality as a kind of “transcoding”, which sets the

² Селиванова Е. А. Основы лингвистической теории текста и коммуникации. – К.: Издательство украинского филологического центра, 2002. – 336 с. – С. 221.

³ Барт Р. Семиотика. Поэтика. – М.: Прогресс, 1994. – 616 с. – С. 62.

framework for linking text with other similar texts. French theorist of literature M. Riffaterre distinguishes the intertext as a collection of texts that correlate with the text we are considering, and intertextuality as the process of perceiving the value of the text. The representative of the Geneva School of Phenomenological Criticism, Jean Genet, narrows the term “intertextuality” to citation, plagiarism and allusions”⁴. He calls intertextuality the ability to partly or completely form the text’s meaning by referring to other texts. In his view, this phenomenon of text-creation has such an option of implementation as “a text in the text”. “A text in the text is a special rhetorical construction, in which the difference in the codification of various parts of the text becomes a detected factor in the author’s construction and the reader’s perception of the text”⁵. Moreover, such a poetic text Y. Lotman calls “semiotically rich”. He suggests, to examine and to go behind not the text in general, in the broad sense of the word, but a certain text that performs two functions – an adequate transport of meanings and the generation of new meanings. It is this property of “someone else’s word” that defines a multilevel approach to the study of intertextuality as a process of developing literature, as the art of the word, and at the same time as a category of analysis of a work of art.

Thus, intertextuality is, in a sense, synonymous with textuality, since these categories are inherent in every text. We will not be original, arguing that intertextuality is a goal and a means of text-creation. This is because the process of text-creation involves two components: the question of intertextuality, that is, motif, plot and character pragmatics, and the question of intrinsic textuality, that is, linguistic compositional syntagmatics. Intertextuality is distinguished by the high-potential ability of text-creation and is a metatext category of the evolution of the poetic (and not only) language. Quite close to these definitions is the understanding of intertextuality as a “simultaneous presence” in a single work of two or more texts – in the western linguistic tradition it belongs to G. Genette, and in Russian – to V. Rudnev. In turn, N. Fateeva considers intertextuality as a “mechanism of metamorphic reflection”⁶. The researcher, in particular, believes that the further retreat of the intertext from the prototext is, the more powerful the actual moment of their interaction is actualized. “In this sense, the intertextual game, on the

⁴ Слово. Знак. Дискурс. Антологія світової літературно-критичної думки ХХ ст. / За ред. М. Зубрицької. – Львів: Літопис, 1996. – 633 с. – С. 608.

⁵ Лотман Ю. М. Текст у тексті // Слово. Знак. Дискурс. Антологія світової літературно-критичної думки ХХ ст. / За ред. Марії Зубрицької. – Львів: Літопис, 1996. – С. 428-442. – С. 436.

⁶ Фатеева Н. А. Контрапункт интертекстуальности, или интертекст в мире текстов. – М.: Агар, 2000. – 280 с.

one hand, is also one way of reducing the time perspective: attention is focused not on it, but on the degree of its distortion”⁷. As already noted, all the above interpretations of the phenomenon of intertextuality to some extent overlap each other. Therefore, it is easy to track the commonality of all such an indication of intertextuality, as a dialogical modality (external or internal motivation for dialogue) which is realized: 1) through textual interactions within the separate text; 2) the way in which the intertext reads the history of literature and culture in general. As for the term “intertext”, then there is no complete terminological coherence; to a certain extent, this can be explained by the fact that scientists belong to different schools and the priority of different concepts. Thus, for example, the intertext in the scientific discourse is called:

- any text that is always “a new canvas made of old quotations” (R. Barthes);

- several works or their fragments, forming a single text (intertextual) space (O. Zholkovsky, I. Smirnov, N. Fateyeva);

- intertext that is “1) a verse composed of different poems of one or several poets, 2) a work rich in quotations, reminiscences, allusions, etc.”⁸. Such a text was characteristic of the literature of post-modernism (J. Kristeva, V. Rudnev, G. Genette);

- subtext as a component of the semantic structure of the work (P. Tammi, G. Frege, M. Riffater, S. Zolyan);

- objective information reality, which is the product of the creative activity of a person who has the ability to infinitely self-generating in time (Y. Lotman, J. Derrida, N. Kuzmina).

For scientific use the term “intertextuality” was proposed by J. Kristeva in the article “Bakhtin, Word, Dialogue and Novel” (1967)⁹. The object of the proposed study by J. Kristeva was the work of M. Bakhtin “The Problem of Content, Material, and Form in Verbal Art” (1924). In this work, the scientist, exploring literary dialectical process concludes that “any author also deals with the literary tradition and contemporary literature with whom he is in constant “dialogue”. Thus, intertextuality is an identified dialogue of texts as signs of the particular culture. The main idea of J. Kristeva theory is that the text constantly absorbs and transforms, creates and re-thinks: as a result of this text

⁷ Фатеева Н. А. Контрапункт интертекстуальности, или интертекст в мире текстов. – М.: Агар, 2000. – С. 14.

⁸ Лексикон загального та порівняльного літературознавства. – Чернівці: Золоті литаври, 2001. – 636 с. – 612.

⁹ Кристева Ю. Бахтин, слово, диалог и роман // Французская семиотика: от структурализма к постструктурализму / Под. ред. Косикова Г. К. – М.: Прогресс, 2000. – С. 427–457.

creation process, “poetic language can be understood ambiguously”¹⁰. J. Kristeva first identified intertextuality as one of the global categories that characterizes the consciousness of the culture of the second half of the XIX – XX centuries that is represented by the aesthetic systems of Symbolism, Modernism and Postmodernism. However, it should be noted that the phenomenon of intertextuality is not an innovation of the literature of Symbolism, Modernism or Postmodernism. It is well known since the time of Homer, because those stylistic means used by the great ancient poet certifying organic connection Homeric epic with folk origins. The folk heroic epic of the early Middle Ages is an individual creativity within the framework of a collective tradition. In general, the tendency for self-knowledge and the search for sources for text-generation within itself was outlined in the literature long before Symbolism, Modernism and Postmodernism. The image and text “migration” is characteristic for the literary works of each writer and each particular literary and aesthetic system as a whole. Particularly active writers rethink in the contexts of their works myths, legends, ancient and sacred texts, works of Dante and Shakespeare, who, in essence, are precedent donors of text-formation to this days. Undoubtedly, only a subjective factor plays a dominant role in the selection of material for literary rethinking. And it depends not only on the author’s personal aesthetic tastes, his thesaurus or the literary mode of his time, but also on the range of philosophical, aesthetic and moral themes that are supposed to be considered in the work. This confirms the hypothesis, the essence of which is already determined in the teachings of O. Veselovsky, that the history of literature – is the history of texts, in other words, the history of intertexts. The writer creates his text from the forms already loaded with content filled with them; these forms are revealed only in the favorable for the disclosure of semantic cultural contexts of forthcoming eras.

Thus, the development of literature is in the early stages of its origin and formation indicates the widespread use of established form-content elements. Their use in the process of text creation can be done both consciously and unconsciously. T. S. Eliot reflected in his culturological works on the conscious and unconscious borrowing of “a strange word”: he said that every author owes much from different poets. There are poets who are remembered as an example of certain poetic merits, such as Villon – honesty and Sappho – just like fixing certain emotions and using only minimal required set of words. There are also great masters –

¹⁰ Кристева Ю. Бахтин, слово, диалог и роман // Французская семиотика: от структурализма к постструктурализму / Под. ред. Косикова Г. К. – М.: Прогресс, 2000. – С. 427–457.

samples to grow. The problem of influence and literary borrowing is traditionally considered in the psychological aspect, because literary borrowing is a deliberate and motivated act of the writer, while the impact is largely a natural process: the writer may not be aware of its results or do it post factum. Both influence and literary borrowings in the author's own text generate both predictable and unpredictable subtexts. The practice of intertextuality further expanding its field of activity is also because it is tangent to the overall situation of quotation in post-modern thinking, which is characterized not only by the literature and art, but also by a universal culture. In the concept of post-structuralism, the phenomenon of intertextuality is considered in the light of the theory of Derrida that "the world is a text". In accordance with this concept, all human culture is analyzed as a single text field. Its basis is the only prototext: the cultural context and all literary tradition. Having a single universal prototext, the literary work has been intertextual since its "origin" in the author's imagination, since it is both an integral part and a means of creating a single cultural and semiotic environment. In other words, the phenomenon of intertextuality states not only the fact of borrowing certain elements in structured before, already written texts, but also the availability of a universal text space – the information and energy field, which in cultural essays T. S. Eliot calls tradition, Y. Lotman – semiosphere, V. Vernadsky – noosphere. Y. Lotman used the term "semiosphere" to refer to the entire oral and written culture of human civilization. He believed that "all semiotic space can be regarded as a single mechanism <...>. Semiosphere – this is the semiotic space outside, beyond which the existence of the semiosis is impossible"¹¹. Recently, in the scientific discourse, the notion of "linguistic and cultural consciousness", which is formed in the sphere of the linguistic and cultural space, was undoubtedly relevant. In fact, for each individual language to some extent affect intertext, while individual language itself becomes a subject who actively use them, organizes and regulates according to its "image of the world". These "communication unit" cultural cliches are parts of the national cultural memory of a certain culture. However, they are invariant form images of the world, without which no communication system can exist. G. Denisova and N. Kuzmina convincingly prove that in the "linguistic space of each linguistic person a presumption of intertextuality is laid down, which is an integral part of the

¹¹ Кузьмина Н. А. Интертекст и его роль в процессах эволюции поэтического языка. – М.: Едиториал УРСС, 2004. – 272 с. – С. 14.

negotiated readiness of each native speaker, creating its text potential”¹². In the study of intertextuality – the dominant phenomenon of the evolution of literature – quite resonant is also the thesis that the sphere of cultural memory as the basis of the presumption of intertextuality, consisting of “strong” precedent texts and “weak” ones contained on the periphery of cultural space. “Strong texts and authors, around which unfolding the true process of literary evolution, are connected by intertextuality in an absolutely special way. Quotation is paradoxical way of establishing originality. Each national culture, as well as every era, qualitatively changes the list of precedent texts, leaving unchanged its core, the myths, the Bible, Dante, Shakespeare and others. For example, for the Russian literature such nucleus is O. Pushkin, for the Ukrainian – T. Shevchenko, for the Chinese – Lu Xun, and so on. From this variety, every writer distinguishes well-known, semantically completed images, the use of which not only enriches the polyphony of the intertext, but also makes the text multilevel. At the same time, the number of levels is adequate to the number of prototypes, where this image operates. To identify such images the term “poetic paradigm” was introduced (M. V. Pavlovych). The images that make up the poetic paradigm always implement a certain general idea, model, or framework. The fundamental difference between the forms of intertextuality and the poetic paradigm of M. V. Pavlovych is that the presence of a community of ideas or images allows the recipient to understand the text without focusing on a particular context. So intertextuality requires from the recipient to have the same background knowledge as the author. So, it is the only text space of universal traditions that enables free and productive text self-generation. Thus, intertextuality is not only a necessary condition for the existence of every culture (semiosphere), but also acts as its high-potential creative element. In essence, it is a necessary component of the evolution of the poetic language as, indeed, any kind of art.

It is the desire to say a new word forcing writers to seek new content and forms of expression of their own worldview, making maximum use of opportunities potentially laid in the structures with vertical context, where intertextual links are brightly designed. In view of this, the dominant factor of poetics of the XIX and especially of the XX century theorists of intertextuality determine literature centrism. It is clear that in the cultural tradition literary works cannot exist in isolation, they intertwine and absorb each other, while not only creating a new aesthetic integrity, but also getting enriched by the powerful energy of previous

¹² Денисова Г. В. В мире интертекста: язык, память, перевод. – М.: Азбуковник, 2003. – 297 с.

eras. T. S. Eliot was deeply convinced that the poet actualizes the prospect of fruitful development of literature, only creatively rethinking the achievements of his predecessors. That is why, in his opinion, the poet must have a historical sensation. “Historical sensation” in his understanding is nothing more than a dynamic integrity of the preservation and development of cultural tradition. “Although in this case, T. S. Eliot operates the notion of “historical” – rightly observes O. Kozlov, – here we are talking about the transhistorical aspect of poetry or, using the terminology of linguists, about its “synchronous cut”¹³. Of course, T. S. Eliot did not use the term “intertextuality” in any of his culturological works, (for objective reasons: this definition was introduced into scientific discourse two years after the death of the poet), but it is quite obvious that he meant this particular process, which V. S. Bibler called “a dialogue of cultures, a dialogue of cultural contexts”, defining the aforementioned philological phenomenon¹⁴. Of course, in literature, especially in poetry, tradition plays a special role: “Every truly creative voice can always be the only second voice in the word. <...>. The writer – a man who has the gift of speaking indirectly”¹⁵. As literary integrity is always created during polylogue between the authors, the reader and the historical space that separates them, then the process of reception should also be taken in a certain sense part of this polylogue. Thus, the defining feature of any interaction is polyphony. J. Kristeva introduced the term “interaction” to scientific discourse: “We call intertextuality this textual interaction which occurs within a particular text”¹⁶. Verbal-mental inclusion in the text is not only an integral part of its form-content unity, but also acts as a “shifted” element, which presents new subjects of speech, since “a strange word” in the course of the history of its literary use has several subtexts. P. Tammy developed the theory of the subtext. He was guided by the notion of the “polygenetic” of the text, which is implemented in the case when “in a separate segment of the text is actualized not only one subtext (as a literary source), but the whole plurality of sources”. Typically, there are two types of polygenetic coherency. The first type of inter-text interaction is expressed by the formula $T^3 \leftarrow T^1 + T^2$. In this case, a

¹³ Козлов А. С. Литературоведение Англии и США XX века. – М.: Московский лицей, 2004. – 256 с. – С. 31.

¹⁴ Библер В. С. От наукоучения – к логике культуры: Два философских введения в двадцать первый век. – М.: Политиздат, 1991. – 413 с. – С. 286.

¹⁵ Бахтін М. Проблема тексту в лінгвістиці, філології та інших гуманітарних науках // Слово. Знак. Дискурс. Антологія світової літературно-критичної думки XX ст. / За ред. Марії Зубрицької. – Львів: Літопис, 1996. – С. 321–322.

¹⁶ Смирнов И. П. Порождение интертекста (элементы интертекстуального анализа с примерами из творчества Б. Пастернака). – СПб.: Изд-во С.-Петербур. ун-та, 1995. – 191 с. – С. 205.

certain fragment of the new text correlates with two (or more) contexts that are not interconnected. The second type is called “subtext in the subtext”: used prototexts meet within each other, what reconstructs their historical and literary connection. Schematically this type can be represented by the formula $T^3 \leftarrow T^2 \leftarrow T^1$. It is clear that T^3 is an intertext; T^1 and T^2 are the earlier literary rethinking of a particular plot, motif, or image. Despite the number of fundamental works on intertextuality, the problem of intertextual relations is set by the literature itself. And it cannot be fully considered and developed either in the theoretical and methodological aspects, or in the terminology. More than forty years of development of intertextual analysis have shown both its positive features and explicit constraints. Ample material has been accumulated, but it is not clear how identifiable subtexts function in the structure of poetry. Scientists have repeatedly raised questions about the priority methods of intertextual analysis.

In particular, there were attempts to oppose the intertextual analysis to structural: it was said that structural analysis belongs to Structuralism, and intertextual – to Post-structuralism, which deconstructs it by splitting the text into the textual. Regarding the term “text”, we note that P. Torop proposed it to scientific discourse. Explaining its importance, scholar wrote: “Some of the text that links specific text with another text, requires first of all recognition <...>. To interpret such a part, it is necessary, firstly, to identify its function in the text, and secondly, to fix the actual connection with the source text <...>”¹⁷. This, according to M. Riffaterre position, suggests that text and intertext are not related to each other as either “a donor or a recipient”, and their relationship is not limited to “borrowings” and “influences”. In this case, thanks to the interpreter, there is a mutual transformation of the meanings of texts that have entered into interaction. “Strange Word” in the text sends the reader to its own prototext, so the violation of the linearity of the recipient text requires a new way of reading and decoding, taking into account the dynamics of subtexts. Currently, there is no doubt that each literary work is an intertextual, and therefore, characterized by a plurality of subtexts. Given this, it is absolutely clear that intertextuality is a category of hermeneutics. Taking into account the reflexivity of the literary process, it should be noted that the interpretation of any communicative action should be perceived as a “translation” of the code of the writer into the reader’s code, because of the uniqueness of linguacultural consciousnesses cannot completely coincide (Y. Karaulov).

¹⁷ Тороп П. Х. Проблема интекста // Труды по знаковым системам. Вып. XIV. Текст в тексте. – Тарту: ТГУ, 1981. – С. 33-44. – С. 39.

Since intertextual analysis often provokes the appearance of different (sometimes polar) subtext decoding options, we consider it necessary to focus on the problem of textual interpretation. Moreover, in the scientific discussion intertextuality is divided into the author's and the reader's. For example, N. Fateyeva believes that "from the standpoint of the author, intertextuality is a way of genesis of his own text and postulating his own poetic "I", through the complex system of oppositional relationships, identities and masking with the texts of other authors (that is, other poetical "I")"¹⁸. It is this moment of meta-thinking and meta-description that emphasizes the dialogue of literary texts. From the standpoint of the reader, intertextuality is the setting of 1) a deeper understanding of the text or 2) decoding of the text (text anomalies) by establishing links with other texts¹⁹. It is with the reader intertextuality that the problem of distinguishing the stages of perception of the text: the actual perception, understanding and interpretation. Long before the emergence of the theory of intertextuality O. Potebnya repeatedly emphasized that to percept does not yet mean to understand²⁰. In contrast to the actual perception and understanding is the process of assimilating the inner depth of the system of subtexts or meanings.

It is advisable to state the impossibility of a clear distinction between reading, understanding and interpretation. Analysis of the conflict of interpretations, various subtexts of the work is the field of studying hermeneutics and psycholinguistics. I. Arnold, while engaged in the interpretation of the text, calls hermeneutics "a science not about formal but about the spiritual interpretation of the text"²¹. In this vein, the opinion of T. S. Eliot is interesting, he expressed it long before the actualization of the problem of adequate interpretation of subtexts in the intertexts among scholars: "poetry is a form of "communication", since the message itself is a poetic essay, as well as <...> the experience and thoughts available in to him. A poetic work exists somewhere between the author and the reader; it is enriched by a reality that is not identical only to the reality of what the author tries to "express" or the reality of the author's experience in writing this work, either the experience of the reader, or the reader's experience of the author. This is connected with the

¹⁸ Фатеєва Н. А. Контрапункт інтертекстуальності, или інтертекст в мире текстов. – М.: Агар, 2000. – 280 с. – С. 20.

¹⁹ Ibid. P. 16.

²⁰ Потебня О. Думка і мова // Антологія світової літературно-критичної думки ХХ ст. / За редакцією Марії Зубрицької. – Львів: Літопис, 1996. – С. 25–39.

²¹ Арнольд И. В. Читательское восприятие интертекстуальности и герменевтика // Интертекстуальные связи в художественном тексте. – С.-Пб.: Сотворение, 1993. – С. 4–12.

question that a literary work “means” a more complex phenomenon than it first appears”²².

I believe that anybody could only convey an opinion to someone who is ready to accept it, because it only stimulates mental activity of a person who forms an opinion from his own picture of the world. So, understanding the text on all levels impels the reader to create his own idea, insight and vision. And one who understands never remains in his own world, on the contrary, he converges in a new world, third world of communication, they (author and reader) communicate with each other and knot an active dialogical relationship. So, dialogue relation is complicated by the fact that any interaction is always realized in two manifestations: implicit and explicit. Explicit interaction, that is, verbal, obvious presence in the product of someone else’s word always generates implicit meanings. The function of implicit meaning in the literary work is of interest to both literary critics and linguists, psychologists and psycholinguists, since it directly relates to the adequate (implicit sense) decoding. Explicit interaction, that is, verbal, obvious presence in the literary work of someone else’s word always generates implicit meanings. For the literary study, the most important is the definition of the implicit as a hidden, non-verbal information of the inference that mediates the transition from one statement to another in the absence of their explicit (obvious, that is, verbal) communication. In fact, the process of decoding implicit meanings is a subjectivized process, since it is based on the identity (or not identity) of the author’s and reader’s thesaurus. According to the theory of communication, the implicit is primarily a collection of non-verbal information arrays, which in the work integrate with the verbal code of the text. In the linguistics of the text most commonly used is the understanding of implication as a semantic block of content that arises based on an explicit textual structure and is lined up by it because of decoding by the reader. In this case, the implication is often identified with the subtext, which is formed because of tricks of the recipient of those ideas that are laid down in it verbally. Consequently, implicit meaning is hidden information of the text, which does not necessarily occur when decoding logical connections in the intertextual way. For the most part, it is related to the semantics of the literary work, for example, polysemy, or it is determined by its context, the reader’s thesaurus, and so on. It is necessary to say a few words about the delimitation of the concepts of “implicit meaning” and “subtext”. The notion of “subtext” is

²² 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. 56.

used both in the narrow sense of the “contextual meaning of the word”, and in the broad sense – “the untrue discourse”²³. For our research, the second definition is important because it treats the subtext as a parallel reality, which makes it possible to refer (i.e. the possibility of associations and references to external information) to the literary text and, to a certain extent, is its essence. Thus, the subtext is a parallel content, a specific conceptual space created by the implicit meaning of text concepts. As for the implicit meaning, it is a broader concept that applies to all hidden (not expressed explicitly) information of the text. In this context, the subtext can be understood as concealed text information that is decoded based on the context, the contextual meanings of the individual words and, of course, the reader’s thesaurus. Thus, the representation of someone else’s voice into the space of another picture of the world always performs a semantic function. Any explicit manifestation of “someone else’s word” in the text saturated with other informational and emotional connotations. Transformed text borrowing becomes a carrier of new message inherent in its prototext. Such transformation in a new context may be completely unpredictable, which ultimately leads to a change in the connotations within the intertext. The analysis of inclusions of texts in the text of literary work gives grounds to consider them as one of the most important methods in the poetry. Re-coding someone else’s system of aesthetic means for his own literary purpose, the writer counts on reading his work in the metaliterary key. As the practice of intertextual analysis of the literary work shows, intertextuality is often associated with intratextuality (the term introduced by L. Orr) or auto-intertextuality (the term of N. Fateeva), which establishes intertextual connections in the structure of the author’s idiosyncrasy. Both categories are characterized by pronounced reproductive capacity. However, the task of intratextuality is to actualize what has been said in the author’s metatext, while the task of intertextuality is to comprehend, and therefore to update borrowed from another. Autotextuality always acts as an intertextuality in the square, since the author in his own metatext uses his word as a prototext, generating a system of leitmotifs. Due to the systematization of manifestations of autointertextuality, one can trace the hierarchy of dominant motifs in the work of the writer. Recent studies of literary works through intertextual analysis are based on tracking their typological motifs in the system of fiction. It is the semantic relation of the motif to the plot, and not to the plot, in fact, is the “vector” that sets

²³ Руднев В. П. Словарь культуры XX века: Ключевые понятия и тексты. – М.: АГРАФ, 1999. – 381 с. – С. 256.

the direction from the thematic concept of the motif to its intertextual interpretation. French scholar J. Dugast notes that due to the extensive system of the text and subtext motifs, “the act of reading is no longer reduced to the fact that the reader follows a predetermined direction of the narrative – reading becomes an act of decoding <...>”²⁴.

It is necessary to point out a rather important motif function – decoding the author’s intention and updating the reader’s co-creation. Despite the fact that scientists have repeatedly raised the questions of intertext for more than thirty years, however, we are currently only recording four attempts to classify different types of the texts interaction. In the article “The problem of the text” (1981) P. Torop has offered the first classification. The scholar considers any act of the ratio of text elements as metacommunication, the result of which are metatexts. By studying intertextual connections within a separate text, P. Torop introduces the concept of the text as a “semantically saturated part of the text, the meaning and functions of which are defined by at least a double description (in this sense, it is a twotext)”²⁵. The scientist distinguishes between the following types of information: precise translation – quotation, cinton, application; formal (macro-stylistic) translation – pastiche; quotation translation – periphrasis; speech (micro-stylistic) translation – reminiscence, stylization; descriptive translation – paraphrase; thematic translation – antonomass, adaptation; free translation – allusion; expressive translation – burlesque, travesty. A year after the work of P. Torop, G. Genette proposed his own five-member classification, presented in the well-known book “Palimpsest: Second Degree Literature” (Genette G. Palimpsestes: La littérature an second degree – P., 1982). He highlighted, above all, his own intertextuality, which manifests itself in the simultaneous presence of elements of other texts in the same text (citations, allusions, plagiarism). The scientist interprets paratextuality as the relation of the text to its part (header, epigraph, etc.). According to the researcher, meta-textuality involves commenting the text of the text on its prototext (variation, remake). J. Gennett considered the basis of hypertextuality to be a parody of the transcript of the text (paste). Architecturalism is a genre of communication between the texts. All listed varieties of intertextuality can be simultaneously actualized within the same text. N. Fateyeva has offered the following classification:

²⁴ Dugast J. Themes et motifs dans le roman contemporain. “La Pensee”, 1971. № 158. – P. 82–103.

²⁵ Тороп П. Х. Проблема интекста // Труды по знаковым системам. Вып. XIV. Текст в тексте. – Тарту: ТГУ, 1981. – С. 33–44.

I. Actually intertextuality, which forms the construction of “text in the text”.

1.1. Quotes;

1.1.1. Citations with attribution;

1.1.2. Quotes without attribution;

1.2. Allusions;

1.2.1. Allusions with attribution;

1.2.2. Allusions without attribution;

1.3. Pastiche, that is, a complex of allusions and citations;

II. Paratextuality or the relation of the text to the title, epigraph, epilogue.

2.1. Quotes-names;

2.2. Epigraphs;

III. Metatext as a translation and commenting on the prototext.

3.1. Intertext- retelling;

3.2. Variations on the theme of prototext;

IV. Hypertextuality as mocking or parodying with one text of another.

V. Arhitextuality as genre link text²⁶.

N. Fateeva in this classification has integrated the results of previous studies.

Intertextuality in spite of all these features (an important condition for the existence of culture, the dominant factor in the evolution of literary language, the purpose and means of textual development, etc.) are a key to the preservation and development of literary tradition. O. Volodina’s work “The phenomenon of intertextuality in the aspect of typology” is devoted to the delineation of intertextuality and literary tradition. In modern literature the tendency prevails to understanding the phenomenon of intertextuality as universal, inherent to all levels of the text (genre, rhythmic organization, etc.). Different approaches to the understanding and interpretation of this philological phenomenon are proposed, which, at first glance, make the definition terminologically “blurred” and, on the other hand, reflect the dominant signs of the functioning of intertextuality in certain periods of the cultural-historical process. O. Volodina does not deny the universality of the phenomenon of intertextuality, but adds to its categories, which specify the type of intertextual links: archetypal and contextual. It can be directed to the search for a specific archetype, to establish the correspondence in the rhythmic and genre organization of the work, to compare the types of artistic thinking in general: “In any

²⁶ Фатеева Н. А. Контрапункт интертекстуальности, или интертекст в мире текстов. – М.: Агар, 2000. – 280 с. – С. 122–159.

case, reconstruction of the previous literary systems, an appeal to the historical memory of literature”²⁷. Thus, intertextuality arises and operates within the literary tradition. The difference between the second type of intertextual communication is that it implies interaction between ontologically different texts. These types of intertextuality often interact in practice. O. Volodina suggested a classification of intertext links based on the establishment of the source of their borrowings I consider relevant for this analysis.

Since the consideration of all the theories that somehow or other contributed to the actualization of the intertextuality phenomenon in the field of philological studies is not the core issue of this article, I restrict myself to the mentioned, which is not only its genetic basis, but also to some extent the theoretical basis of my research. Moreover, all scholars unanimously and convincingly substantiate the idea that in modern art, as in the antique, intertextuality is a text-creating act; the erosion of the boundaries between the mystery creation and reflection takes place, and the artist acts as if in another reality: in the text of culture, in semiotic space. Thus, intertextuality should be considered as the developing phenomenon, on the one hand, in accordance with the literary tradition, the specifics of genres, and on the other, based on the connection of the objective historical or everyday situation and the content of the literary work. Considering a large number of approaches and concepts for studying intertextuality, in this article study, I will use the understanding of this process of text creation proposed by R. Barthes and J. Kristeva.

2. Forms of intertextuality as realisation of world literature

Despite the fact that in modern literary criticism and linguistics the theory of intertextuality has been given a prominent place, unfortunately, to date, its terminology is not fully developed. In this regard, it is worth mentioning the words of F. de Saussure, who believed that in the field of linguistic terminology, especially when it comes to the latest trends, we are “often satisfied with operations on units not fully defined”²⁸. F. de Saussure words quite clearly reproduce the situation that emerged from the conceptual-terminological apparatus of the phenomenon of intertextuality. Another, in my opinion, significant drawback is unjustified term creation. So, for example, to define graphically and attributively

²⁷ Володина О. В. Явление интертекстуальности в аспекте типологии // Тр. Междунар. конф. «Взаимодействие литератур в мировом литературном процессе (Проблемы теоретической и исторической поэтики)»: В 2 ч. – Гродно: ГрГУ, 1998. – Ч. 1. – С. 29–38.

²⁸ cit. by: Москвин В. П. Стилистика русского языка. Теоретический курс. – Ростов н/Д.: Феникс, 2006. – 630 с. – С. 202.

unmarked quotations, V. Moskvina introduces the term *comemorat* (Latin *commemoratio* – reminder)²⁹. However, for a long time the term *reminiscence* (Latin *reminiscentia* – mention) is used for identifying a similar kind of “someone else’s word” in the text. So, let us focus on key concepts through which this category is implemented in the text of poetry. One of the standard forms of intertextuality, of course, is quotation. Traditionally, in the narrow sense, a quotation is a literal reproduction of a fragment of any text, with the obligatory reference to the source of borrowing. This interpretation implies the binding of three components: first, the identifier – “reproduction of a fragment of any text”; and secondly, the concretizer is *verbatim*; thirdly, attribution – a “mandatory reference to a source”. For the traditional understanding of the quotation, there is not enough clarification – “with graphic markings”. The status of quotation can receive any information that the recipient perceives as a marker of the whole. Y. Lotman, in the 1970s, demonstrated that “in the literary work all formal units of the text are semantic. Quotation feature borrowed items may determine his ability to be representing cultural meanings of different degree of generalization / specificity in intertext”³⁰. In the practice of analyzing a literary work, primarily intertextuality, we are dealing with quotes that can only be partially interpreted in a similar way. Quotes, like a form of representing “someone else’s words”, are divided into attributed and non-attributed. Attributed citation is a graphically marked reproduction of a fragment of any text with a mandatory reference to its prototext. Non-attributed quotes are entered in the literary work without graphic marking and a link to its prototext. The author, in accordance with the context of the literary work, actualizing its polyphony, if the recipient recognizes them, mostly modifies graphically unmarked quotations. If there is no moment of recognition, then “someone else’s words” in the actual author’s text are fully assimilated without generating implicit meanings. I. Fomenko rightly notes, “the importance is not the accuracy of the citation, but the recognition of the quotation. It is important for the reader to hear “someone else’s words”, and then not only the quote itself can be perceived in the generalized symbolic meaning, but the author’s text will be enriched by the source text. The quotation becomes like a representative of someone else’s text, the mechanism of launching associations”³¹.

²⁹ Там само. С. 204.

³⁰ cit. for: Лексикон загального та порівняльного літературознавства. – Чернівці: Золоті литаври, 2001. – 636 с. – С. 163.

³¹ Фоменко И. В. Цитата // Введение в литературоведение: Литературное произведение: основные понятия и термины. – М.: «Высшая школа», 1999. – С. 496–506. – С. 499.

Reminiscence, as a form of intertextuality, is defined in the scientific literature as “tangible in the literary work the echoes of another literary work, manifested in the similarity of composition, stylistics, phraseology, and the like. This is an author’s reminder to the reader about earlier literary facts and their text components. By its function, the literary essence of reminiscence is similar to stylization and allusion, however, unlike them, it is unaware of the author and arises because of the strong influence on him of the writings of other writers. If the reminiscence is the result of the author’s intention (we mean conscious use of it), then in this case the recipient calculates it on a common poetic paradigm and associative perception. Thus, reminiscence is a conscious or unconscious reproduction by a poet of a familiar phrasal or figurative construction from another literary work. Of course, identifying a reminiscence in the text, focusing on its unconscious use, is difficult. V. Haliseyev understands, under the reminiscence, “images of literature in literature”. Reminiscence has a wide range of functions. It can act as a mirror of the cultural background of the environment, reproducing the literary atmosphere of time; often involved in literary controversy and has a connection with the parody created earlier.

The role of reminiscences in a literary work is diverse. The author may resort to this method in order to: 1) prove his worship to an authoritative predecessor; 2) demonstrate their own discipleship; 3) rethink the tradition at a new stage of cultural and historical development; 4) enter into controversy (as a rule, with the classics); 5) create a parody.

As for the allusion, it is interpreted as “the use in the language or in the work of a well-known expression as a hint of a well-known fact, historical or everyday”³².

A researcher L. Mashkov refers allusion to “no more than a manifestation of the literary tradition. At the same time, there are no fundamental differences between imitation, conscious reproduction of the form and content of earlier works and those cases in which the writer does not realize the fact of outside influence on his creation”.

L. Mashkov classifies the main features of the allusive process:

1) Allusion is a reference to a specific literary work. In this case, the writer’s alive communication is conscious – it distinguishes the allusion from the traditional image, the motif or the “wandering plot”:

2) about the allusion in the text “signals” an elusive word or phrase;

³² Літературознавчий словник-довідник / Р. Т. Гром'як, Ю. І. Ковалів та ін.– К.: ВЦ «Академія», 1997. – 752 с. – С. 20.

3) an allusive word or phrase allows linking with the relevant literary source. For a proper understanding of allusion, it is necessary to discover a concrete, fact-finding fact. In most cases, the right choice of an illuminated fact depends on a thorough and profound study of the product containing the allusion;

4) the understanding of allusion cannot be reduced only to the detection of the illusive fact, since the content of the work is enriched not only at its expense, but also through the establishment of a number of additional connections between the two works: analogies, parallels, or vice versa, opposites, antitheses;

5) the allusive process is two-way: interaction, mutual influence of the work and the corresponding source;

6) the necessary condition for an effective allusive process is the universality of the poetic paradigm or “philological minimum” (L. Mashkov)³³. Recently, the research interest in allusions and reminiscences has grown due to the attention to the implicit ways of transmitting information in the text. Researchers consider allusions and reminiscences as additional, implicit meaning.

According to the source of borrowing, allusions are accepted to be divided into biblical, mythological, historical, every day and literary.

To define mythological allusions, we will use the generally accepted terms – mythologeme and mythem. The mythologeme in scientific discourse is “a clear presence in the literary work of a mythological well-known plot, plot scheme or motif. The mythologeme is the presence of a myth in a product that structures it. <...> The most striking and brightest expressions of the mythologeme can be considered as traditional stories of the mythological genesis” is called the presence of a myth in a product that structures it. The most vivid and brightest expressions of the mythologeme can be considered the traditional scenes of the mythological genesis”³⁴. It should be noted that, despite the length of use of these terms by literary scholars, only the authors of the “Lexicon of General and Comparative Literary Studies” (2001) made a strict terminological distinction. In this work the mytheme is considered to be “in the literature using names, realities and facts mythological genesis. The purpose of such use – to cause certain associations – allusions”³⁵. The mytheme is an important part of the poetic paradigm. In the text, mythemes can act as

³³ Машкова Л. А. Аллюзия в романе Гофмана «Эликсиры дьявола» // В мире Э. Т. А. Гофмана. – Калининград: Гофман-центр, 1994. – С. 120–131. – С. 25-33.

³⁴ Лексикон загального та порівняльного літературознавства. – Чернівці: Золоті литаври, 2001. – 636 с. – С. 338.

³⁵ Ibid. P. 335.

nominal allusions and reminiscences, if they have sufficient associative potential. From the quote, the text allusion is distinguished by the fact that the elements of the prototext in the recipient text are sparsely distributed that is, they do not form a holistic statement, or are presented in an implicit form. In this case, the elements of the prototext, to which the allusion is an integument, are specified in such a way that they become nodes of the semantic-compositional structure of the intertexture. To define such forms of communication, we will use the term recently got into scientific circulation – cogenesis (English cohesion). I. Galperin interprets this phenomenon as a “special kind of communication that provides the continuum, that is, the logical sequence”³⁶.

The paraphrase means “the transfer of any text in their own words, its adaptation”³⁷. Another way to implement the category of intertextuality is to “impregnate another style” – “these are words in the lexical meaning of which there are connotations indicating their belonging to one or another style”.

According to J. Fomicheva, “when shifting registers and styles, there is an opposition between the codes of two texts, which is based on intertextuality. Thus, “interspersing another style” is a piece of text not only with another subject, but also with another stylistic dominant.

When shifting styles, Z. Fomicheva emphasizes: “<...> stylistic and functional change of translated factual material <...> Incorporation of another style, united by a common property – a change of the subject of speech, is a kind of intertextuality, more or less marked traces of other texts”. It should be noted that any distant intertextual sign in the intertexture could be perceived as an inclination of another style. The initiation of such a stylistic contrast in the text, undoubtedly, is a conscious step of the author’s strategy. In any case, for the identification and adequate interpretation of the forms of intertextuality, as well as the definition of their functions in the author’s own text, one must possess a certain space of literary memory that forms a poetic paradigm. That is, a holistic paradigm of texts that create a cultural context for a particular work, introducing it in a meta text frame.

³⁶ Гальперин И. Р. Текст как объект лингвистического исследования. – М.: Наука, 1981. – 140 с. – С. 74.

³⁷ Фомичева Ж. Е. Иноstileвые скопления как вид интертекстуальности // Интертекстуальные связи в художественном тексте. – С.-Пб.: Сотворение, 1993. – С. 90–92.

CONCLUSIONS

The problem of intertextuality is one of the topical issues in the literary critics, linguists and psycholinguists researches. There are many interpretations of such concepts as “intertextuality” and “intertext”. In the course of our research, preference will be given to the understanding of intertextuality proposed by R. Barthes and refined by Y. Kristeva. World literature involves into self-knowledge and seeks immanent sources and forms of development at the present stage of its development.

It was found that interaction can be realized in two forms: single-stage and two-stage. The latter is polygenic in nature. The following types of polygenetic relationships have been identified in intertext: $T^3 \leftarrow T^1 + T^2$ and $T^3 \leftarrow T^2 \leftarrow T^1$. In the first case, a fragment of a new text is related to two (and more) unrelated contexts. In the second type, the prototypes used are found within each other, which reconstructs their historical-literary connection. Intertextuality is closely linked to the hermeneutical principles of the analysis of literary text. Intertextual analysis / interpretation of the text is impossible without a common poetic paradigm and compatible background knowledge of the author and the recipient. That is why the process of reading intertext involves the identification of all the forms of intertextuality presented in the work and the decoding of its subtexts. The interaction is implemented explicitly and implicitly. Explicit interaction initiates the emergence of new implicit meanings. The implicit meaning is hidden, that is, not verbally expressed information. Subtext is a parallel content that is formed directly by implicit meanings. In the narrow sense, the subtext is used in the understanding of the “contextual meaning of the word”, and in the broad sense – as “untrue discourse”. For our study, the second interpretation is important because it interprets the subtext as a parallel reality, which makes it possible to refer to a literary text and to some extent make up its essence. Analyzing the forms and functions of intertextuality in Eliot’s poetry requires a clear classification of the types of text interaction. In this work we will use the following classification:

- its own intertextuality that forms the text-to-text construction;
- paratextuality, or the relation of the text to the title, epigraph, epilogue;
- hypertextuality as ridicule or parody of one text by another;
- architecturalism as a genre connection of texts;
- a poetic paradigm.

According to the source of the borrowing, we will divide the textual links into archetypal and textual ones.

In the text of art, the phenomenon of intertextuality is actualized with the help of the following texts: attributed quotation, unattributed and unmarked quotation, allusion, reminiscence, mytheme, mythologem, paraphrase, and the introduction of another style. All forms of intertextuality are signs of a particular culture, epoch, or idiosyncrasy of any writer (usually a classic), who, in the course of their use, has acquired several occasional subtexts, thereby facilitating the dialogue of texts, writers and cultures.

The “strange word” in the texts of any writer can be classified as precedent and peripheral. The study of precedent writers in the metatext of the writer reflects his cultural-semiotic preferences, and also reproduces the evolution of his work, because at some creative stage these orientations may change. For identifying precedent authors and works in the writer’s metatext, we will use the concept of “intertextual framework”, which is a kind of matrix of the scale of values of any writer.

SUMMARY

The article deals with the notion of intertextuality which is canonic for all texts. It overviews intertextuality as the main category of modernist and postmodernist texts. The problem of intertextuality is one of the current research of literary critics, linguists and psycholinguists. Currently, there are a considerable number of interpretations of concepts such as “intertextuality” and “intertext”. In the course of my research, preference will be given to the understanding of intertextuality proposed by R. Barthes and refined by Y. Kristeva. At the present stage of its development, fiction delves into self-knowledge and seeks immanent sources and forms of development. It is found that the interaction can be implemented in two manifestations: one-stage and two-stage. The latter is polygenic in nature. The following types of polygenetic relationships have been identified in intertext: $T^3 \leftarrow T^1 + T^2$ and $T^3 \leftarrow T^2 \leftarrow T^1$. In the first case, a piece of new text refers to two (or more) unrelated contexts. In the second type, the proto-texts are found within each other, which reconstructs their historical-literary connection. The interaction is implemented explicitly and implicitly. Explicit interaction triggers the emergence of new implicit meanings. The implicit meaning is hidden, that is, not verbally expressed information.

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CONCEPTION OF ARTISTIC WORD AS A SIGN IN MODERN LITERARY STUDY

Sventsitska E. M.

INTRODUCTION

In the history of literature study the specifics of word was comprehended ranging from the Word that “was in the beginning” and to a set of symbols between two spaces. Word being basically a completely concrete phenomenon, the essence of which is presumably crystal clear (each schoolboy knows literature is an art of word), in the real practical study of literature disintegrates into multicity of categories that cannot be summarized in one and that simultaneously is something united “literary work”, “text”, “artistic word”, “poetic language”, “poetic speaking” etc. All this multicity, obviously, is the row of hypostasis of single essence, that appears so universal and all-embracing that becomes hard to define. In such situation not even of the logo-centrism per se, but of expansion of the word phenomenon to complete boundlessness it is very difficult, but at the same time highly necessary to comprehend the specifics of the word.

In a comprehension of the word phenomenon in a study of literature there are two opposite tendencies: comprehension of word as sign and comprehension of it as an ontological meaningfulness. Polarity of these tendencies shows up very clearly. If a word is a sign, then it defines a certain meaning. A word then becomes a conditional construct. Thus, the word is an instrument, a mean, something inferior. If on the contrary a word is a special particular reality of existence, then it is a direct embodiment of a meaning. In this case word is not a mean, but a self-valuable spiritual essence. This essence is of an active and creative character.

The aim of this work is to analyse concepts of word belonging to the first of the above mentioned tendencies.

1. Structural-linguistical poetics of V.P. Grigoriev and structural-semantical poetics of U.M. Lothman

Comprehending word as to the sign becomes actual in the second half of XX of century. This concept appears in the structural-linguistic poetics of Grigoriev and in the structural-semantical and culturological poetics of U.M. Lothman.

V.P. Grigoriev examines a poetic word as “certain form of language reality”¹. Actually, the language of poetry for him is correlated with a national language. A language of poetry is the “creative use of national language”². This use envisages semantic transformations of linguistic word, unusual connections of words. Instrumental, official character of word in the comprehension of V.P. Grigoriev is well-proven to the limit. Thus, reflecting of nature of poetic word, he asserts: there is a word as instruments ”On the first city. The thesis of Gymboldth gets substantial expansion and at the same time specification taking into account development of language as instruments of the vivid thinking”³.

This conformity to law especially clearly shows up in conception of internal form of word and in conception of word as *espresema*: the “Internal form it is possible to define as totality of the artistic uses of certain unit of poetic language, historically variable and publicly meaningful great number of contexts of his consumption”⁴; “Word as typical *espresema* of poetic language shows a reference to the cultural and historical paradigm of contexts individual use of this word, meaningful for society in certain moment of his development”⁵. Internal form and *espresema* -concepts are practically identical here. *Espresema* differs in the greater degree of structuralness (exactly in connection with *espresema* of V.P. Grigoriev talks about the “structure of word”). *Espresema* is the model of functioning of word in different individual contexts. It is tints of value, that create these individual word usages. Speech goes exactly about transformations of sense of word in the process of connection with other words, but not about new quality of word, that arises up in the context of artistic unit. Very characteristically, that, building a structure of *espresema* “wind”, the researcher examines a word out of artistic reality. To him fully sufficiently word-combination (“wind of century”, “wind of inspiration”), at most sentence. From a rhythm, from motion of experiencing in lyric unit he practically disengages oneself fully. *Espresema* in interpretation of V.P. Grigoriev is the sign of poetic language infinite meanings that arise up at individual word usages. Especially it is visible at the analysis of concrete *espresema*: “the word “bird” finds out possibility to characterize the most various phenomena. Compare next contexts in the poetry of present

¹ Григорьев В.П. Поэтика слова. М.: Наука, 1979. С. 15.

² Там само. С. 103.

³ Там само. С. 142.

⁴ Там само. С. 114.

⁵ Там само. С. 148.

time: (as) “White bird of salvation” (V. Shefner), “Tragical bird of lie” (E. Vinokur) or “late birds of newspapers” (R. Rojdestvensky)”⁶. Here distance is obviously underlined between an initial word “bird” and final values. These values arise out of collision of him with other words. Expressema is multiplicity of designated, that sends to the row of creative individualities. It connects different creative personalities in the construction of only verbal model.

From here directly conception of art swims out as a secondary designing system U.M. Lothman. An aim of this system is an information, special family transfer communication. The value of artistic work arises up through his informative capacity. An informative capacity is expressed in поліструктурності. U.M. Lothman asserts that artistic text is perceived in correlation with all row of actual for a reader models of the world⁷. Therefore the afore-named internal of artistic work are determined him by “supreme”, secondary character. “Model”, a “structure” is central concepts in early U.M. Lothman. It is concentrated on semantic and communicative nature of art in general and arts of word in particular: “If a work of art communicates something to me, it serves a purpose of communication between a sender and recipient, then in it it is possible to distinguish: a 1) the message – what was passed; 2) the languages – certain community, an abstract system that predetermines the act of communication”⁸.

In the process of functioning of culture of U.M. Lothman distinguishes two types to communication: “I-He” and “I-I”. In the article “About two models of communication in the system of culture” he will postulate their opposition: the common elements of the model (the sender is replaced by an addressee) appear “In the system “I-He” variables, and permanent is a code and report. Reports and information are constant, the transmitter of information changes. In the system “I-I” the transmitter of information remains to the same, but report in the process of communication of переформулюється and acquires new sense. It takes place as a result of that an additional – second – code and initial report are entered⁹.

Quality of artistic value appears as a result of co-operation these two models: “Art arises up not in a number of texts of the system “I-He” or system “I-I”. The above-mentioned uses the presence of both

⁶ Григорьев В.П. Поэтика слова. М.: Наука, 1979. С. 201.

⁷ Лотман Ю.М. Внутри мыслящих миров. Москва: Языки русской культуры, 1996. С. 241.

⁸ Там само. С. 22.

⁹ Лотман Ю.М. Избранные статьи: В 3т. Таллин: Александра, 1992, Т. 1. С. 77.

communicative systems for the sake of oscillation in the field of structural tension between them. An aesthetic effect arises up in moment, when a code begins to be used as a report, and report as code, when text is commuted from one system of communication in other, keeping in consciousness the audiences of copulas with both”¹⁰.

Exactly this transient, dynamic state is the attribute of artistic value. Farther U.M. Lothman draws conclusion about difficult correlation of poetic word with the word of human language: “Following the laws of auto-communication – segmentation of text on rhythmic segments, to erection of words to the indexes – poetic text enters into a conflict with the laws of human language. But perception of it as text by a human language is a condition without that allows poetry to exist and perform the communicative duty. However, a complete victory of seeing the poetry as on a message of human language results in the losing it”¹¹.

As well as in a human language, a word is the sign of the passed information: “a word is a permanent for this language sign with the firmly fixed form attributive and certain semantic filling. Together with it a word consists of elements, also permanent that have a grammatical and lexical value” is certain¹². In this determination a word is perceived as some hard and static construction. This construction consists of the so hardly fixed list of elements.

Especially clearly this structurally-operative approach to a word shows up then, when U.M. Lothman goes across from a language word to the word artistic. He considers that in the text written with a human language, we deal with certain units of value and methods of their combination. In artistic text of word are the signs of unknown meanings. This table of contents is constructed from their connections. In artistic text character of connections determines semantics of units. Thus the real text has an artistic (“supreme”) and inartistic (language) value simultaneously. Thus these systems designed one on other. Each on a background other is perceived as a “appropriate breach of law” that is the condition of informative¹³.

The brought expression over is obviously correlated with opinion G.O.Vinocur: “Sense of literature-artistic work is a certain betweenness by the direct value of words that he is written with, and maintenance,

¹⁰ Лотман Ю.М. Внутри мыслящих миров. Москва: Языки русской культуры,1996. С. 86.

¹¹ Там само. С. 87.

¹² Лотман Ю.М. Избранные статьи: В 3т. Таллин: Александра,1992, Т. 1. С. 229.

¹³ Там само. С. 251..

theme of it”¹⁴. But a difference is in that, after U.M. Lothman, maintenance of artistic text can be constructed from comparison of parallel rows of signs.

Actually, text – and inartistic, and artistic – shows in U.M. Lothman’s interpretation exactly construction, mechanism. About the “mechanism of text”, about text as a “intellectual device” he talks in the article “Text in text”: “Text is presented as a device made as a system of heterogeneous spaces, in the continuum of that circulates an initial message”¹⁵. Artistic text shows the only complicated construction, code not with one, but with two codes: “Text appears before us twice in cipher; first coded is the system of human language. However, this text – the recipient of information knows it – in cipher yet to some by another character. In aesthetic operating of text conditions previous knowledge is included about this double enciphering in ignorance (and more precisely, incomplete knowledge) about the used here secondary code. As a recipient of information does not know that in text that perceived them, matters, he “suspects” all elements on the richness of content. It costs to us to walk up to text as to artistic, and in principle any element of element... it can appear”¹⁶. Thus, between text artistic and inartistic there is not a quality difference. Quality of aesthetic is deep-rooted not so much in coding, in a semantic complexity, as in the wild of perception of this text. Not perceived as text in that insignificant elements become meaningful. Here, undoubtedly, in U.M. Lothman arises up rollcall with formal school. However, for formalists on the first plan meaningfulness of construction is pulled out. And in U.M. Lothman’s priority are exactly arising up due to the action of this construction semantic changes. They generate transformation of language word in a “complex asemantic message”¹⁷. Such report is produced increase coding of poetic text. But it fully from these codes does not swim out. New values carry individual character and are founded, again, in a perceiving subject: “So, considering the pattern of wallpapers or listening un-programmed music, we add the defined values” to the elements of these texts; A “reader hyper-structures the text, he is inclined to erect to the minimum a role casual in his structure”¹⁸. There is it because text for U.M. Lothman is not only the “a firm structure”¹⁹.

¹⁴ Винокур Г.О. О языке художественной литературы. Москва: Высшая школа, 1991. С. 53

¹⁵ Лотман Ю.М. Избранные статьи: В 3т. Таллин: Александра, 1992, Т. 1. С. 151.

¹⁶ Там само. С. 204.

¹⁷ Там само. С. 83.

¹⁸ Лотман Ю.М. Внутри мыслящих миров. Москва: Языки русской культуры, 1996. С. 112.

¹⁹ Там само. С. 112.

The text has “a stock on internal structural indefiniteness”²⁰. Not all in him is determined by a construction. Exactly this feature of text provides a basis for dialogic relationships with a perceiving subject. However it is a dialogue a bit other plan, than in M.M. Bahtin. It has an above-subject character, co-operate here not different voices, but different codes: “Text behaves as an interlocutor in a dialogue: he reforms according to sample audiences. And an addressee answers him the same – uses the informative flexibility for alteration that approaches him to the world of text”²¹.

From one side, here obviously there is accenting of meaningfulness of perception in determination of phenomenon of artistic value. On the other hand, the special nature of word poetic becomes firmly established on a background a word a language. About possibilities of the different going near such sort of comparison of U.M. Lothman talks “Three functions of text” in the article. He writes, that from the point of view of information there is a language as system of passing of messages. Then the language of literature appears as an original and in a great deal strange corner of this system. She, from this point of view, shows only human language with additional limitations, with diminished informatively by a capacity. But, after U.M. Lothman, another view is possible. If to examine a creative function as an universal sign of language, then the language of literature appears as the most adequate embodiment of language as such. Then opposite semiotic models will appear an only limit sphere language space²².

Thus, at “informative” approach a language as system of information transfer sets to unit, an artistic word appears the separate case of such transmission. At approach “creative”, opposite, the language of poetry sets to the point of counting out, a language becomes a case out of literature, in that it the aesthetic beginning exists only on the second plan. In U.M. Lothman, obviously, these oppositions correlate. Artistic word here not separate case language, but also language word not separate case of word artistic. First of all, the special nature of word artistic shows up in his aspiring to integration, to creation of value unit: “separate words are not only “moved” in a semantic relation (any word in artistic text is a trope) but also meet, their senses are integrated. There is that, relatively to poetic text, Tinianov named crowd “conditions poetic row”²³.

²⁰ Лотман Ю.М. Внутри мыслящих миров. Москва: Языки русской культуры, 1996. С. 113.

²¹ Там само. С. 113.

²² Там само. С. 20.

²³ Там само. С. 65.

Will pay attention, that similar sort of statement it arose up not only U.M. Tinianov, but also in G.O. Vinokur: “In an artistic language any connection of words in a tendency grows into close, on phraseology unity, on something permanent, but not casual”²⁴. Thus G.O. Vinokur underlines the special nature of poetic word. Such word-combinations “create new character, id est new poetic sense”²⁵.

In addition, U.M. Lothman connects two described higher approaches. He determines originality of development of poetic text as simultaneity of process of information transfer and creation of language, for understanding this necessary information: “At difficult operations a meanings creation language is inseparable from maintenance that expressed by it. In this last case we have already not only a report but also report a language about a language, report in that interest passes to his language”²⁶; “any innovative artistic work is a generic work by an unknown to the audience language that yet must be reconstructed and mastered by addressees”²⁷. Thus, poetic word, not stopping to be the word of language and transmitter of information, simultaneously translated in other quality. It becomes the element of new unique language inseparable from this report.

Realization of sign nature of poetic word is in U.M. Lothman by the condition of adequate perception of text: “Sign nature of artistic text is ambivalent in the basis: from one side, text presents from itself reality, pretends to be, that has independent existence independent of author, by a thing among the things of the real world, on the other hand, he reminds constantly, that he is somebody’s creation and means something”²⁸. This duality of nature of text (reality that finds out the sign character) generates duality of sign. For U.M. Lothman, artistic work shows a mutual projection of signs convention, that peculiar “unconditionality of connection of plans of expression and maintenance”, and signs iconic: the “Iconic signs the conditionalities of connection built on principle between expression and maintenance. Therefore, differentiation of plans of expression and maintenance in general labored. A sign designs its meaning”²⁹.

On the face of it, an iconic sign also looks as a construction. This construction sets the relation of analogy between designated and означающим. About this conformity to law, in particular, speech goes to

²⁴ Винокур Г.О. О языке художественной литературы. Москва: Высшая школа, 1991. С. 58.

²⁵ Там само. С. 57.

²⁶ Лотман Ю.М. Внутри мыслящих миров. Москва: Языки русской культуры, 1996. С. 18.

²⁷ Там само. С. 18.

²⁸ Лотман Ю.М. Избранные статьи: В 3тт. Таллин: Александра, 1992, Т. 1. С. 138.

²⁹ Там само. С. 31.

the work of I.V. Cherednichenko “Semiotic method of Tartu school”: “General linguistic diagramatism will be realized in the relations of connection between mark and to denotations of expression, that, though demonstrate additional copulas as a result of this similarity, the no less exist separately”³⁰. So an iconic sign, as well as a sign is convention, assumes certain distance between mark and by denotation. Their conditional, structural similarity does not take off this distance.

Between that in U.M. Lothman signs convention and iconic – nevertheless different nature. They are contrasted on the signs of discreteness/of continuity, semantic definiteness/of vagueness. But the most important their difference evidently, when U.M. Lothman calls to concrete text. Yes, in the article “Text in the process of motion: author-audience, intention-text”, commenting the verse of G.R. Derjavin, U.M. Lothman talks that voice organization of text“, creates iconic character of the organ sounding that calms down, and faint sound of echo, and also and subjective visual associations”³¹. Not by chance U.M. Lothman in general such meticulous in the analysis of phonetic organization of poetic work. Obviously, exactly a voice side of poetic word is here the moment of combination mark and denotation. Therefore an iconic sign is not only an image but also expression of maintenance, thus from this concrete maintenance inseparable.

If these types of signs were one nature, then between them hardly relations could come true simultaneously and comparison, and non-similarity. But exactly they in U.M. Lothman is basis of generation of artistic text: “Text as though is doubled: he remains the rows of the graphically expressed words and, at the same time, realized in certain iconic space. Sense of him is also doubled between these semantic spheres. But language and iconic signs are located in mutually not to the end of corresponding spaces. Thus, here it arises up and to incomplete determination accordance that creates terms for an increase of the meaning”³².

Exactly this incomplete adequacy of two sign systems that will be realized in text gives an opportunity to exist as though in an interval to him. Text is simultaneously the system of signs, and specific reality. In fact, from one side, as evidently from the already brought expression over of U.M. Lothman, “text presents from itself reality”, and “reminds here, that he is somebody’s creation and something means. But on the

³⁰ Чередниченко И.В. Структурно – семиотический метод тартуской школы. Санкт-Петербург: Золотой век, 2001. С. 125-126.

³¹ Лотман Ю.М. Внутри мыслящих миров. Москва: Языки русской культуры, 1996. С. 97.

³² Там само. С. 97.

other hand, in him a sign is overcome. U.M. Lotman asserts that in literature convention of relations of verbal manner and matter looks more evident. This fact confesses. And further efforts are sent to his overcoming, id est literature however connects maintenance and expression in “difficult formation of higher level of organization”³³.

From here, that a poetic word shows the original field of tension and motion between a sign convention and iconic. It simultaneously and serves for the transmission of some maintenance and is his expression. It should be noted that such situation is in general characteristic for approach of U.M. Lotman. He maximally makes clear existent oppositions and finds out the methods of their co-operation. U.M. Lotman essentially, takes the tendency of separateness of word and world to the limit. But, maximally deepening in sign nature of word, he overcomes this separateness.

2. Artistic word as dynamic event of meaning creation (G. Genette, R. Barth)

Actually, the semiotic going near a word will postulate interpretation of text as a semantic structure. This structure carries immanent character. A word in this structure shows the dynamic event of determination. These tendencies show up in-process French structuralism G.Genette “Fiction and composition”.

A main question that decides researcher in the work is a question about the specific of poetic expression (under expression G. Genette understands a “language act” out of any attachment to the subject). He decides a question about what expression such differs from an ordinary language report: “Thus, we, as well as most researchers of poetics, beginning from Aristotle, will appeal here to that divergence, that, doing a “language report work of art”, allows to mark off him not from other works of art, but from “other types of language” – or linguistic – conduct”³⁴.

In the comprehension of poetic expression G.Genette distinguishes two aspects: essential and conditional. The first from them characterizes essence of this phenomenon, second are terms at that he becomes such. Characterizing the specific of poetic expression, G.Genette determines it from two parties – from semantic and formal.

³³ Лотман Ю.М. Внутри мыслящих миров. Москва: Языки русской культуры, 1996. С. 73.

³⁴ Женетт Ж. Вымысел и слог: *fictio el dictio* / Пер с фр. И. Стаф // Женетт Ж. Фигуры: В 2 т. Москва: Издательство им. Сабашниковых, 2003, Т. 2. С. 346.

Right behind Aristotle, he respects him the semantic feature of poetic expression invented, fictional character. A scientist considers that being in the sphere of functionality provides for and exit outside the usual use a language. This sphere needs, foremost, authenticity. Fictionality of expression is neither truth nor lie, or is and truth, and lie simultaneously. He can be described only as “possible”, after the word of Aristotle. G.Genette marks, that an author and recipient enter into inter a contract about mutual irresponsibility, that is expression of “aesthetic non-interest”³⁵.

Thus, poetic expression in principle is not correlated with vital reality. It presents, as it writes G.Genette elsewhere, “invented universum”³⁶, world that exists only in imagination of author and recipient. In a number of examples G. Genette exposes convention character of aesthetic reality. An author writes, that behavior of author of device looks like the word of “fiat demiurge and onomaturg”. His action envisages the more or less implicit agreement of public. A reader voluntarily renounces the rights on a denial. This convention allows to the author, not applying explicitly to the addressee to acknowledge existing the invented objects. Thus, a “condition precedent that is considered executed consists in that he simply has this right to do this...”³⁷.

In this formulation especially clearly evidently, as an accent is carried from expression, from text, on that is after text, are mutual relations of author and reader. Text belongs obviously in inferior position, examined only as a method of setting of these relations.

But, on the other hand, there is another side of specific of poetic expression – formal. She shows a “change in the use of human language, that understands already not as means of communication, transparent and neutral, but as the independent and not indifferent to replacement material” perceptibly perceived³⁸.

This expression obviously calls with determination Jacobson (A “poetry is a language in her aesthetic function”). It marks first of all interpenetration of language and individual authorial attitude. The result of this interpenetration and transformation is – exactly this phenomenon of G. Genette names composition, style, by “existence of text”: “composition, whatever mode he existed in, can be certain through

³⁵ Женетт Ж. Вымысел и слог: *fictio el dictio* / Пер с фр. И. Стаф // Женетт Ж. Фигуры: В 2 т. Москва: Издательство им. Сабашниковых, 2003, Т. 2. С. 351.

³⁶ Там само. С. 374.

³⁷ Там само. С. 375.

³⁸ Там само. С. 354.

existence of text, different from his “conversation”, though it is indissolubly constrained” with him; “Style is a minimum measure of literariness. However in itself this minimum of literariness, what problematic were not him aesthetic advantages, from the material point of view is undestroyed, as consists in existence to text inseparable, but however different from its pronouncing”³⁹.

In this logic, naturally, the conditionality aspect of poetics appears more meaningful, what existential. Style in G.Genette from it is fully related to conditionality⁴⁰. In formulation of this aspect G.Genette renounces the valued description of artistic expression. He asserts qualificatory essence of intention and perception in the wild aesthetic (perception, at that greater attention is spared to the form, than maintenance) : the “Worst picture, most unsuccessful sonata, most bad sonnet belong the no less to painting, music and poetries simply because by nothing other they can” not be⁴¹; “Novel is not necessities to be “well written”, if to belong to literature good or bad : to it for this purpose it is enough to be a novel, thus by a device, that by itself a merit is small, exactly so as it is enough to answer a poem to the criteria (historically and in a civilized manner variable) of poetic composition”⁴².

In principle, here already speech goes not about literature as art of word, but about literariness as about quality all, that it is written with words not for the sake of information. G.Gennet considers that literariness is the phenomenon plural.

Accordingly, it needs creation of pluralism theory. It is needed, that this theory comprehended the different methods of overcoming the language of her practical function. Thus there is possibility of creation of texts belonging to aesthetic perception and aesthetic estimation⁴³.

Literariness, thus, is the phenomenon fully and fully dependency upon intention and perception. It is created fictionally and perceived in the same modality. It is created with intention of individual “transformation of human language” and as such transformation is perceived. A question about expression, about those mechanisms and structures that create this analogicalness of presentation for two different subjects, remains open.

In R. Bart’s works word as such is not a central problem. By a considerably anymore measure he is interested by the problem of text and

³⁹ Женетт Ж. Вымысел и слог: *factio el dictio* / Пер с фр. И. Стаф // Женетт Ж. Фигуры: В 2 т. Москва: Издательство им. Сабашниковых, 2003, Т. 2. С. 446.

⁴⁰ Там само. С. 448.

⁴¹ Там само. С. 359.

⁴² Там само. С. 449.

⁴³ Там само. С. 360.

his structure – in a structural period, and problem of restructuring of this structure – in a period post-structural. It is however possible to say, that understanding of word definitely will organize the evolution of looks French researcher.

R. Bart, as well as U.M. Lothman, will proceed from the separateness of word and world. However understanding of word, expounded in-process “Critic and truth”, that for a structural period is programmatic, obviously carries in itself tracks of duality : “During great while classic bourgeois society saw in a word an or instrument, or decoration, presently we see a sign and embodiment of truth”⁴⁴. Thus a word simultaneously and sends to some maintenance, and incarnates him in itself. In brackets will mark that such the duality being in works of U.M. Lothman, when speech goes about correlation of iconic and convention signs. However in U.M. Lothman these two beginning are in an equilibrium. Therefore he understands a word as relation and as some separateness, that mutually counterbalance each other.

R. Bart in a structural period perceives a word as autonomous reality. In connection with it in-process “Critic and truth” he is concentrated on the problem of the name, name : “Literature is a method of mastering of the name : all from a few sounds that fold the word of Germanti, Proust was able to cause the entire world to life. At heart a writer always believes that signs are not arbitrary and that name inherent to every thing from the nature...”⁴⁵. Actually, the world existing in a word is created exactly by means of his ambivalent nature: “Every reader . knows about it: really he does not feel the involvement to some **out-of-limit** (it is distinguished by an author – E.S.) in relation to text world, so, as though the primary language of work grows in him other new words and teaches to speak in secondary language”⁴⁶.

Similar statements are, again, and in U.M. Lothman (a poetic word is a “report in that interest is displaced into his language”, work on an unknown audience to the language”⁴⁷). However in Bart a secondary language is correlated with creation of the separate world, creation of language it is synchronized with this process.

Therefore a poetic word becomes a word about a language and through him – about the world (“In fact to write – already means

⁴⁴ Барт Р. Критика и истина // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 369.

⁴⁵ Там же. С. 371.

⁴⁶ Там же. С. 371.

⁴⁷ Лотман Ю.М. Внутри мыслящих миров. Москва: Языки русской культуры, 1996. С. 18.

definitely to organize the world, already means to think of him (to know some language – means to know, as people think this language”⁴⁸). Actually, by a prominent for literature moment in Bart and there is a reflection above a word and language : “Writer it is impossible to define in social role-play categories and by means of concept of prestige, it can be done only through that realization of word, he owns that. Writer – it and man before that a language appears as a problem, that, who feels all depth of language, and quite not him instrumentality and beauty”⁴⁹.

The “depth of language”, after by R. Bart, is determined her by symbolic nature. It is determined by a initiality polisemanticy that is concentrated in the word of literary work. R. Bart asserts that such polisemanticy can be comprehended in categories to the code. A symbolic language literary work talks that is exactly a language ambiguous. It is a language the code of that is arranged so that any descendant by him work has plural sense⁵⁰. A word has plural maintenance and in a practical language, however their maintenance of expression clears up a situation context. In literary work all differently. As an author writes, that any, even to wide by the size work, “some prophetic brevity” is inherent. The point is that work consists of words corresponding to the primary code. At the same time he has other senses potentially. Initially these words were said pose be what context, except discipling on a polisemanticy. Therefore “situation there is work in that, – it always prophetic situation”⁵¹.

Lets pay attention, that in all these moments of logician R. Bart crosses paradoxical character with logic of the Russian religious philosophers. They determined a word what the name is also, asserted symbolic nature of word and language. The following is here obvious, however symbol as large as life connection between different realities grows into the special type of sign. Symbolizing becomes the method of code, organization of plan of expression, after that, is uncertainty. In this connection very characteristically, that word in Bart multiple-valued initially. Some only maintenance, logic of symbols, is not even envisaged in him – “empty forms”⁵². In an artistic word it is stopped up nothing, except the endless process of development of meanings: “There are a few senses in work. In actual fact, any epoch can imagine, as though owns canonical sense of work, it is however enough to widen the limits

⁴⁸ Барт Р. Критика и истина // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 361.

⁴⁹ Там же. С. 368.

⁵⁰ Там же. С. 372.

⁵¹ Там же. С. 372.

⁵² Там же. С. 375.

of history, that this only sense grew into plural, and the closed work – in open”⁵³. Thus, word in his symbolic hypostasis is simply sign from infinity mark without any dominant among them. In the process of the historical development this structure is filled new meanings, practically unconnected with each other: “work is “eternal” not because he imposes some only sense to the people, but because presents various senses to the only man that always, in different epochs one speaks and the same symbolically by a language: work offers, a man chooses”⁵⁴.

On the other hand, this multiplicity nevertheless here yet means the complete breaking up. In it some possibility of unity is envisaged: “Intellect begins to become familiar with to new logic, he enters into the known area of “internal experience”, the same truth that combines a poetic, romantic and discursive word sets out in searches itself, because from now on she is truth of word as such”⁵⁵. Actually, exactly this predictable, not hierarchical truth that appears in a word does a word really symbolic. It creates grounds at least for associating of multiplicity of meanings, about that speech went before.

In the same time value unity is felt by Bart so unstable and indefinite, that can not be incarnate in some rational or emotional given. She in general can not be something concrete, that is why fully passes to the word as continuous fluidity, as endless development. Only this value unity, obviously, can be present not phenomenally but energetically”.

Thus, there are two sides of richness of content of word – dismembering multiplicity and power only maintenance. They are answered by one in two formal expressed of word as reading and limning. Very characteristically, that these categories are through in works R. Bart. They are subject here to the comprehension not only as forms of organization and perception of word. They characterize first of all activity his aspect.

Limning, after by R. Bart, will realize in itself multiplicity of meanings. It self on itself, as activity, assumes dismembering distance, look to the word from one side. Reading envisages overcoming of distance, immersion in text. Exactly after his help only and it is possible to feel piercing him value unity: to “Write – means in certain sense to dismember the world (or book), and then fold again”⁵⁶; “However only reading feels sense of love to work, supports passionate

⁵³ Барт Р. Критика и истина // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 370.

⁵⁴ Там же. 1987, С. 371.

⁵⁵ Там же. С. 369.

⁵⁶ Там же. С. 385.

relations with him. To read – means to wish work, to wish to grow into him, it means to yield up any the attempts to double work any other language, except the language of work”⁵⁷.

The self-reading causes to life perception of work as a separate language. This language cannot be erected to none other. The only maintenance perceived in fact in the process of reading, as Bart writes a bit higher, “arises up as though for other side of language code”⁵⁸. Actually, here arises a problematization of languages as such (and national, and “sociolect”). Problematized language as a system of signs, in that betweenness every mark and denotation is clearly certain. In duality of reading and limning self this definiteness yields to the deep doubt. In fact limning, as a matter of fact, there is a process of unforeseen meanings creation, reading is twinkling of deep unity. As a result the system of language is restored to a state of disbalance. For this reason “work... grows into a question that is set to the language, whose depth we aim проміряти, and to define limits. As a result work appears the method of грандиозного, endless inquiring about the word”⁵⁹.

In the work “Introduction in structural analysis of narrative texts” a word is a sign, element of the code. Interest of researcher is concentrated on the problem of structure. It is the unifying and universal beginning. It exists out of the individual filling and implementation. A concept “work” and “text” in this work are used as synonymous, because work and text have a certain structure: “Text has a structure, what inherent and to any other texts and that yields to the analysis. Where does follow to search the structure of narrative texts? In texts, usually”⁶⁰.

Thus, a structure carries immanent to text character, the elements of structure are signs and relations between them.

How does the structure of narrative text look? First of all, she contains three levels of description, between that the relations of successive integration are set: level of functions, level of actions and actually level of story. Functions and actions characterize the eventful side of work. They show a with a “plot elements” that mark development of events in time.

Most essential, formative exactly literary specific of text there is the third level: “a narrative level is created by the signs of narratives, totality

⁵⁷ Барт Р. Критика и истина // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 386.

⁵⁸ Там же. С. 386.

⁵⁹ Там же. С. 373.

⁶⁰ Барт Р. Введение в структурный анализ повествовательных текстов // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 388-389.

of operators, that allow to the reintegrate function and action within the framework of narrative communication, that links a sender and recipient of the text”⁶¹.

Creation of text is examined here as an act of communication. A narrating level will realize her dynamics. Units of this level – distributive (correlates) and attributive (signs) – carry the mediated character. They are formed on crossing between events about that told in work, and eventfulness of the large world, as a result the structure of narrative text acquires ambivalent nature: “He (narrative level) destroys text in the outer world – there, where text opens (consumed) up; however in the same the time this level... gives to text completeness”⁶².

How does this sullenly-broken a secret structure work? R. Barthes talks about it so: “... any story appears as a sequence of elements that is directly or mediated related to each other, that at the same time accumulate mutually; the mechanism of *дистакції* will organize the “horizontal” reading, and the mechanism of integration complements him to the “vertical” reading, unceasingly playing various potential possibilities, structure as though “*nakulgae*” and depending on realization of these possibilities gives to the story of her specific “tone”, her energy, every unit appears both in the linear and in the deep measuring, and a story moves as follows: due to co-operation of two indicated mechanisms a structure branches, broadens, comes apart, and then again latchable on; appearance of any new element in it is good time envisaged by this structure”⁶³.

Already in this fragment a structure at the beginning is described as something though movable, but system, with the levels, elements, relations. But in future she becomes not simply dynamic, but pulsating (and here yet and reminds post-modernism *топос рiзоми*). It appears at the end of work, that narrative text shows a “form, that won over principle of repetition and set the model of existence that is in becoming”⁶⁴.

Its formulation, in structural logic, appears to contradictions. On one side is a “model”, construction, on other is “existence, that is in becoming” that any constructions are close. Thus, structuring the process, as though from within brought a researcher to understanding of the state of culturelessness. This state arises up then, when a structure begins to move, begins to work.

⁶¹ Барт Р. Введение в структурный анализ повествовательных текстов // Зарубежная эстетика и теория литературы XIX – XX веков. Москва: Издательство МГУ, 1987. С. 416.

⁶² Там же. С. 416.

⁶³ Там же. С. 420.

⁶⁴ Там же. С. 422.

R. Barthes' transition from structuralism to post-structuralism is related to the change of interests of scientist from work on text. Thus the analysis of structure changes on a text analysis. In this analysis text shows exactly plural reality in the state of becoming, with a problematization structure that comes apart outside. The productivity of this breaking of structure of text is demonstrated in-process the "Text analysis of one short story of E. Poe".

Foremost, absence only mark, what peculiar to work, results in understanding of text as "process of determination". Lexie, text is dissembled on that, show "text denotations", and the arbitrariness of such segmentation Barthes explains that "we must be satisfied with segmentation of denotation, not leaning on the segmentation hidden after him mark"⁶⁵. Thus, it marks, certainly, it exists, but it, as about it already speech went to previous works, it is not given initially and not only. It only arises up in the process of reading-limning, thus in fundamental multiplicity and variate.

Mark is created by connotations of lexie. They show work of text on a limit with vital reality and with the inner world of perceiving subject : "These connotative senses can have a form of associations (for example, description of appearance of personage, that occupies a few phrases, can have one connotative marks only, is "nervousness" of this personage, although self-word "nervousness" and does not appear denotative in a plan); they can also appear in the form of relations, when a certain betweenness is set by two places of text, sometimes very remote one from another"⁶⁶. Will pay attention, that the types of connotations distinguished in this fragment are correlated, firstly, with the process of distribution (setting of relations is between the elements of one level in the structure of narrative text – "relations"), and secondly, with attributive, fixative "signs" units of level there are stories about that speech went to "Introduction in structural analysis of narrative texts". Indeed, there is the taken off hierarchy in this work, here appear not levels, but layers. Multiplicity of elements of structure (functions, units), that are immanent, is replaced by multiplicity of codes. Codes is such elements of structure, that in direct sense and portable inlay some internal maintenance in external reality. In this work appear social, symbolic, ethnic, наротивный and many other codes.

Multiplicity of codes is answered by multiplicity of hypostasiss of subject : "1) "I" is retell, artist an aim of that is an achievement of artistic effect, this "I" answers fully certain "you": "you" are a reader;

⁶⁵ Барт Р. Избранные работы. Семиотика и поэтика. Москва: Прогресс, 1989. С. 426.

⁶⁶ Там же. С. 427.

2) “I” eyewitness that can witness results scientific literature; 3) “I” participant of the event, an experimentator which will hypnotize Voldemar. In this case “you” is Voldemar himself⁶⁷.

Actually, in this work before us are problematization of structures. The enormous amount of “structural” – codes, connotations, subjects – restores text to a state of mobility. The process of birth of maintenance and dispersion of him is here fixed in vital reality, in the world of other texts.

Will pay attention, that here text, showing difficult formation, essentially, already stops to be a stable structure. And, in principle, it fully organically: in fact than more difficult structure, than any more in her elements, levels, relations between them – that she is recreated less. Clearness, clarity, centrality all these internals of structure with her complication become problematic. So, a structure disappears in structure, as treasure goes under earth. Bart perfectly sees this conformity to law and consciously uses her. Complicating and breaking a secret the structure of text, he converts her into a “network” that catches fluidity of being.

CONCLUSIONS

Thus, R. Bart perceives an artistic word ambivalently: in sign of and embodiment of truth”. An equilibrium between these two interpretations is problematic, that is why in a structural period, speaking about a word as about the name, as about voice meaningfulness, R. Bart will postulate a word as special reality, that concentrates in itself essence of language and endlessness of maintenance that is in the state of becoming. Farther, as far as the change of interest from work on text, from структування on anti-structurality, a word becomes a sign from безліччю indefinite and transitional in each other mark, by the element of process of meaning creation.

Thus, we found out, that after all the varieties of going near an artistic word as to the sign it is here possible to see the row of general lines. Because of inalienable from this approach of postulation of conditional connection between mark and an accent is displaced denotations from a word (and through that – from work, text) on a perceiving subject. In conception of literariness of G. Genette (“fictionality” in creation and perception of work), in the comprehension of “text as pleasure”, “text as pleasure” in Bart this conformity to law shows up clearer in all. A word (and language, and artistic) becomes the dynamic event of determination (expressema of V.P. Grigoriev, double code of U.M. Lothman, triune

⁶⁷ Барт Р. Избранные работы. Семиотика и поэтика. Москва: Прогресс, 1989. С. 437.

process of denotation, conotation and exemplification of G. Genette, denotation and conotation of lexia in Bart). Quality of artistic value contacts with imposition on the that method of co-operation, what peculiar to the signs of pragmatic language, new, authorial method of their cooperation (of “transformation of lexeme” of V.V. Vinogradov, “деавтоматизація of everyday language” of U.M. Lothman, “movement” of G. Genette, “integration” of Bart).

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 V.P. Grigoriev, U.M. Lothman, G. Genette, R. Bart. Namely, the notion of “expressema” in the understanding of V.P. Grigoriev is analyzed, and is defined that the sign of poetic language with infinity of defining notions, which arise in individual words utilization. It is defined that this very source of structural-semiotic poetics of U.M. Lothman where the understanding of the word is rooted not only in its’ double coding, semiotic complication, but also in the nature of perception, when the non-significant elements of the text become significant. This shift towards perception becomes more notable in the concept of literacy of G. Genette, which in his work “Invention and composition” becomes a phenomenon, completely dependent of the intention and perception; it is created with the functionality and perceived in the same modality; it is created with the intention of individual “transformation of the natural language” and perceived as such transformation. The work also defined that the passing from structuralism to post-structuralism of R. Bart relates to the shift of interest of the researcher from artistic work to text, which in itself is the complex reality in the development stage, with problematized structure opened to external.

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YEVGENIA KONONENKO'S DETECTIVES

Tkachenko T. I.

INTRODUCTION

Yevgeniya Kononenko's prose works illustrate today's realities. The writer analyzes the spiritual atmosphere of the modern society, involving the issues of culture and psychology of Ukrainian society. This problem covers all areas of human life, which influences the organization of artistic text: works "Imitation" and "Betrayal" are characterized by meaningful multi-levelness, represent the novel synthesis, which combines criminal, social, psychological and philosophical genres of the novel.

The American writer E.Po. is recognized as the founder of the detective genre. At the end of XIX – in the first half of XX century the criminal story was popularized by the English – A. Conan Doyle and Agatha Christie, the demand for detectives which exceeded the publication of Shakespeare's works. Most literary critics note that in Ukraine attention to criminal histories arose in the 1920s (art texts by M. Jogansen, Y. Smolych). This view can be refuted. It is appropriate to see the beginning of the detective tradition in Ukrainian writing in the first literary interpretation of the crime (by the way, based on real facts), which was presented by the woman in 1902 with the story "Earth". That is why YevgeniyaKononenko should be considered as the heir of not only Agatha Christie but also Olga Kobylanska. Subsequently, the emergence of criminal stories, where the crime reveals an observant and intelligent character, who becomes the main character of a number of stories. The role of a Soviet detective is often featured by a police representative, as the police in the USSR worked exclusively on state structures (for example, "Justice is my craft" by V. Kashyn).

Detective intrigue contributes to the development of the plot in the artistic text. The writer uses it to create a mystery effect. Intrigue adjusts the pace of the unfolding events, provides readers with activity in the search for the puzzle of the detective rebus. Criminal history is a story frame.

Novels "Imitation" and "Betrayal" have typical detective components: the offender, the victim, the spur. This triangle determines the range of thoughts and actions of the other characters. But actualization

of contemporary social problems, retrospective analysis of the past influence on the formation of generations of the Ukrainian nation, exhaustive individual characterization of images.

1. Features of the Image of a Female Detective

In the novels “Imitation” and “Betrayal” there is a constant figure – Larysa Lavrynenko. The writer gives the role of a spinster to a woman. If Western authors “deprive” their heroes of their families (husband, children, wife), then Yevgeniya Kononenko emphasizes that personal relationships, an intimate component, are dominant in the life of any person. Unlike their previous counterparts (Sherlock Holmes, Nat Pinkerton, Miss Marple, Hercule Poirot) and contemporary colleagues (Nastya Kamenskaya, Yevlampiya Romanov, Dasha Vasilyeva), Larysa Lavrynenko successfully combines the work of a detective with everyday troubles. She is an ordinary woman: raising a teenage son, caring for a grumpy mother, working to provide for a family, because the missing man, an American worker, is not worth the hope. Focus solely on Lavrynenko’s murder cases do not allow the realities of today. A woman lacks free time to solve a crime. A. Conan Doyle and Agatha Christie avoid the meticulous analysis of their heroes’ daily troubles over material problems to emphasize their uniqueness, unlike ordinary people. Sherlock Holmes is defined as a “perfect machine” Instead, Yevgeniya Kononenko emphasizes on the authenticity of Larysa’s image, encompasses all the components of her life, highlighting the real conditions of existence in the modern world. Ms. Lavrynenko investigates a murder if she is “forced” to do so, ie when the crime concerns a woman’s acquaintance. Detective work is one of the components of her full-fledged human existence that Larysa tries to live with. For her, the disclosure of a crime is a way of activating the mind. If Mr. Holmes, Miss Marple, and even Andrew (“The Key” by V. Shklyar) seek to solve the mystery because of their interest in the case and enjoy the process of disclosing the crime because of their personal interest in a particular criminal event, then Ms. Lavrynenko investigates the murder by controlling and therefore a certain obligation to the dead. Playing the stages of amateur search for the perpetrator Larysa, the author emphasizes her own feminine qualities, which helps to reject false conclusions and to find the truth – female intuition. Agatha Christie came close to revealing the essence of the phenomenon, though she did not name it. Larysa Lavrynenko may ignore obvious facts, but instead relies on largely unmotivated unconscious

premonitions that do not appear anomalous at the final retrospective view of events. She draws attention first of all to the inner essence of man. Feminine logic and intuition work together, complementing each other, representing the synthesis of the abstract (sense) and the concrete (facts). Often, their properties in criminal proceedings are more effective than hypotheses that arise in the process of causation. Using feminine logic, wisdom, intuition, a female spit is able to find out the motives of the crime by noticing the change in the finale in an amateur performance; verify existing assumptions through a hands-on experiment with a life-threatening role; reconstruct the sequence of events by observing the emotions of crime participants; to find the perpetrator, remembering the victim's lost gloves.

The main source of truth and the arena of action of women's logic and intuition is communication, which helps both the underdog and the offender. It is in a private face-to-face conversation that you can get the information you need, notice the person's reaction to a specific name, thing, situation: body movement, look, gesture or random word – indicators of the interlocutors, their subjective assessment of what it is said. Even the most talented actor is able to make mistakes, because controlling yourself every second is extremely difficult.

Larysa adapts to the interlocutor, listens and asks, uses the information provided about the person in search of the solution, finds the right links to find the details that later help to solve the murder. A woman-detective is interested in people, not things. Nat Pinkerton and Sherlock Holmes are convinced of their infallibility. Lavrynenko is not afraid to make mistakes, so she checks doubts, weighs every word in order to prevent further tragedies that may lead to the exposure of the perpetrator.

The choice of sex of the detective is determined by his/her inherent abilities. Men choose the deductive method with the means of analytic masculine logic, which is based on external factors and works solely through causation. The undeniable (innate) superiority of the female detective in feminine logic and intuition, which allows suggesting anomalous (in the opinion of a male spy, logical and absurd) hypothesis that can answer any questions about crime. Women are the direct victims. Their death is a mystery to the environment. Larysa investigates the psychology of the slain Mariyana and Veronica. She draws on her own knowledge, the source of which is the relationship between her and the dead¹.

¹ Біла А. Сфери інобуття у прозі Євгенії Кононенко // Березіль, 2001. – № 3-4. Ст. 56.

The author imbues the whole work with prompts. The reader is initially introduced to the offender by the invisible mention of him in the conversation of the participants in the events. But then the frequency of appearance of this figure increases, which causes the attentive reader, like the female detective, to look more carefully at the character. The gradual mosaic drawing of a complete psychological portrait of a particular artistic image, thanks to retrospective, actions and thoughts, introspection, commentary, allows the recipient to make his own assumptions.

Through the images of victims and murderers, Yevgeniya Kononenko points to the difference between the representatives of the feminine and masculine sex in the motivation, intent and realization of the crime. Men commit a crime of affection, they are unable to control, to restrain their momentary emotions, as evidenced not only by the murder, but also by the facts of domestic violence (behavior of Dmytro Stebelko, Ivan Rayevsky). Instead, thieves carefully plan actions, select words and expressions of feelings to easily manipulate people. The innate ability to sense the deepest disturbances of the human soul allows the killer to prevent exposure by controlling the actions of the environment. In this way, the author refutes the idea of emotional dominance in women and the benefits of rationalism in the masculine world. The vicious cruelty and hidden fury of the thief exceed the intentions of the thief. Women justify criminal acts by feelings (love, hate, despair, fear), men – by the demands of society (money, status). It is worth noting that the writer emphasizes the plausibility of events when ordinary people become criminals through external or internal conflicts that are characteristic of many. The American researcher R.Kania calls the defining feature of women's detective stories – the projection of personal conflict into a wider social conflict. Agatha Christie detectives recreate the morals and way of life of England in the first half of the XXth century, and the novels of Yevgeniya Kononenko represent Ukraine at the beginning of the XXIst century. Through the characters of the artistic texts "Imitation" and "Betrayal" the writer embodies the author's vision of the country, the spiritual and material aspect of life of Ukrainians.

Investigating the psychological level of works, it is appropriate to pay attention to the fact that the dominant issue of Kononenko's novels is gender issues. Each person involved in the crime reflects a specific type of behavior of a female or male representative. The author emphasizes two priority factors that shape the individual – national (innate) and social (acquired). Therefore, ethnogenetic memory and socialization, guided by

moral and ideological education, determine the world outlook of man. A typical consequence of the extreme masculinization of a woman is seen in the image of Mariya Stebelko. Career ambitions have treated autocracy as the only possible form of organizing one's family. Drawing on the image of Mariya, Kononenko uses a retrospective. The dehumanization of society has distorted the image of the mother-woman. Mariya takes on the position of Director of Forestry. At the same time, Ms. Stebelko's fanaticism in the work absorbs feelings of love, love and respect.

However, the image of Mariya Stebelko reflects the coexistence of two opposing but interconnected constituents in man – artificial, externally (Soviet) and natural, ethnic (Ukrainian). The writer emphasized the role of ethnogenetic memory, which is rooted in the personality and actualized in certain situations, defines the life position, behavior, principles of the individual, correlating own outlook. Mariya retained, albeit at a subconscious level, ethnic relics in the belief in unclean power, in the rejection of betrayal, religious foundations in punishment for evil deeds. The author embodies the synthesis of the traits born and acquires by the Ukrainians throughout their history.

In the image of Tetiana Mayakina (Murchenko), a certain psycho- and socio-type of a person of pre-Ukrainian society is represented. The character traits should be interpreted as a borderline expression of matriarchy: deliberately severed communication between the child and the father, permissiveness, absolute confidence in their correctness. Mother's love turns private property into the most valuable person. There is a noticeable intertextual cut – allusions to Lesya Ukrainka's "Blue Rose" and Olga Kobylyanska's "Wolf".

Complex of unrealized wife, beloved, destroys Mrs. Murchenko's consciousness, mother and the professional. The murder of Veronica Rayevskaya-Stebelko becomes a manifestation of the jealousy of a mother-in-law. Having learned to be only a caretaker, Mayakina cannot but manipulate someone, justifying her actions with sincere concern for the welfare and happiness of the object of all her worries. The woman rejoices in the eternal infant-alphonse Adrian Borych, who has returned for financial compensation to satisfy her distorted maternal instinct.

Opposition Tetiana, as the embodiment of the extremes of the matriarchy, is the image of Dmytro Stebelko, which reproduces the type of person formed by patriarchal society. Men's perceptions are governed by gender stereotypes. The constant need to protect someone is in fact a form of domination, a way of asserting their importance. Animals and

then humans become the objects of a kind of domination. The husband's attitude to the cat and his wife is the same. Material Dmytro defines the pledge of happiness of the family. The privileged status of "breadwinner" allows a man to demand unpardonable obedience, without burdening himself with uninteresting conversations with a woman. Dmytro controls every step of Veronica: double morality and double standards are the natural consequence of a functioning slave-master model. This model is most distorted in the image of Ivan Rayevsky, which is also aided by the distorted system of the Soviet totalitarian regime, where the hero of war becomes the authority of the criminal gang. The permissiveness of Rayevsky, who "feared neither the police nor God", is projected into Stebelko's figure. Dmytro ignores Veronica's attempts to rid himself of the role of a grateful victim who can turn a slave and master into partners. The husband's attitude to his wife is identical to the actions of her offender. Ivan Rayevsky secures his presidency in the family and gang of criminals through physical violence, Dmytro Stebelko – moral humiliation. The father choked the little Veronica with his hands, and the husband – with the mention of his "moral sacrifices" in favor of his wife, daughter. The limitless power of the master is directly proportional to the destruction of the slave's personality and the degradation of the master. Therefore, the loss of leadership in the family frightens a man to whom society has given the right to the superiority of feminine gender from birth. The established system of behavior for men causes Dmytro's internal breaking. He is trapped in the common gender stereotypes in society. The complex of "strong" man Dmytro justifies the rejection of "related", but not immediately profitable, work. After all, Ms. Rayevska did not require anything. Veronica's apparent betrayal culminates in the couple's relationship and the beginning of the woman's self-identification. Wife's confession caused an explosion of unrealized man's emotions accumulated over the years: the use of physical superiority by a man is the only means to protect his status. The blow to Dmytro Stebelko in the face of his wife testified to the mental and sensual degradation of a man who regressed to the level of an animal. Stereotype dictates maintaining a dominant role in all circumstances, using violence when "property" persistently seeks control: a "strong" man is asserted with the help of a "weak" woman; the triumph of his power is possible only through the humiliation and oppression of her personality. But in such a situation there are no winners: the master and the slave are always dependent on each other; it is impossible to become free. When the wife begins to study

and work for the sake of independence, the husband interprets these actions as crime. The real victim of the prison of stereotypes is Dmytro, who, in an effort to satisfy social demands, loses himself.

Instead, the image of his wife reproduced the path of a man who dared and was able to overcome patterns, which ensured her development to the level of personality. By means of a retrospective display of the vicissitudes, the author illuminates the process of graduation of the individual. Initially, Yevgeniya Kononenko emphasizes on the conscious infantile nature of a woman. Married and giving birth to a daughter of seventeen, Veronica stopped her search for identity. Wishing to remain a child forever, the woman deprived herself of the right to live outside the apartment, becoming the usual next item of interior. Veronica represents a woman who wants and is able to represent herself in all functions (mother, wife, sweetheart, friend, specialist), therefore, proving her right to be a complete person².

With the help of artistic images (Dmytro, Veronica, Mariya, Tetiana), the author emphasizes that only an individual who understands the weight of two components of being (intimate and professional sphere) can get rid of complexes, artificially created and imposed templates without harming other people and retaining their own self. Yevgeniya Kononenko highlights the crippling influence of gender stereotypes when the ideological regulation of human life causes a distortion of the inner human being, shows personal crisis in social projection.

In the characters, their feelings and actions, the writer not only reproduces a unique personality. The author portrays them as representatives of a certain ethnic group through the markers of their outlook, seeking to achieve extreme drama in manifestations of the main features of the Ukrainian mentality. Kononenko interprets national character as a peculiar form of existence of worldview and consciousness of the nation. It draws a retrospective to emphasize the conditions of character formation. According to the psychological portrait of a person, the author distinguishes the constant features of Ukrainians.

Emotionalism is capable of “paralyzing” a person. The most striking manifestation of this innate trait is observed in the image of Mariyana Hrypovych. A 21st century career woman is stubbornly trying to acquire the image of a pragmatic European. The author points to the discordance between Mrs. Hrypovych’s concept of a “talent-centric universe”, the focus of which is God and nature, which contradicts her claim to the universal

² Кононенко Є. Імітація. Львів: Кальварія, 2001. Ст. 160.

monetary equivalent. Mariyana cannot overcome the psychological dominant of national character, she is not capable of constantly lying to herself. She risks considerable money, prestigious work, reputation to please her lover. The woman admitted her defeat when she tried to reject, to destroy the innate privilege of feeling. The insights cost Ms. Hrypovych a deadly price, following a fatal sentence of fate. Yevgeniya Kononenko embodies the complete manifestation of cordocentrism in the most categorical way and in the most paradoxical situation: becoming the main representative of the “philosophy of the heart”, this woman immediately finds herself on a train track. Mariyan’s attitude to “ordinary” people, in particular to Yurko’s feelings, testifies to the presence in the Ukrainian mentality of a component that was thoroughly researched by O. Kulchytskyi and I. Mirchuk – excessive individualism, which implies neglect, rejection of the thoughts of other, established requirements, norms, satisfy their whims. An open demonstration of “contempt for the cattle”, a lack of respect for the “unelected” is the cause of the deliberate crime of a deliberately abused child.

Individualism becomes partly the basis of another marker of mentality – male infantilism. The origins of this thought are pertinent to see from the eighteenth century, because, according to historical facts, the Ukrainian spouses are characterized by parity relations (the “furnace” rite, the marriage promise of mutual assistance and respect), at least until the final subordination to the Russian Empire, and subsequently with the Russian Empire. The absence of gender discrimination characterizes Ukrainian society as a whole. In modern Ukraine Yevgeniya Kononenko notices a lack of equal and equal representatives of women of masculine gender. The same thing is done by Mariyana Khrypovych and Larysa Lavrynenko, whose infinite maternal love is devoid of sexual perversion, directed at the child, not at herself. An imbalance in the social situation produces the promotion of exclusively two male images: the autocrat or the eternal infant, with the absolute preference of the latter type. This is facilitated by the Ukrainians themselves. Excessive help of mothers, wives in solving all issues, protection from problems becomes a source of infantry. With the help of the figures of Adrian, Zhenyk, Zakhar, the writer emphasizes that the parity of both sexes in the rights and duties of professional and intimate constituents of human life is the only way to overcome the crisis of masculinity of men.

2. Moral and Ethical Accents of Works by Yevgeniya Kononenko

The trait that T. Shevchenko emphasized in his works is treason. A comprehensive analysis and classification of betrayal is made in the novel "Betrayal". This concept acquires different shades in the definitions of Yevgeniya Kononenko, but its negative semantics remains constant. It is worth noting the author's interpretation of betrayal at the lexical level. In the artistic texts, there is a marked gender division of this quality (feminine and masculine betrayal), age (relations between parents and children). However, even the most devastating manifestation of human nature has its limits: betrayal requires punishment, not compassion and justification. Drawing on a vivid episode from the married life of Tetiana Mayakina and Zakhar Murchenko, Kononenko raises the issue of a "culture of betrayal". The wife's betrayal of the husband turns out to be the worst crime not through a marriage oath or a marriage bed, but through a witness-infant: the woman seems to tarnish the child with her sin, sharing her own guilt with her son. A separate type of trait of national character – self-delusion, which directly or indirectly predetermines or becomes a consequence of previous species. In the novels "Imitation" and "Betrayal" we see the symbolic gradation of the trait-definition from the personal stage to the level of national and human. Already at the beginning of the novel, in one sentence, there is a finite range of specified quality (noticeable auto-allusions and reminiscences of images, situations), which is further enlightened in the reflections and actions of the characters. Yevgeniya Kononenko appeals to the reader, provoking him to draw the right conclusion: traitors form a treacherous society and state.

The previous features are markers, innate peculiarities of Ukrainian character. Another feature of the national mentality, which is represented in the artistic images of the novels is the destruction of the heredity, the national memory, which is the "achievement" of modern Ukrainian post-industrial society. Distortion of the sacrality of the family as a priority component of the society, the stable foundation of the country causes the decline of the state, because on the basis of blood ties the life of the nation is grounded. The author sees the total/partial emigration to Western Europe or the United States as a result of material impoverishment, and therefore spiritual degradation – a total neglect of the culture of one's own people in general and language in particular. Kononenko stresses that, neglecting ethnic sources, her compatriots are getting another feature: the inferiority complex has become a marker of Ukrainians. This feature is embodied in the image of a descendant of Mariyana Hrypovych. The mother achieved her

goal, which was primarily the well-being of the young Moldovan. She provided her son with only tangible things (money, an apartment, a prestigious job, a car, a bank account), turning him into a “eurorobot”. It was Mrs. Hrypovych who showed Yuriy an example of family ties. In the image of her son, Yevgeniya Kononenko reproduced the process of gradual deliberate destruction of the individual in the person, causing the national catastrophe. George-Yuriy is interested in being a mom as a sponsor. Neither the life nor the death of Mariyana for a son is more valuable than an apartment in Kyiv. The emotionality of the grandfather, friends, colleagues at the funeral of the mother is amazing pragmatic Moldovanskyj. The author sees the main reason for the total leveling of ethnic nature in forgetting her native language. Yuriy is fluent in four foreign languages and does not want to know Ukrainian, even though he has remained in the boy’s memory. The loss of language led to the loss of personality. The language focuses on the experience of generations: it is constantly evolving, acquiring new means and forms of expression that reflect the outlook of the nation and ensure the progress of the individual. Yevgeniya Kononenko emphasizes the role and importance of ethnic identification. Yurko is Ukrainian by birthplace only. By choosing another’s style of behavior, thinking and life, he lost touch with himself. An emotionally capable boy with unusual thinking disappeared under the mask of a programmed seventeen-year-old machine. In a commentary by Larysa about George-Yuriy’s indifference to Mariyana’s life and death, the author explains this phenomenon as a result of a break with his mother. The image of the mother Yevgeniya Kononenko identifies with the fate of Ukraine, for which the problem of escape or deliberate placement of children outside the country is extremely relevant today. Instead of promoting the authority of one’s own state in the world community, Ukrainians readily support and provide the mental and creative potential of America and Europe. The writer points to the role of the mentality, according to which the ethnic identity of a person and recognition of an individual nation by other communities are formed³.

Yevgeniya Kononenko revealed typological features of new Ukrainian character: total treachery, emotionalism, loss of ethnogenetic continuity in the gap of the necessary connection of generations, male infantilism, inferiority complex, supra-individualism. The writer’s view is based on the objective analysis of events that take place outside the immediate visible presence of the author.

³ Wollstonecraft, Mariya. *A Vindication of the Rights of Woman*. London: Campbell. Everyman's library, 1992. P. 206.

The author highlights in the characters the main features of national character. Her reasoning is consistent with the French sociologist LeBon's conclusion that the people determine the fate of the nation. The author portrays the realities of today to prove the danger of the complete disappearance of Ukrainian, the beginning of which can be observed in the modern country. Exploring nature, human nature, the writer embodies in art images hypertrophied manifestations of established and new features of Ukrainian mentality, gender peculiarities: lack of decent male representatives and selfishness distorts maternal feelings; the destructive pressure of the patriarchal idea of the lord-breadwinner causes the loss of "related labor", which is the beginning of one's own destruction; breaking the ethnic-blood bond contributes to spiritual degradation. Changing oneself to please modern pragmatic tendencies contrary to the genetic basis of mentality has a completely natural result – imitation of life in self-destruction as a result of total conscious self-deception. The analysis of the concepts of truth, imitation, betrayal, life, death, interconnected by the author requires an appeal to the philosophical component of Yevgeniya Kononenko's novels. The substantive core of the philosophical level of artistic texts is the dominant of existentialism, namely, the presence of a person in such a special property as the spirit. Given that a human being is free, he or she must manage her/his own destiny. Therefore, the freedom of the individual is embodied in the choice of his/her self. Each act approaches or detains a person in achieving this goal. Individual freedom becomes a way to itself – an existence, a "real existence". The temptation to find one's essence is the temptation to emulate the majority, the behavior of the crowd. In the novels "Imitation" and "Betrayal", the variants of manifestations of imitation are represented from real (emerald in the heel, which, it seems, cannot be tampered with) to universal philosophical ones. When man begins to act, focusing only on the thoughts of others, without having his own position, he loses himself. After all, the external "invalid being", that is, the generally accepted norms of a certain social order, which are manifested in religious dogmas or behavioral rules, are often incompatible with the freedom granted from birth. Thus, the image of Dmytro Stebelko reproduces the effect of gender stereotypes, which ultimately collapse for the sake of existence. Fear of ridicule and scorn by the social masses can paralyze the will of the individual, condemning him to exist instead of a diverse life. This impasse, the inner hopelessness, causes a conscious escape from oneself, because the desire to become "like everyone" makes it impossible to graduate to the level of personality.

Imitation means betrayal of its uniqueness, which leads to the elimination of the criterion of responsibility – the indicator of personality. But the question of betrayal remains in the sphere of free choice of man, therefore, betrayal is also a category of freedom, as evidenced by the words from the epigraph to the novel “Betrayal” (Oksana Samara’s poem): “What is betrayal? Everything in the world is treason ...”. The choice of betraying one’s self or the rule created by others depends on the true existence of a person, his or her development from an individual, one of many, to a unique personality.

Yevgeniya Kononenko explains betrayal as a litmus test, checking a person himself. The choice of betrayal is closely linked to the search for one’s own truth, which determines the purpose of being, probably, the death of the individual. The writer portrays how, under the influence of external circumstances, an individual can consciously neglect a true “I”. The main obstacle is the fear of a full-fledged life, which is forced to make choices every time, while bringing a person closer to the existence that he uses every second to discover his own uniqueness and to build up to the level of personality.

In the image of Mariyana Hrypovych, the gradual path of a person is embodied from a self-created, partly imposed from the outside, role-mask to natural authenticity, to peace with his being. For Mariyana, the truth of her “I”, of true existence, was love. Veronica Rajewski’s play “The Road to Betrayal” (which is an auto-allusion in Yevgeniya Kononenko’s novel “Betrayal”) embodies the spectrum of doubts and fears of each person. Not to imitate means not to betray your own “I”. Facelessness, the merging of the individual with the mass, the same fear of being responsible for one’s own actions⁴. In describing the progress of the heroes, the writer emphasizes that it is worth the risk and develop for the sake of the chosen personal truth, which will ensure the existence of existence – to be oneself.

In the artistic texts of Yevgeniya Kononenko there is a symbolism of titles that become famous during the interpretation of events in the novels “Imitation” and “Betrayal”. For example, by the names of the villages used by the writer, one can recreate the historical past of the country and see in it its present. The Friendly Motherland forces to remember the times of the Soviet regime, when all and all obeyed orders from above. The consequences of the Communist Party’s activities were repression, forced collectivization, collective labor, the destruction of rights to private

⁴ Кононенко Є. Зрада. Львів: Кальварія, 2002. Ст. 74.

land, and, first of all, Russification with the elimination of national customs. Attracting certain village names, Kononenko represents a distortion of one of the ancient traditions. It was a common custom in Ukraine to give the names of the locals to the inhabitants and owners of these ancient lands. The territory was named after a definite indicator: historical, etymological, due to the peculiarities of the population of the locality or of the dominant species of plants, birds, fish, animals, or the mention of a bright event, which later became a legend. The totalitarian system has established its names to eradicate sources and cells of national memory. Due to the Cold War, the Soviet authorities were forced to seek ways to co-operate with the countries of the world by organizing numerous strictly regulated youth festivals that took place under the slogan “Friendship of Peoples”. This hypocritical motto was promoted to demonstrate the apparent joy of Soviet people who no longer belonged to their own ethnic community, did not know respect for their nation. The Soviet people “sincerely” made friends with the Cubans, Germans, Chinese, French and more. The name of the village –“Druzhbonarodivka”– testifies to the absurdity of the actions, the perverted interference of the totalitarian regime in the lives of the people (to recall at least the onomastic).

If “Druzhbonarodivka” prompts an excursion into the old nightmares of the socialist past, the name of the neighboring village stands as a marker of modern Ukraine. Kubov treats money as being of the highest value. Luxury fans are the whole family of “businessman”. Wealth eliminates the need for human communication between husband and wife, parents and children, grandparents. It is easier and more enjoyable for small family members to talk on the mobile phone while in a home that is too big. In creating the image of Kolya Kubov, Yevgeniya Kononenko used a contrast technique: Lincoln for trips to villages and flavored water for finger washing combined with perfect knowledge of brutal swearing, criminal laws of cooperation, which testifies to the outright savagery of the “new Ukrainians”, a cultural limitation as opposed to property wealth. The loss of humanity is not only characteristic of a flock of “authorities”. Massive material impoverishment spreads indifference among ordinary people. The writer points out that the state neglects the urgent need to revive the village, the ethnic source of the Ukrainian nation, causing the spiritual and physical extinction of its citizens.

Yevgeniya Kononenko proves the validity of this reasoning with several strokes: murder for the sake of twenty hryvnya, rats at school,

crippled children who are carried away from despair by their parents to ask alms, despair of mother who cannot feed daughter and son, sad eyes and tears peers.

In the novels “Imitation” and “Betrayal” the problem of human impairment is a cross-cutting theme. Children, the elderly, the sick, as well as those who could not timely navigate the rules of survival of the modern day are beyond the interests of the country in which they live. In addition to the social-economic indicator of living standards, the realization of creative and mental potential is the world status criterion of the country: talent and smart in Ukraine are mostly devoid of state support. The search for scholarships for the Maryana Hrypovych Foundation is an “empirically empirical” journey to the most deprived regions. Therefore, the constant emigration of young people does not seem strange. During Ukraine’s stay in different countries, supplying Ukrainians – athletes, artists, scientists, voluntary or forced, to other countries was the norm. Independence gained indicated that the state did not understand the weight of those extraordinary individuals who secure the status of the country, representing it in the world.

Yevgeniya Kononenko stresses the issue of the value of a work of art, its importance for national culture: honoring art is a pledge of the well-being of the country, and the development of aesthetic taste is directly proportional to the progress of individuality. The author highlights the urgent problem of urgent support of the basic branches of human activity – science, education, culture, since it is difficult for units to save the whole nation from spiritual decline. The fate of a talented person in modern Ukraine, which could not be realized through moral principles and went unnoticed among the many misfortunes, is vividly reproduced in the image of Anatolij Sumczov. Playing the Underground is a “proper” evaluation of a virtuoso violinist who has retained his personality for the sake of a few able-bodied rural music school students. Due to such single cases, when a person realizes his or her duty without the patronage of the powerful, Ukraine remains not only on the geopolitical but also on the cultural map of the world. The writer points out that the issue of loss of national consciousness and ethnic identification becomes extremely dangerous due to the inactivity of the state. The problem of the devaluation of human life is central to the artistic texts of Yevgeniya Kononenko, since its resolution can overcome both the material and the spiritual crisis of Ukrainian society⁵.

⁵ Гендер і культура :збірник статей /упоряд. В. Агеєва. Київ : Факт, 2001. Ст. 220.

There are many mystical elements used in the novels “Imitation” and “Betrayal”. For example, the clock in Mariyana Hrypovych’s apartment stopped the moment his owner died; telepathic communication between people (the appearance of anxiety in Sashko Ryzhenko for Mariyana); the curse of Mariya Stebelko of her husband, who has died in the year of the accident. The constant meetings of Larysa Lavrynenko with her unnoticed boy (on the bus, at the train station, in the cafe), who will eventually prove to be the killer of her girlfriend or crossing through the mutual acquaintances of Veronica Rayevskay and Kateryna Rachko – wife and mistress, can prove the right idea. The most fatal, however, symbolic coincidence is embodied in the fate of Mariyana Hrypovych. Yurij-George Moldanskij, son, is a seventeen-year-old young man, financially well-off, educated abroad, and entered one of the finest universities in Western Europe. He is a pragmatic, emotionally deprived person with a vital material orientation that determines a young man’s thoughts and behavior. Instead, Yurko Podgubny, the murderer of Mariyana Hrypovych, is a twelve-year-old boy who can do anything to protect and help his family, a mother who lacks money even for food. The impetus for the crime was not ambition or money, but disdain, insult to the sick sister, loss of the only opportunity to receive money for her treatment and anger at own infirmity. The coincidence of the names of Mariyana’s son and her murderer is not accidental. Yurko Podgubny appears as a reflection of Yurij Moldansky at the same age, that is, before traveling, as it turned out to be a life-long emigration, abroad. The boys are characterized by common traits: ingenuity, tenderness, dreaminess. They were both born in Ukraine but grew up under different conditions. The European machine for the production of robots contributed to the destruction of the inborn traits in Yurij Moldansky. Yurko Podgubny is rid of them because of the total impasse created by the authorities of his country, in which social circumstances lead to the destruction of ethical principles. The main thing that brings the two Yurij together is Mariyana’s death. Both boys are indirectly and directly murderers of Ms. Hrypovych, although the perpetrator of the crime is largely the woman herself. Yurko Podgubny destroys Mariyana physically, pushing her under the train. The reasons for such a terrible act can be found in the words of a teenager. However, Yurij-George will contribute to the disappearance of his mother as a whole. All things, except those with the least material value, will end up in the landfill, family photo albums will be burned immediately. If Yurko commits a crime of affection, then

Yurij deliberately does so. An adult, the only descendant of the Hrypovych-Moldanskij family, destroys the memory, the ethnogenetic connection of generations of past, present and future.

In the works of Yevgeniya Kononenko there is an irony and no pathos and moralistic directions, despite the importance of the problems raised. The philosophical comprehension of universal questions is embodied in artistic images, in the thoughts, actions and destinies of which the totality of dreams, hopes, fears, doubts and contradictions of each person is reproduced. Her texts are a synthesis of genre types of the novel: the criminal plot with the image of a scammer points to a detective; actualization of the issues of the present (employment in the West, depreciation of work in the scientific field and culture, in the medical field), daily worries, office and home conversations, a picture of the life of an individual family reveals the features of a social novel; the author's emphasis on the intrinsic motivation of the character's behavior, attention to the role of gender stereotypes and traits of national mentality determine the presence of elements of the psychological component; assigning central status to the categories of "life" and "death", carefully examining the concepts of "betrayal" and "imitation", Kononenko emphasizes the superiority of the deep philosophical primordium in her novels over the external presentation of events. Neglect of at least one component will lead to a distorted perception and an incorrect interpretation of the artistic text⁶.

The focus of Yevgeniya is the person, the attitude to the world and life, the search for own self through the freedom of choice, a certain purpose, which is self-identification. Society acts as a factor that helps or hinders the individual to achieve subsistence, to gradualize to a level of personality that seeks to be fully realized in the intimate and professional spheres of human being.

CONCLUSIONS

Yevgeniya Kononenko represents the features of feminine writing. First of all, it is worth noting the character formation. The writer creates an artistic image gradually, throughout the text with the help of skillful dialogues and monologues, retrospectives, where the criminal history provides attention to each figure through the end goal – exposing the crime. Detective history in the novels "Imitation" and "Betrayal" is not the dominant of the works. The artistic texts are characterized by the

⁶ Oates, Joyce Carol. (Women) Writer: Occasions and Opportunities. New York: A William Abrahams book, 1989. P. 278.

priority of psychological and philosophical components. The author strives to reveal the root causes of external and internal collisions. In addition, the writer emphasizes the credibility of the portrayed because of the authenticity of artistic images and situations. In this way, Yevgeniya Kononenko emphasizes the universality of the problems raised in the novels. Using a crime story that initially captivates the reader, the writer confesses that she is a fascinating intrigue. From here, one can interpret the influence of the conscious and the unconscious on the actions of the characters when the marginal and major problems become interchangeable in certain situations. This position of the female author defines the content specificity of the novels: through personal coverage of the national and universal. Kononenko strives to embrace a holistic picture of life in modern Ukraine. The writer not only actualises the material problems of the inhabitants of her country, but also tries to recreate the spiritual atmosphere of the Ukrainian society through the feelings and reflections embodied in the artistic images of the novels.

Mosaic integrity is the intersection of thoughts and destinies, which causes fragmentation of construction. Multilevel structure of works, analysis of the whole semantic spectrum of concepts of “imitation” and “betrayal”, from the material to the spiritual, from the personal individual to the national, universal, illuminates and provides the multifaceted artistic texts, their semantic multiplicity, which is facilitated by open finals.

SUMMARY

The article devotes to the the analysis of the prose of Yevgeniya Kononenko. Attention focuses on detective stories. Writer determines the problem-thematic circle, reveals the secrets of the creative laboratory of the artist, sets her own moral and ethical priorities, accents the main ideological orientations, attracts prototype images, presents the Motherland’s vision. In this way, the reader is co-author, who continues to reflect during and after the reading of artistic text.

The work highlights the main figurative-expressive means and features of the textual organization of the work (symbol, stream of consciousness, excursion, anticipation, refrain, open final), investigates author’s idiostyle.

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TYPES OF ETHNOPHOBISMS, THEIR ETYMOLOGY AND USAGE

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INTRODUCTION

Ethnomyms are words that indicate the nationality and belonging to ethnoses of different sizes and different geographical areas and places of settlement.

Ethnonyms are divided into endoethnonyms (autoethnonyms), that is self- names of the ethnic units and exoethnonyms (autoethnonyms), that is names of ethnoses which are given to them by the representatives of other ethnoses.

Up to the recent times there was not a separate term for citizens of the cities and towns. The general terms “ ethnonym” or “ topo-ethnonym” were used. But the topo- ethnonym applies to the residents of various localities (places)- countries, regions, cities, villages, etc.

We decided to use the term “ city demonyms” or “ town demonyms” for the words which denote residents of the corresponding cities and towns. The term is borrowed from the Merriam – Webster editor Paul Dickson (1988). But Dickson used it in a broad sense including residents of different localities (countries, administrative units, etc.)

In our case its meaning is reduced to the residences of the cities and towns.

We suggest that all the ethnonyms should be grouped into the primary ethnonyms, that is official names established in the international and linguistic practice, and the secondary ones – non- official names and nicknames of different ethnic groups and unities.

Many secondary ethnonyms can be called ethnophobisms as they have an abusive coloring. For example, Sooty – a black person. This abusive nickname is derived from the colour of soot. In actuality it is often used highly offensively¹.

In the process of language studies one should learn to differ neutral ethnonyms from ethnophobisms. Otherwise he/she may unwillingly abuse the interlocutor who is a foreigner².

¹ The corpus of ethnophobisms was compiled on the basis of the data presented in the Thorne T. Dictionary of Modern Slang. Moscow, 1996. 592 p;

² Green G. Dictionary of New Words. M: Persay, 1996. 352 p.

Ethnophobisms are mostly used in colloquial speech and are prohibited in such official spheres of communication as diplomatic negotiations, etc. They are not inherent in the literary style and can be used in the chronicles only as citations of some speakers when it concerns conflicts and other scandals³.

1. Classification of ethnophobisms

According to their origin ethnophobisms can be divided into several groups. We shall analyze the most typically means of their formation. The main ways are as follows:

1. Rhyming:

- dustbin lids. It means “ Jews”. It is an example of the rhyming slang for Yids. Today it is rare;

- front – wheel skid. It denotes “ Jew”. It is a result of rhyming on the other derogatory name of Jews – yid: yid → front – wheel skid. This expression was popular in London in the 1970s and 1980s;

- pommy (pommie). It is a derogatory slang term for immigrants from the British Isles in Australia. Pommy is probably a corruption of “pomegranate” chanted as a humorous semi – rhyme for “immigrant”. The noun is now probably more common in the form ‘pom’;

- septic. It is one of the nicknames given to the Americans by the citizens of Australia. It is an example of the rhyming slang: Yank → septic tank. It was first recorded being applied to visiting American servicemen during WW II. It is a corruption unit and still is in use among older speakers.

Distortions of the original ethnonyms with neutral or ironic colouring:

- Jerry – a German. The word is a shortening and alteration of the ethnonym ‘ German’ . It was the most widespread term in British use in the two world wars, replacing the earlier ‘ Fritz’. Now it is largely supplanted by ‘Kraut’;

- an eyetie – means an Italian. This term appeared at about the time of WWI . In working – class pronunciation in both Great Britain and the USA the first syllable of the word “Italian” is pronounced “eye” [ai];

- chink means a Chinese person. It is the distortion, of the Chinese pronunciation of the syllable “Joong”. It was used in the USA and Australia but later it appeared in Britain;

³ Wentworth H. L., Flexner S. Dictionary of American Slang. N.Y., 1975. 767 p.

- hebe (heeb, heebic). It denotes a Jew. This ethnophobia is based on the word Hebrew. It originated in the USA. 'Hebe' is less offensive than 'heebie' and 'hike' but derogatory nonetheless. The heebie – jeebie is a jocular elaboration of the word 'heebic';

- poon – tang. It is a real taboo word which means a Negro or mulatto woman considered sexually. It derives from the French word 'putain' which denotes ' a prostitute'. Though prohibited, it is common among Southern whites in the USA;

- Wop. The word implies an illiterate Italian immigrant working as a day laborer. This word is a distortion of the Spanish word "guepo" which means a tough, brave Sicilian. The Italians themselves now use the word 'guappo' in a derogatory sense to mean Sicilian.

It is one of the most common derogatory designations of the Italian in the USA. This word is typical of the colloquial speech and is often included in the characters speech of the novels and plays: The play "The Iceman Cometh" was written by O'Neill under the impression of M. Gorky's play "In the Bottom". Among those who live in the American dump is Rocky, the Italian by descent. The dwellers of the "dump" call him a Wop:

1. Larry. Don't mock the faith! Have you no respect for religion, you unregenerate Wop?

2. Hugo . Don't be a fool! Loan me a dollar! Damned bourgeois Wop! Buy me a think!

All the characters of the play belong to the American underworld (thieves, killers, prostitutes, etc). They are people of different nationalities and in their communication they use a lot of obscene and derogatory words including ethnophobisms.

In the play by Tennessee Williams "Orpheus Descending" one of the personages calls himself a wop:

"I am a wop from San – Marino".

This word is also used by Beulah , one of the personages, who tells the story of the family life of Lady:

Beulah. Lady's father was Wop from the old country <...> People just called him the Wop, nobody knew his name, just called him 'The Wop', ha, ha, ha!

Now the word 'Wop' acquired another meaning – 'any foreigner, except an Englishman, Frenchman or German'. As a rule, it is applied to unskilled laborers from Southern Europe, especially of Greek descent.

3. Some ethnophobisms have the aboriginal origin:

- gook – a North Vietnamese. This derogatory term was widely used by American soldiers in the Vietnam war. But it originated much earlier, probably in the Filipino uprising of 1899 in which US troops referred to Filipinos as ‘gugus’, a native word meaning tutelary spirit;

- kuri(koorie). This abusive word in the Maori denotes ‘mongrel’ (New Zealand). Later it was applied by the immigrants for naming the aborigines;

- munt. The word denotes ‘a black person’. It derives from the Bantu word which has the meaning ‘a person’. It is a highly offensive term used in South Africa by white racists;

- nip refers to a Japanese person. It is the shortening of the Japanese word Nippon which means Japan. This term is largely pejorative. It was popular in the 1970s in Britain;

- kaffir – a_black person. It is a racist term used initially in South Africa to refer to indigenous black people. Kaffir was the name for Bantu – speaking tribespeople. It originated in the Arabic word ‘kafir’ which means ‘infidel’.

The word is also used in the underworld of the USA. The example of such usage can be found in the play “Iceman Cometh” by O’Neill:

Lewis (along to himself, with a muzzy wonder). Good God! Have I been drinking at the dame table with a bloody.

Joe (grinning). Hello, Captain. Kaffir? Who’s he?

Wetjoen (blurrily). Kaffir, dot’s a nigger, Joe. (He chuckles and slaps Lewis on his bare shoulder). Hey, wake up, Cecil, tou plooly fool! Don’t you know your old friend , Joe? He’s no damned Kaffir! He’s white, Joe is!

But Joe is a black – skinned person and the last phrase sounds only as an irony. Later Joe when fully awake declared that he would never stand any abuses – as to his race and color of skin.

4. Blending:

- dink. It denotes a Vietnamese. It is supposed to be the result of blending: dinge and chink. This derogatory word is used in Australia and USA.

As to the element ‘ dinge’ it is a word which denotes ‘ a black person’ or ‘a coloured person’. This American term was recorded by the detective writer Raymond Chandler. The noun derives from the adjective dingy / ‘dingey’ which means ‘Negroid’.

5. Metaphor :

Metaphor is not used as frequently as metonymy. Nevertheless there are some expressive examples of this way of ethnophobisms formulation:

- coconut. It is applied to a non-white person who collaborates with white establishment. It refers to the idea that such people are, like the coconut, black on the outside but white on the inside;

- moss. This word is a derogatory name of the Negro. It is based on the association of the kinky hair of the Africans with the plant, – moss;

- Oreo denotes a Negro whose life style does not differ from that of the white establishment. It originated from the brand name of a chocolate cookie with a vanilla cream filling. It is used by the poor negroes who envy those who found their fortune.

6. Metonymy:

- darky – It is a widely used lexeme which is offensive for the Afro – Americans. In the above – mentioned play by T. Williams the word is used by Amanda: “No, sister, no, sister- you be the lady this time and I’ll be the darky”;

- greaser. This word denotes a Hispanic or person of Mediterranean origin. It refers to a supposedly greasy complexion. This ethnophobia expresses great contempt and causes offence;

- hook – nose or its shortened form ‘hookie’. This abusive word means a Jew. Generally it is used by schoolchildren referring to the supposed hooked noses of Jews;

- frog (froggie) denotes a French person. One of the rare slang words for this particular nationality. It goes back to the XVIII c. when the French were known as frog – eaters;

- kraut means a German, especially a German soldier. It is a shortening of sauerkraut, that is thin – cut cabbage pickled in brine which is a popular German dish. It has supplanted the jargonisms ‘hun’ and ‘Jarry’ in the British slang usage. Metonymy is based here on the idea that Germans invented and eat a lot of sauerkraut. It was common during WW I and WWII. The soldiers used it seldom but it was popular with journalists. Another variant is the compound Krauthead having the same meaning;

- rag – head. The ethnophobia denotes ‘an arab’. This pejorative term is inspired by the headdress worn particularly by gulf arab males;

- kelper – the inhabitant of the Falkland Islands. It derives from the ‘kelp’, the seaweed gathered for fuel and fertilizer by the inhabitants of many rocky island outposts. This nickname became known during the Falklands War of 1982;

- limey – an Englishman. This word, used mostly in North America, is a shortening of ‘lime – juicer’, a pejorative term applied originally to

British sailors who were issued with rations of lime juice as a protection against scurvy.

One of the personages of the play “Iceman Cometh” by O’Neill is a Boer who still remembers the Anglo – Boer war in which he took part fighting against the British Army. His hatred and contempt for the immigrants from England he expresses by calling them Limey:

Wetjoen. He (Lewis)’s still plind drunk, the plody Limey chentlman! A great mistake I missed him at the pattle of Modder River. Vit mine rifle I shook dam fool Limey officers py the dozen, but him I miss. De pity of it!

Wetjoen who distorts many English words still is full of hostility towards immigrants from England, his former enemies in South Africa during the Anglo – Boer war;

- coon – a Negro. It is one of the most familiar derogatory designations of people with dark skin. It originates from the name of the raccoon, the animal which Southern Negroes were supposed to enjoy hunting and eating;

- sausage – a German soldier. Metonymy is based on the fact that German people like to eat sausage. The nickname became popular with the British soldier in during WW I ;

- pea – soup. The word is a nickname of a French – Canadian. Metonymy here is based on traditional fondness of those people for pea soup;

- squints – this word denotes Japan people because of the shape of their eyes. The word was popular with the American soldiers in WWII. In the play “Home of the Brave” A. Laurents included the utterances with this ethnophobisms used by the soldiers fighting against Japan:

1. Major. It is better to be overalert than to be caught napping.

Mingo. I wonder if the squints know how many of us there are.

2. T.J. We’ll have a chance to find out what the squints do if we keep sitting here.

– spaghetti is a well- known ethnophobism for naming Italians. Later this word spread to Spaniard, Puerto Ricans, Mexicans, that is any person from Latin America.

This derogatory nickname has a number of shortened variants: spic, spick, spig, spiggoly. R. Chandler in his novels used the variant ‘spig’ referring to the Mexican: “Don’t go dumb on me, spig” (CH. Finger Man).

- macaroni is also a well – known nickname for Italians connected with their food preferences.

7. Abbreviation:

- groid. The word denotes a black person. This derogatory term is a shortening of the adjective negroid. It can be heard from the policemen in London of 1980s. The word also is registered in the American colloquial speech;

- hunkie is a shortening form of a Hungarian (immigrant). But later it started to refer not only to Hungarian immigrant in the USA but to any immigrants no matter what country he / she comes from;

- Aussie – an Australian. It was recorded during WW I. Now it is not qualified as an ethnophobism but as an ironic nickname;

- Jap – a Japanese person. This shortening form of the word is considered to be pejorative. It should not be confused with the acronym JAP.

During world War II the American Army was fighting against Japan. These events were described by A. Laurens in his play “Home of the Brave”. The American soldiers called the Japanese, using the contemptuous shortening ‘the Japs’:

1. T.J. If we could hear him, the Japs could hear him. Finch isn’t that dumb.

2. T.J. If the Japs spot Finch, they might let him go – thinking he’d lead them to us.

Coney. Finch wouldn’t lead any Japs to us.

Both soldiers engaged in this conversation use the word ‘Jap’ instead of the official Japanese.

3. Doctor. Some of the Japs fired machine guns when they realized what was happening

As we see, the usage of this word among the American soldiers and officers is stable;

- paki – a Pakistani. This abbreviation has a derogatory coloring though it is only a shortening of the neutral official denomination of this nation representatives.

8. Proper names transformations.

In this case ethnophobisms are the names typical of the representatives of a certain nation taken both in full/ official form or in diminutive form, sometimes distorted or shortened:

Jim Crow – it is a common nickname of a Negro and is often used in colloquial speech in the USA. This derogatory nickname can be found in the speech of the characters in the plays by the well – known playwrights.

For example, in the “Orpheus Descending” by Tennessee Williams this nickname is used in the following utterance:

“Jim Crow killed her. Jim Crow and John Barleycorn. She was in an accident and bled to death while they were taking care of white people”.

The nickname later was converted into the verb – to Jim Crow means ‘to discriminate against Negroes, to practice or enforce rules of segregation’ and was widely used by journalists.

– Ivan – a Russian. This name always associated with the Russian people. It cannot be qualified as a strong ethnophobia but it suggests contempt.

– dago (Dago). This derogatory word comes from the popular Spanish name Diego. Now it is applied not only to Spaniards but also to Italians.

In his play “Iceman Cometh” O’Neill included the ethnophobia Dago into the characters speech. The dwellers of the dump where lives Rocky, an Italian by descent, scornfully call him Dago:

Hope (addressing Mc Gloin and Mosher).

Leave it that Dago to keep order.

The women living in the dump do not choose the words either. One prostitute during the quarrel with the other, who is an Italian immigrant, calls her Dago:

Cora (starts moving toward Pearl threateningly). Yuh can’t talk lik dat to me, you fat Dago hooker! I may be a tart, but I ain’t a cheap old whore like you!

In the play “Orpheus Descending” by T. Williams the word Dago is also uttered by some personages:

Beulah. She (Lady)’s not a Dago for nothin’;

– Fritz – a German. It was applied to German soldiers during WWI and WWII. It was more common with British soldiers than American ones. This ethnophobia was used alongside the derogatory word ‘Boche’. In the novel “Death of a Hero” both Fritz and Boche were widely used by R. Aldington who described the events of WWI: 1) The Boche front line runs just in front of that, about four hundred yards away”; 2) Crump, Crump – the Boche was bracketing.

In the author’s speech the neutral official ethnonym is used: “and then the Germans began a steady systematic gas bombardment of all the ruined villages in the advanced area”; 3) Fritz ‘sentry’, whispered the man;

- ikey – a Jew. This derogatory word dates from the 19 th c. ‘Ikey’ is a diminutive form of Isaac. Another variant is Ikey Mo, where the word Mo is a shortening of the Jewish name Moses;

- Jock – a Scot. Since the XIX c. this has been the universal nickname for Scottish people. It is derived from the northern diminutive for John.

- mick – an Irish person. This shortening of one of the most common Irish Christian names Michael (along with Patrick or Paddy). The usage had come to Britain from the USA and Australia by the early years of the XX c. It has a number of variants: Michey and Mickey. This nickname can be found in the artistic literature. It was used by Dreiser (Sister Carrie), S. Lewis (Babbitt), E. Neill (Hairy Ape), etc.;

- Ginny (gianny) – It is a offensive word which might derive from the proper name Gianni or Giovanni.

In the “Iceman Cometh” by O’Neill Rocky, who is an Italian, is called not only a Wop and Dago but also Ginny:

1) Pearl. A dirty little Ginny pimp, da’t what!

In this way Pearl, who is a prostitute, reacts to the slap which Rocky gave her on the face.

2) Cora (tearfully indignant). Ain’t yuh going to wish us happiness, yuh doity little Ginny?;

- Paddy. It means an Irish person. This nickname derived from the short form of Patrick, one of the most common male Christian names in Ireland. It has been used since at least the XVIII c.

It may be heard among the Irish themselves. Usually it is a personification of a typical rustic Irishman;

- kike means ‘a Jew’. It is supposed to derive from the diminutive of the name Isaac, though another version suggests that immigrants on arrival in the USA signed their names with a circle which in Yiddish sounds as KIKE. It is still occasionally heard and is considered a very rude ethnophobism. It is difficult to prefer the derivative or metonymic version of this ethnophobism origin.

In the years of WWI separate cases of anti-Semitism were fixed in the American Army. These facts were described by some American playwrights who served in the Army. For example, the remarks/ utterances carrying ethnophobisms denoting ‘Jews’ who also served in the US Army can be found in the play “Home of the Brave” by A. Laurents devoted to the different problems in the US Army during WWII including the ethnic ones:

Finch. The Major told him (Coney, a Jew) to take it easy today and you know it.

T.J. The little kike lover.

In this episode Finch tries to defend the Jewish boy Coney whom T.J. calls 'kike' and 'lousy yellow Jew bastard'.

T.J., as we can see, is an anti – Semite. While the other soldiers are against anti-Semitism and have with the Jews friendly relations: they do not care whether the other soldiers are Jews, Italians or Englishmen. Only when it concerns their enemy, the Japanese soldiers, they name them scornfully 'Japs'.

9. Designation transference from one nation to another nation:

There are cases of application of the neutral sobriquets to the representatives of the other nations. This transformation leads to the changes of their axiological sign:

Hun – a German soldier. The word was popular with the British soldiers during WWI . R. Aldington used this ethnophobia in his novel "Death of the Hero" in which he described all the horrors of war:

'Ah!' said the Corporal, did you tell 'em-puff – all about the wicked Huns?'

The neutral word 'Hun' which is the name of the warlike tribes of Asia who overran and devastated Europe in the V th c. acquired the open negative overtone when referred to the German soldiers which is only implied when the word is used in its first meaning;

– a gyp – an Arab. This neutral nickname which is referred to gypsies turns into a pejorative unit when it is applied to Arabs.

10. Borrowing : Neutral words taken from the other language and transformed into ethnophobisms, often change their axiological sign. Existing as neutral in their own language, they acquire some negative colouring or pejorative overtone when appear in another language:

– schatzi (schanzi) This American slang word means 'German prostitute'. It is a derivative of the German word "schatz" which means 'treasure' and has a meliorative colouring in Germany . The word was widely used by the American and British soldiers stationed in Germany after WWII;

– shonk (shonker) means 'a Jew' . It is borrowed from the Yiddish word denoting ' a trader' or ' a pedlar'. It has a number of variants: shonkie and shonky.

11. Acronyms . It is a kind of shortening when only the initial letters are used:

– JAP. This acronym means 'a young Jewish girl, especially a wealthy or spoilt one'. It is deciphered as Jewish American Princess but it has an ironic or negative colouring;

– P.R. denotes ‘a Puerto Rican’. This abbreviation has a derogatory colouring.

12. Back slang origin:

– ofay. It denotes ‘a white person’. The word is said to be a backslang version of the word ‘foe’ in the Black American slang of the late 1960s. Another proposed etymology is the Yoruba word ‘ofe’, meaning ‘charm’. Sometimes it is encountered in the expression ‘ixnay afay/s’, meaning ‘no whites’. In the immigrant underworld it serves a code reference to some authority figures.

The ethnophobism ‘oflay’ was popular with journalists who used it alongside the other derogatory names of different nations and races:

The plutocrats compromised with the spades who inhabited Harlem and let the ofays have Wall Street to themselves (Bob Brown. Amer. Mercury Dec 407/ 2, 1951). Now it is not in common use.

To enforce the derogatory effect another variant is applied. It is the word ‘ofaginzy’, used by the Negroes to make it sound harder.

13. The names of the popular characters of the literature, films, newspaper, caricatures, etc.

– kermit means a French person. A jocular nickname was used by students in the 1980s. It is inspired by the character ‘ Kermit the Frog’ of the muppet show, well- known US television series.

14. Reduplication:

– inky – dink. It means a very dark complexioned Negro.

2. Cases of Obscure Origin

Sometimes the origin of the ethnophobisms is obscure. For example, the word ‘guinea’ means ‘an Italian’. Some specialists believe that it might derive from a proper name, such as Gianni or Giovanni. This version sounds rather convincing.

The word ‘honky’ (honkey, honkie) is used by the Afro – Americans. So they call white people. The origin of this word is unclear. There are several versions of its origin. Some scholars believe that it is a deformation of ‘ hunk’ meaning an immigrant from Hungary, that is Hungarian. Some other scholars believe that it was inspired by the honking of pigs. This version can be qualified as metonymic. The etymology of this word is still debatable.

Another example of obscure origin is the derogatory name sheeny applied to Jews. It acquired the offensive overtones in the XX th c.

Many possible etymologies have been proposed. The most plausible are:

- 1) the German word ‘schön’ (beautiful);
- 2) the transformation of the Yiddish expression ‘a miesse meshina’ which denotes ‘an ugly fate or death’. There is no reason to prefer one or other of these suggestions. Now it is rare in both Britain and the USA, but not yet obsolete.

There are several versions of the origin of the ethnophobia ‘jig (jigg)’ which denotes a Negro. The first version runs that it derives from ‘jigaboo’ denoting a Negro as its shortened variant. The other version suggests its relation to ‘jig’ – the name of the dance, as Negroes have been traditionally considered (as) exceedingly rhythmic people. Now it also denotes any dark – skinned person, as a West Indian, Spanish, or Puerto Rican. But it is not possible to say for certain which version of origin should be preferred.

Yank is the offensive word used to call the American soldiers by the Japanese in WWI.

The utterances with this contemptuous word were including by A.Laurents in the utterances of the Japan soldiers in the play “ Home of the Brave”:

1 First Jap. Hey, Yank! Come out and fight!

Second Jap. Hey, Yank! Come out and fight!

The etymology of this word is not quite clear though it is often used in the colloquial speech. It is a shortened form of the word “Yankee”.

One of the versions refers this word to the Dutch ‘Jan Kees’ which is a nickname applied by the Dutch of New York to the English colonists of Connecticut. Later it extended its meaning. First it denoted a native or inhabitant of New England and now it denotes natives or inhabitants of the USA in general. The word ‘Yankee’ is not a rude ethnophobia but the shortened version which has a strong negative overtone.

There is a jocular explanation of the notion ‘Yankee’ which is close to reality:

To foreigners, a Yankee is an American.

To Americans, a Yankee is a Northerner.

To Northerners, a Yankee is a New Englander.

To New Englanders, a Yankee is a Vermonter.

And in Vermont, a Yankee is somebody who eats pie for breakfast⁴.

⁴ Moore E. That’s Not English. Vintage, 2016.

Prior to the American Revolution, 'Yankee' was an insult. British soldiers had contempt for the soldiers of the American colonies, who seemed to them an army of amateurs.

Another version is that the word comes from the Cherokee word 'eankke', which means 'coward'.

During the Civil War era, Confederates used the word to describe Federalists and other Northerners on the opposite side of the conflict.

CONCLUSIONS

Ethnophobisms are derogatory secondary designations of the representatives of different races and nations. They make up the great part of all the secondary ethnonyms, that is of the non-official nicknames concerning different nations and races.

It is not allowed to use ethnophobisms in official texts, in diplomatic negotiations, etc. But they are inherent in the colloquial speech, especially in the milieu known as underworld.

Ethnophobisms have different origins. The most frequent ones are:

1) distortions of the official ethnonyms;

2) metonymy;

3) metaphoric transference;

4) blending;

5) rhyming (full or partial);

6) application of the neutral official ethnonyms to the representatives of the other nations when they acquire offensive overtones;

7) shortenings including acronyms;

8) backslang, etc.

Origin of some ethnophobisms remains obscure and it is difficult to give preference to one or other version.

Some ethnophobisms are applied to the representatives of one's own nation or race. In this case they should be called autoethnophobisms or endo-ethnophobisms.

A lot of ethnophobisms appeared in the time of two world wars and were inspired by the hostile attitude to the enemy. In the process of language studies it is important to differ neutral ethnonyms and ethnophobisms. Otherwise it is possible to abuse the interlocutor calling him/her or his/her compatriots abusive names.

As we see, there are groups of derogatory nicknames for different nationalities and races. Many originated to express resent toward now

immigrant groups. They can cause quarrels and open conflicts when they are used in direct address. When used among friends they carry only jocular or ironic connotation.

SUMMARY

The paper deals with the ethnophobisms, that is secondary non-official ethnonyms having an abusive / offensive overtones. In this work ethnophobisms are classified according to their origin. The most typical ways / means of their formation are as follows:

- 1) metaphoric transfer of meaning (a Negro → Oreo);
- 2) metonymic transfer of meaning (a German → Kraut);
- 3) rhyming and semi – rhyming (Yids → dustbin lids);
- 4) blending (a Vietnamese → dink);
- 5) different kinds of abbreviation (shortenings) including acronyms (Puerto Rican → P.R.);
- 6) distortion or corruption of the official ethnonyms (Hebrew → hebe);
- 7) diminutive names (a German → Fritz) and their derivatives;
- 8) backslang (a white person → ofay);

Origin of some ethnophobisms is obscure and it is not easy to prefer one or another suggestion. Many ethnophobisms were inspired by the hostile attitude towards the enemy during the two world wars. Ethnophobisms are widely used in colloquial speech especially by the speakers from the underworld. The knowledge of ethnophobisms is important in the process of languages studies as it may help to evade the confusion communication with foreigners calling them and their compatriots the abusive names.

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THE ROLE OF INTONATION IN THE MANIFESTATION OF WILL IN COURTROOM DISCOURSE

Savchuk H. V.

INTRODUCTION

The modern stage of linguistics development is characterized by a particular interest in the study of problems of speech communication in various spheres of activity, because it is in socializing that many aspects of human social existence are reflected. The origins and functioning of the language are related to the need for communication, which gives grounds to study the correlation of informative and formal factors in the use of language.

Any act of communication is inherently characterized by intentionality and purposefulness, the desire to exert influence upon the interlocutor and to form certain opinions and beliefs in him. The studies into techniques of linguistic manipulation haven't been the subject of a thorough investigation in an institutional setting yet. Courtroom discourse is one of the most promising and interesting types of institutional discourse for studying.

The understanding of courtroom communication from the point of view of the theory of speech genres, which is actively developing today, opens up new possibilities for revealing the laws of institutional communication. It is the theory of speech genres that allows you to analyze speech communication from a sociological perspective, which is consistent with the study of discourse as a socially significant phenomenon.

Courtroom discourse is a peculiar model of interaction of its participants, where the category of inducement is one of the stylistic features that constitute it, and the highest position for the use of varieties of will among all professional participants of the court audience belongs to the judge, who, addressing to the defendant, the plaintiff, the lawyer, the prosecutor, acts as a court of justice and is obliged to observe the procedure of arranging court proceedings, without allowing violations of public order during the hearing of any court case.

A comprehensive study of the peculiarities of the modality of inducement in the speech of professional participants in the litigation

gives an opportunity to trace the significance of inducement in the courtroom discourse and to make some contribution to the overall picture of the linguistic description of the language specificity of the most commonly used modal meanings of the functional and semantic field of volition.

With regard to the peculiarities of courtroom discourse, it should be noted that its illocutionary structure expresses the speech intention of the addresser to influence the recipient of information by changing his mental objective picture of the world, and the system of will has a complex nature, which is manifested in the presence of mechanisms that ensure the functioning of directives in courtroom discourse.

Courtroom discourse is a complex phenomenon, and its study must be focused both on vocabulary, syntax, and intonation, which plays an important role in making contact with the audience, attracting its attention, emphasizing the importance of a particular expression, in order to generate the hearer's curiosity to the reported information and influence him.

1. Intonation as a means of influence and speech contact

Linguistics and its allied disciplines are increasingly focused on the study of various aspects of human discursive activity. So phonetics and phonology have a close link with modern trends in the study of language functioning and human communication¹. Segmental and suprasegmental phenomena, registered in different types of discourse, are among the priorities of the study of phoneticians worldwide. The experimental phonetic data obtained during such studies make it easier to solve the major issues of applied nature in medicine, law, forensic linguistics, artificial intelligence, and advanced technologies².

Studying the discourse of the judicial proceedings with its extralinguistic factors, some scholars note the fact that the intensity and content of the court speech, its expressive features are provided not only by the diversity of the vocabulary and the skill of verbal expression, but also by its intonation flexibility and expressiveness. A comprehensive study into the intonation of vivid oral courtroom speech, the identification of its peculiarities, functions has long been the focus of many linguists,

¹ Baghmut A. I., Brovchenko T. A., Borysjuk I. V., Olijnyk Gh. P. (1994) Intonatsiina vyraznist zvukovoho movlennia zasobiv masovoi informatsii [Intonation expressiveness of the audio speech of the media]. Kyiv: Naukova dumka. (in Ukrainian)

² Miller N. E. (2003) Prosodicheskie kharakteristiki argumentativnykh dialogicheskikh edinstv, realizuyushchikh funktsiyu ubezhdeniya [Prosodic characteristics of argumentative dialogic unities realizing the function of persuasion]. *Zapysky z romano-hermanskoj filolohii*, vol. 13, pp. 134–141.

such as N. M. Ivakina, N. V. Kozhedub and others^{3 4}. In general, intonation was of interest to theorists of elocution in ancient times. The orator had to be able to speak clearly, distinctly so that everyone understood what he was talking about. Besides, the public speaker had to influence both the mind and the feelings of the hearers, to be able to gain their sympathy, to win over to his side, to provoke the reaction he needed. To do this, one had to know how to do it, what language means to use. That is why the speakers of Ancient Greece and Rome, laying the foundations of oratory, wrote about intonation⁵.

In their works, which have come to us, melody is described, and determined its difference from the musical one; rhythm, tempo, pauses are characterized; the importance of dividing the flow of speech into significant parts is spoken about. We can really say that intonation began to be interested in the time of the legendary Romulus⁶.

It should be noted that intonation plays an important role in the structure of language of courtroom interaction and performs various functions:

- by means of intonation, the speech flow is divided into relatively independent sense-groups (syntagms), a sentence fragmentation is provided in coherent speech, the subordinate and principal clauses are separated into independent sense-groups in complex sentences, one or more adjacent elements are separated (e.g. the subject, expressed by the noun, adverbial groups, forms of address, objects, etc.)⁷;

- intonation organizes various syntactic constructions and types of sentences;

- the stylistic function of intonation also plays an important role in the formation of the text, since any judicial text is pronounced in a particular style (official, scientific, journalistic) or contains features of all three above mentioned styles. Linguists, in turn, find out how the

³ Ivakina N. N. (2000) *Osnovy sudebnogo krasnorechiya (ritorika dlya yuristov)* [The Basics of Judicial Eloquence (Rhetoric for Lawyers)]. Moscow: Yurist. (in Russian)

⁴ Kozhedub, N.V. (2009) *Prosodicheskaya realizatsiya ubezhdeniya kak odnogo iz vidov rechevogo vozdeystviya v sudebnoy rechi: eksperimental'no-foneticheskoye issledovaniye na materiale britanskogo varianta angliyskogo yazyka* [Prosodic realization of persuasion as one of the types of speech influence in courtroom speech: an experimental-phonetic study based on the material of British English] (PhD thesis), Nizhny Novgorod: Nizhny Novgorod N. A Dobrolyubov State Linguistic University.

⁵ Gubayeva T. V. (2003) *Yazyk i pravo. Iskusstvo vladeniya slovom v professional'noy yuridicheskoy deyatel'nosti* [Language and law. The art of verbal skill in professional legal practice]. Moscow: Norma. (in Russian)

⁶ Abramovych S. D., Moldovan V.V., Chyarkova M. Yu. (2002) *Rytoryka zahalna ta sudova* [General and judicial rhetoric]. Kyiv: Yurinkom Inter. (in Ukrainian)

⁷ Borysiuk I. V. (1990) *Formy i funktsii intonatsii ukrainskoho spontannoho movlennia* [Forms and functions of intonation of Ukrainian spontaneous speech]. Kyiv: Naukova dumka. (in Ukrainian)

intonation changes according to style and genre. In the studies into the stylistic features of courtroom discourse, particular attention is paid to the intellectual meaning of intonation, since it allows the speaker to emphasize in the utterance what is most important at the moment of speaking;

- intonation is involved in expressing the opinion, feeling and will of the forensic orator.

As we can see, intonation performs a variety of functions in courtroom speech: communicative, integrative and actual division of utterances, optative, emotionally expressive, inducing, etc. It should be added that a special place in the modern courtroom discourse is given to the inducement function of intonation, when it expresses volition actions: order, command, prohibition, request, warning, threat, pleading, reproach, permission, instruction, protest, persuasion, consent, recommendation. In this regard, there are three communicative types of influence on the will and actions of hearers: 1) inducement (order, request, and requirement); 2) order to cease (ban, threat, reprimand); 3) beliefs (suggestion, advice, instruction)⁸. The leading role of intonation in the expression of volition has been emphasized in the works of famous linguists. So V. V. Vinogradov wrote that intonation by itself can turn any word into an expression of an order⁹.

In linguistics, intonation is considered to be as one of the obligatory means of sentence formation along with lexical or grammatical linguistic means. In favour of the fact that intonation is a special means of expression of will, relatively autonomous from lexical and grammatical language means, weighs heavily the ability of intonation means to change the communicative goal-setting of the sentence, while maintaining its lexical and grammatical structure.

The current stage in the development of linguistics is characterized by a particular interest in the problems of speech communication and language functioning in the judicial sphere. The intonation of inducement is peculiar to the speech of judges, lawyers, prosecutors, because most of their utterances are of an impellent nature. Nowadays, it is impossible for forensic orators not to be guided by directive methods, especially when it concerns the oral form of communication, in the process of which the

⁸ Miasoiedova S. V. (2001) *Katehoriia sponukannia i yii vyrazhennia v nepriamykh vyslovlenniakh suchasnoi ukrainskoi movy* [The category of urge and its expression in the indirect expressions of modern Ukrainian]. Extended abstract of PhD Thesis. Kharkiv.

⁹ Vinogradov V. V. (1996) *Russkiy yazyk. Grammaticheskoe uchenie o slove* [Russian language. Grammar teaching of the word]. Moscow: Vysshaya shkola. (in Russian)

opinions and interests of groups of people are brought together, the general principles of interaction and specific plans of cooperation are worked out, the ways out of conflict situations are found. The directive form of communication is used to express orders, recommendations, suggestions, requirements, requests of the speaker, etc.¹⁰; at the same time in oral courtroom speech, for example, the difference between the order and the request and the different shades of meanings of orders and requests, which often have various emotional-modal colouring, can be traced precisely in the addresser's intonation of pronouncing of a particular utterance expressing inducement.

In addition, during inducing dialogic communication in court, the participants enter into special relationships, which are characterized by a measure of the dependence of one of them on the will of the other. In this case, the speaker's intention can be realized at different stages of communication.

It should also be noted the role of intonation in the exercise of the influence function, in creating a certain style of oral communication in the litigation¹¹. This or that style arises as a result of the presence of signals that set the interlocutor to receive the message and enhance the degree of influence on him to carry out a specific action. In this case, the style of communication is determined by the nature of relations between the participants in interaction, and also significantly influences the success of social contact.

As for intonation, it also plays an important role in the communicative situation, in establishing and maintaining contact, on the one hand, the judge checks the communication channel through contact language means, and on the other hand, the interlocutor (defendant, lawyer, prosecutor) confirms that speech is clear (unclear) to him and he agrees (disagrees) to continue communication. In any case, when he or she uses inducing remarks in the course of interaction, he or she expresses his / her subjective attitude to the reported fact and exerts a certain influence on the hearers in order to induce one person or the whole group to perform one or another action.

Various forms of inducement, fixed in the speech of professional lawyers, act as the significant words and grammatical forms and form a

¹⁰ Berezhan L. V. (1997) *Katehoriia sponukalnosti v suchasni ukrainskii movi* [The category of inducement in modern Ukrainian]. Extended abstract of PhD Thesis. Ivano-Frankivsk: Carpathian V. Stefanyk State University.

¹¹ Wennerstrom, A. K. (2001) *The Music of Everyday Speech: Prosody and Discourse Analysis*. Oxford University Press.

special kind of modality, i.e., the inducement, which is marked by the various degree of inducement relations, directly in which the intonation of inducement is involved.

At the same time, intonation is involved in the transfer of sense relations, which carry additional information of emotional and evaluative character, realized in the form of various connotations, as well as in the explicit expression of modal meanings, giving special influence sense to the utterances of the professional participants of the courtroom audience.

As mentioned above, intonation plays an important role in shaping the utterances of judges, lawyers, prosecutors, exercising the function of influencing differently in each remark of the orator depending on the nature of influence on the will of the hearer, and acts as a means of contact, while enhancing the pragmatic focus of professional participants' utterances of judicial proceedings.

Thus, in the current courtroom discourse, a wide range of intonation means is used to facilitate the contact of the forensic orator with the audience, while gaining their affection and influencing emotions, showing the focus of the lawyers' utterances on the interlocutor, defining the nature of communication and relations between the communicants.

2. Intonation peculiarities of inducement utterances in courtroom discourse

Observing the American and Ukrainian judges in their legal and administrative activities in court, we have noticed that there are many situations in which they have to use an imperative that is entirely justified by aim and the ethics of interaction. Typically, the use of directives (requirements, advice, requests, etc.) by judges in dealing with litigants is meant for encouraging an action, to gain some control over the addressee's behaviour and attitudes. At the same time, in various situations and social activity, it is the category of inducement that allows with great conviction and clarity to trace and analyze the mechanism of interaction of judges with participants of communication.

On the basis of the conducted research of American and Ukrainian judges' speech, we were able to describe the model of their speech communication in a causal situation.

1. In a situation of inducement, the basis of the verbal behaviour of the judge and the addressee is the awareness of a state of affairs that requires change, of which the judge also informs the addressee, inviting him to become the executor of the necessary action. It is the distribution

of communicative roles and the focus of the illocutionary act that belongs to the judge who dictates and directs the addressee's behaviour. In such a situation, the participants' verbal behaviour can be characterized as unidirectional, i.e., focused on carrying out the necessary action. For the most part, the addressee's interests are not taken into account; as a rule, the addresser (judge) dominates over the addressee of the causation.

2. The social distance is the most important feature in characterizing the situation of the inducement between the judge and the addressee of the causation.

3. Interaction between communicants in the canonical situation of inducement during the hearing is usually dialogic, but there are cases of unexpected conflict situations that cause the transformation of the type of interaction from dialogic to the discussion involving more than two people.

4. Depending on the function and content of the judge's directive utterance, his interaction with the addressee can be described as official, characterized by a regulated institutional framework.

5. The presence of the emotional colouring of the judge's inducement utterance the auditors described as positive in 80% of the total number of inducement phrases, in 20% of the cases the emotional colouring was characterised as negative. The negative colouring of the inducement utterance of the judges was caused by the violations of the discipline or the rules of trial by some of its participants (plaintiff, defendant, and lawyer).

6. At the time of the courtroom activity, the authoritarianism of the judge is clearly observed in interaction with the addressee (clear speech, brief orders and instructions, striving for domination in order to compel observance of or compliance with (a law, rule, or obligation).

7. The use of a wide range of meanings of the functional and semantic field of volition (requirement, requirement + warning, requirement + threat, advice, suggestion, request, etc.) to enhance the influence on the addressee.

Owing to the study of numerous inducement utterances (about 500 phrases), the following types of influence on the will and actions of participants in the trial were identified in the speech of American and Ukrainian judges: 1) requirement; 2) requirement + warning; 3) demand + threat; 4) advice; 5) suggestion; 6) request.

As a result of doing various types of analyses (semantic, auditory, instrumental), as well as making systematic observations on the

peculiarities of the types of inducement in courtroom discourse, it should be noted that the judge compared with other forensic orators dominates in using the semantic shades of directive modality. He acts as a legislator, and is empowered with administrative authority to provide explanatory guidance when undertaking judicial activity in the search for the truth and the establishment of the substantial facts to the court passing a just sentence that will determine the fate of the defendant.

In general, the scheme of interaction of a judge in a causal situation is as follows:

- the judge notifies the addressee of any situation that requires immediate change and implies the urgency of exercising a particular type of will;

- a peculiar feature of the inducement situation, in which the judge and recipient of information participate, is the presence of a social distance that gives the relationship a formal character;

- oral communication between the judge and the participants of judicial sitting

in the canonical situation of inducement is dialogic. As soon as there are disputes in the process of hearing the case, the dialogue becomes polylogue;

- the spoken interaction of the judge with the addressee in a causal situation can be described as official, regulated and institutional;

- emotional colouring of inducement utterances of the judges is mostly positive (advice, suggestion, request), but there are also cases of negative emotional colouring, mainly in the implementation of requirement, requirement + threat, requirement + warning;

- in the course of spoken interaction of the judge with the addressee, his dominating role (authoritarian style of communication) is traced in any causal situation, as well as his use of a wide range of shades of directive modality: requirement, requirement + warning, requirement + threat, advice, suggestion, request.

It should be noted that professional trial participants, when resorting to the use of various types of inducement, try not only to provide information but also to influence the addressee in some way, that's why special attention was paid to the use and functioning of linguistic units in the study of the language of judges.

The analysis of directive modality in the courtroom discourse gives grounds to assert that a significant place in the expression of the modal shades of the inducement belongs to such a syntactic means as intonation, which plays an important role in conveying utterance meaning.

Research on inducement judges' remarks has shown that in the process of communication they are characterized by acquiring different modal-emotional meanings, which make certain changes in the semantics of expression and its colouring. However, during the systematic analysis of intonation structures of semantic shades of volitional modality, there was no a clear dependence of intonation shaping on the type of inducement, and due to the occurrence of subjective, modal and emotional shades of attitude, the complexity of the modal semantics was found out.

Thus, the experimental material made it possible to conclude that differentiations of the investigated types of directive modality are facilitated by the modal-emotional meanings used with them, which have their own intonation pattern. The validity of the made assumption was confirmed by the results of a statistical study of modal-emotional meanings and the specific types of will expression that are often associated with them. This, in turn, gave rise to the classification of modal-emotional connotations involved in the implementation of various types of inducement into three groups: 1) the meanings correlating with the directive utterances of judges are the bulk of the modal-emotional connotations of the first group (85-100%); 2) modal-emotional connotations, which are the most common in judges' recommendations and appeals (98%), constitute the second group;

3) the third group included modal-emotional connotations, the use of which was observed both in the implementation of directive utterances (25-75%), and remarks of the recommendation (50%) and appeal (50%) zones.

Investigating the prosodic organization of voluntative phrases expressing modal-emotional shades of the utterance, we can note that the most common connotations of the **requirement** were rigidity, reproach, disapproval, objection; when actualizing the meanings of the **requirement + warning** there were disapproval, condemnation, tension, denial; threat, protest, condemnation were characteristic of **requirement + threat**; **some bits of advice and suggestions** connoted guidance, edification, explanation, support; politeness, unobtrusiveness were typical of the **request**.

On the basis of the auditory and instrumental analyses of intonation characteristics of varieties of directive modality in Ukrainian and American speech of judges the following general features were identified.

1. It is peculiar for the **requirement** as follows: an extremely descending movement of the head speech melody; the types of the heads

are the Low Level Head, the Low Descending Sliding Head, the Low Descending Scandent Head, the Low Ascending Sliding Head; the distribution of such terminal tones as the Low Rise-Fall, the Mid-Fall or High Fall and Low Rise; the fundamental frequency maximum averages are mainly in the terminal part; an apparent increase in loudness; the peak of the intensity is in the head; the use of normal (syntagmatic) and logical types of sentence-stress; the occurrence of warning, intonation-syntactic pauses; categorical colouring of timbre (see Fig. 1).

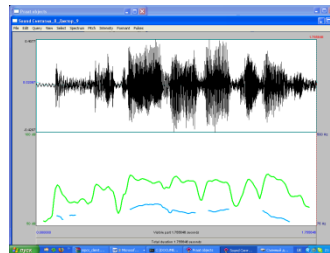


Fig. 1. The intonogram of requirement
„Describe your ^vactions”

2. In the **requirement + warning** downwards, static, and upwards movements of the speech melody are observed in the head; the distribution of the Low Level Head, Low Descending Sliding Head; the prevalence of the Low Fall and Low, Mid, High Rise-Fall; the peak of the intensity and the highest values of the fundamental frequency’s interval are in the terminal part; increased loudness; the use of normal (syntagmatic) and logical types of sentence-stress; warning, punctuation, intonation-syntactic pauses are widespread; severe colouring of timbre (see Fig. 2).

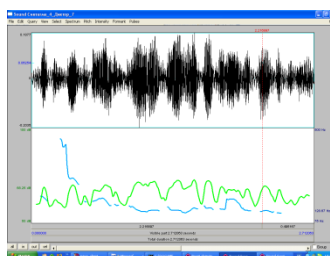


Fig. 2. The intonogram of requirement + warning
„The 'truth of any 'testimony here will be de'cided by the _vjury”

3. In the **requirement + threat** there is an overwhelming predominance of the descending movement of the head melody; the occurrence of the Low Descending Sliding Head, Low Level Head; the

extensive use of the Low Rise-Fall is peculiar to the terminal part; the peak of the fundamental frequency and the highest frequency interval's values are in the head; the localization of the maximum intensity values is in the head; the use of the normal sentence-stress; the distribution of warning and intonation-syntactic pauses; a fast rate of pronunciation; harsh and categorical colouring of timbre (see Fig. 3).

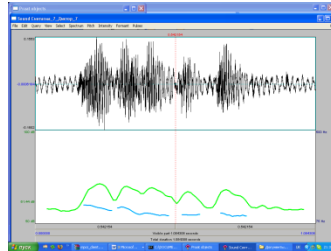


Fig. 3. The intonogram of requirement + threat
"You will re\gret it"

4. In the **advice** there are commonly downward and upward movements of the melody observed in the head; the prevailing types of the heads are the Low Ascending Sliding Head and the Low Ascending Stepping Head; cases of occurrence of the Low Descending Scandent and Level Heads; the most characteristic terminal tones are the Low Rise, the Low Fall-Rise; the peak of the fundamental frequency and the highest values of the fundamental frequency's interval are in the head; moderate loudness; distribution of the normal type of sentence-stress; hesitation and intonation-syntactic pauses are employed; soft, friendly colouring of timbre (see Fig. 4).

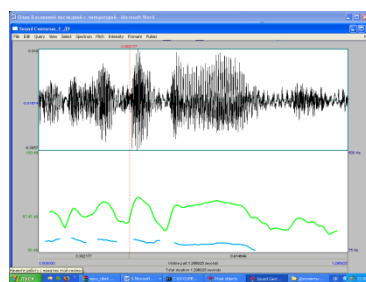
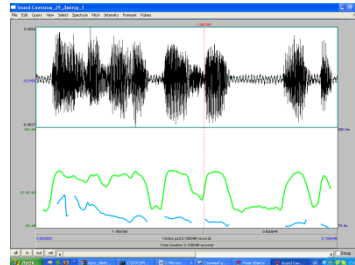


Fig. 4. The intonogram of the advice
"You' better have 'something 'new, Counselor"

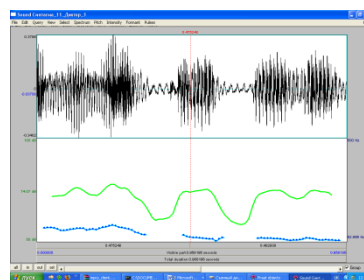
5. In the **suggestion** there is a predominance of downward and the occurrence of upward directions of the head melody; the Low Ascending Stepping Head is commonly used, but the results show that the Low Ascending Sliding Head is seldom employed; the most common terminal

tone is the Low Fall-Rise; the average maximum values of the fundamental frequency and the intensity peak are localized in the head; moderate loudness; the characteristic use of the normal sentence-stress; the occurrence of hesitation and intonation-syntactic pauses; soft, sincere colouring of timbre (see Fig. 5).



**Fig. 5. The intonogram of the suggestion
“Ho або знай'дiть 'iншuu ~'vuxid”**

6. In the **request** the upwards melodic movement of the head is observed; the use of the Low, Medium Ascending Stepping Head and the Low, Medium Ascending Sliding Head; the distribution of the Low Fall, the Low Rise, and the Low Fall-Rise terminal tones; the maximum values of the fundamental frequency and the highest frequency interval values are localized in the head; moderate loudness; the intensity peak is in the head; lowered tempo; the characteristic use of the normal sentence-stress; the occurrence of punctuation, intonation-syntactic pauses; polite, soft colouring of timbre (see Fig. 6).



**Fig. 6. The intonogram of the request
«Будь \ ласка, вiдповiдачу»**

The results obtained during the experimental-phonetic analysis of the intonation structure of the inducement phrases in the speech of Ukrainian and American judges, show that intonation acts as one of the main means of differentiation of modal meanings of the functional and semantic field volition and is a unity of a number of interdependent communication components.

All the considered components of intonation (melodic, dynamic, temporal), which ensure the expression of the modal meanings of functional and semantic field volition in the speech of judges, both interact and influence each other.

The existence of interaction by type of complementarity is traced between such components of intonation as dynamic and temporal when American judges suggest, advise and request. Thus, a significant increase in the intensity of the suggestion is characterized by an acceleration of the rate of pronunciation of the aforementioned modal meaning, a decrease in the intensity of the request and advice pronouncing leads to a slower pace of implementation of the request or gives a measured tonal characteristic to the advice. With regard to the pronunciation of varieties of the requirement and the actual requirement, it should be noted that the interaction between the temporal and dynamic components of intonation by type of complementarity is not expressed, that is, the increase in the intensity of pronouncing by the judges of the above types of volition does not cause changes in such an intonation component as tempo.

Thus, in the Ukrainian courtroom discourse, namely in the speech of the judges, the nature of the interaction between the dynamic and temporal components is expressed a little stronger in the implementation of the requirement + warning, requirement + threat at an accelerated tempo with a marked increase in their quantitative dynamic values. Variation of intensity values downwards leads to the implementation of the advice at an average tempo and suggestion and request at a slow tempo. However, at the same time, the tendency of the interaction of temporal and dynamic components was found to be weak when expressing the meanings of the requirement. It is established that increasing the quantitative values of the dynamic parameters of the above-stated type of volition does not cause any changes in the acceleration of tempo.

It is interesting to note that in the speech of judges, the temporal component of the inducement utterances changes significantly due to the sphere and style of speech. The courtroom discourse manifests, first of all, the features of official, journalistic and scientific styles that influence the temporal structure of the inducement utterances of judges.

As a result of observing the nature of the tempo, the realization of the most frequent semantic shades of the directive modality in the speech of American and Ukrainian judges has detected a number of factors that influence the acceleration or deceleration of the speech tempo.

Therefore, the tendency to accelerate the rate of pronouncing types of volition by American and Ukrainian judges may be caused by the following factors:

- the nature of the case being heard in the courtroom;
- the choice of a judge tactics of interaction with participants in the trial;
- alternation of journalistic style with all its peculiarities (clarity, brevity), official (objectivity, informativeness), as well as scientific (accuracy, logic of presentation, the speaker's desire is accessible, quick and clear to express a point of view and attract the attention of the audience);
- the emotional state of the judge with the maximum degree of tension of positive (negative) emotions or volitional efforts;
- the rhythmic structure of the inducement phrases;
- the degree of formality;
- the wish of the judge to convey the important information faster and encourage the addressee to take the necessary action;
- demonstration of the hierarchy of relations of communicants (judge – lawyer, judge – prosecutor, judge – defendant);
- the desire of judges to exercise an effective regulatory function in the course of the trial;
- the individual characteristics of the judge, which characterize his mental activity.

The slow or moderate tempo of types of inducement in the judges' speech may be related to:

- exerting influence on the hearer by emphasizing the expediency of performing the necessary action and focusing on certain, most important aspects of the case under discussion;
- the judge has a negative or positive assessment regarding the situation that occurs in the courtroom;
- style of speech that combines informativeness, expressiveness, influence (scientific, official, journalistic);
- maintain communication in accordance with the assigned social role and granted administrative and legal powers, while emphasizing the strength and advantage of the position;
- the nature of the situation in which particular issues of the case are being discussed, subject to certain rules and formalities;

- the choice of a communicative strategy with interlocutors (lawyers, prosecutors, administrative employees, plaintiffs, defendants, etc.);
- rhythmic organization of judges' utterances;
- type of temperament.

In the intonation pattern of the semantic shades of the directive modality in both Ukrainian and English judges' speech, there is a significant similarity in the nature of the movement of the intensity curves and the fundamental frequency. This fact testifies to the unidirectionality of the action, as well as to the interrelation of the two aforementioned components of intonation when conveying the impellent statements of "justice spokesmen".

The data of experimental-phonetic study of the intonation characteristics of the phrases of the functional and semantic field of volition have provided an opportunity to analyze the main features of the change of the melodic, dynamic, temporal components of intonation taking into account linguistic and extralinguistic factors, as well as to systematize the conditions of varying elements of prosody in the realization of semantic shades of directive modality in courtroom discourse. In all of the above modal meanings of the functional and semantic field of volition in the speech of judges, intonation plays a leading role in the implementation of the function of influence on the addressee (defendant, plaintiff), regulates the process of communication in the courtroom, creates a certain psychological climate, gives different shades of meaning to the verbal realization of judges and helps to identify types of volition.

CONCLUSIONS

In the study of courtroom discourse, the leading role of intonation is identified, which is manifested not only in conveying meaningful and emotional differences of utterances, in making contact and showing the status, mood of litigants, their attitude to the subject under discussion or to each other, and as well as in influencing the audience and regulating the communicative behavior of its participants.

The use of directives in the speech of Themis representatives is resulted from the conditions of communication, professional activity, the purpose of communication and, of course, the nature of the judicial sphere. During the court hearings the most frequent types of inducement as requirement, requirement + warning, requirement + threat, advice, suggestion, request were revealed in the speech of Ukrainian and

American judges. Within the semantic meaning of the directive modality of the requirement, the overlays of emotional and modal meanings of threat and warning were often observed, which was explained both in the English and Ukrainian judicial discourses by the following factors: 1) the communicative situation, the circumstances to which the speech was sensitive while forming the abovementioned modal meanings of the functional and semantic field of volition; 2) the desire of the judge to emphasize the dominant position, high authority and the addressee status by means of categorical statements.

As the experimental-phonetic study has shown, the functioning of intonation means of expressing a modality of inducement in the speech of American and Ukrainian judges is influenced by: 1) the purpose and tasks of the message; 2) style of speech; 3) communication scenario; 4) emotional and expressive coloring of the situation; 5) basic (acceptable in this community) and personal values in the form of ideological, moral and other assessments of the world around us; 6) strategies and tactics for achieving the desired effect; 7) individual features of speech; 8) the occurrence of modal, emotional connotations; 9) national cultural stereotypes (patterns of intellectual operations); 10) the official nature of the relations between the communicants; 11) the social verbal environment to which the communicant belongs; 12) peculiarities of the courtroom sphere of communication.

SUMMARY

The article deals with the peculiarities of the intonation of inducement, which plays an important role in the judicial sphere (conflict settlement, ensuring the observance of legal norms and forms of public behavior in the courtroom, etc.).

The category of inducement, which is a significant feature of communication in court, is defined. The semantic varieties of directive modality in the speech of professional participants (judges) in the trial are characterized and the intonation means of its expression are described. It has been determined that the modality of inducement is mainly realized through imperative situations in courtroom discourse that expect the obligatory performance of an action. It is found out that the central place among all the court speakers regarding the use of semantic shades of directive modality belongs to the judge endowed with administrative powers.

The results of the intonation analysis of inducing judge's phrases (requirement, advice, request) and the emotional-modal connotations they have showed that the intonation means carry a functional yield in order to express the most accurate modal-evaluative meanings of the functional-semantic field of volition, and each of the inducing phrases has a certain communicative meaning with a different type of correlation of differential means of various levels of speech.

It is investigated that professional groups (judges) act as speakers of the language, which has its specificity in the intonation pattern of various shades of imperative modality, the nature of which depends on the real conditions, where different mechanisms of language interaction and environment operate.

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PERSUASION IN ENGLISH MOTIVATIONAL DISCOURSE

Melko Kh. B.

INTRODUCTION

The issue of manipulation of speech is one of the leading modern linguistic studies. There are many approaches to the study of speech influence, which is explained by the complexity and complex nature of this phenomenon. Theory of speech influence was studied by E. Tarasov, A. Baranov, I. Sternin, O. Issers, V. Rizun, A. Danilova, V. Chernyavskaya, E. Shelestyuk.

Speech influence theory, as a science of effective communication, originates in ancient rhetoric, which taught speakers to speak publicly, to debate, and to win discussions. Ancient rhetoric relied on logical rules of thought and belief. The spread of democracy, the development of mass communication, and socio-economic development have become catalysts for the need for new means of persuasion, using not only the logic of reasoning but also the application of psychological and emotional influence on the listener. From the point of view of modern linguistic research, language serves not only as a means of transmitting information, but also influences the interlocutor, thereby regulating personal relationships, mental state and behavior. That is why the issue of speech influence has become the object of research not only in linguistics, but also in a number of related sciences psycholinguistics, sociolinguistics, pragmalinguistics, psychology, rhetoric.

Broadly speaking, speech influence is any speech communication taken in terms of its target conditionality, it is verbal communication described from the position of one of the communicants when he views himself as the subject of influence and his interlocutor as the object. In a narrow sense, verbal influence is used in the field of so-called coordinating relations of equal co-operation, not of subordination relations (formal or informal).

Speech influence on consciousness may be carried out in two forms, explicit and implicit. The main type of impact on open public consciousness is a rhetorical expression. Rhetorical expression is based on the logical principles of constructing the text of the utterance, the ability to argue, to debate, to convince listeners. One of the most effective types of hidden influence is language manipulation.

The interest in persuasiveness is rooted in ancient rhetoric and is revived in neo-rhetoric, as well as in linguistic pragmatics, which means that these issues are organically incorporated into the modern research paradigm of linguistics, in which linguistic communication is interpreted as a special kind of activity, and social goals in the field of knowledge of the world, the formation of thoughts and beliefs, the regulation of human interaction. Reproducibility of textual persuasiveness is most often studied in the context of emotionality and emotionality of translation.

1. The study of persuasiveness in modern linguistics

Mechanisms of influence in various situations of cognition of the world are directed mainly at the formation of thoughts and beliefs, modeling of social and individual behavior. These processes led to the introduction of a new communicative form of influence, a perceptual one, which is an important component of any influence; carries out the process of influence by means of evidence and argument, involving the emotional potential of expression¹.

Persuasiveness, or persuasion, is a conscious influence on the recipient's assessment of the facts of the surrounding reality and the actions of the recipient's acquaintance with these facts through an appeal to his or her ability to critically comprehend the relevant facts². The basis of belief is the presentation of facts in the context of their relationship with the conclusions, subordinate to the solution of a single functional problem, namely, "the conscious acceptance of a system of judgments and judgments by a person according to another point of view"³.

Persuasiveness is interpreted differently by linguists. In the first case, identity is identified with the speaker's objective assessment of the authenticity or unreliability, expression of confidence or uncertainty in the message, or as a reflection of the author on his or someone else's message from the position of the reliability or unreliability of the message information. Otherwise, personality is interpreted as a set of techniques and tools aimed at reinforcing arguments. Ye. Shelestyuk considers persuasiveness a subcategory of argumentativeness, which involves the use of additional rhetorical and sophistic techniques and tools that

¹ Борисова С. С. Персуазивные стратегии в аналитических жанрах медиатекста. Дисс. Орел, 2016. 250 с.

² Инжечик А. А. Персуазивная функция языковых средств немецкого политического дискурса // Молодой ученый. 2016. № 9. С. 1270–1275.

³ Шелестюк Е. В. Способы, типы, приемы и инструменты речевого воздействия // Классическое лингвистическое образование в современном мульти культурном пространстве: материалы междунар. науч. конф.: в 2 ч. Ч. 2. 2006. С. 153–164.

contribute to persuasion. V. Chernyavskaya considers perjury as the influence of the author of verbal or written communication on his addressee for the purpose of persuading him, to induce or not to take certain actions⁴.

The concept of persuasiveness existed in ancient times. The word "persuasiveness" comes from the Latin *persuadeo* (-sus, -susum, -re), which means to persuade, to assure, to induce, to incline, to persuade. To be able to convince, persuade listeners to adopt favorable for the speaker's point of view it was very important to ancient orator, indeed, for any social or political figure throughout history⁵.

Persuasion, following the logic of Cicero and Aristotle, contains a basic persuasive formula that consists of such components as enhancing knowledge, building confidence, stimulating desire, emphasizing need, and seeking an answer⁶. However, researchers began to actively show scientific interest in this category only in the middle of the twentieth century, against the background of intensive development of psychology and theories related to border disciplines, for example, psycholinguistics and cognitive linguistics. In fact, today it can be argued that in the field of humanitarian knowledge, persuasive rhetoric is a methodology of persuasion. It is assumed that the function of persuasion and intention in social practice is performed by language and speech⁷.

The analysis of the scientific literature devoted to the problems of persuasiveness allows us to objectively distinguish between two directions that have emerged in the study of this phenomenon: psychological and linguistically oriented. The phenomena of language and speech, which are described with the help of this concept, have been studied in the framework of stylistics, linguistics of the text, psycholinguistics, cognitive linguistics, theories of linguistic action, theory of argumentation.⁸

The term "persuasiveness" has various interpretations in national and English linguistics. In the first sense, this concept is considered in the context of linguistics of the text as an assessment by the speaker of the

⁴ Дейк Т.А. ван. Язык. Познание. Коммуникация / пер. с англ.; сост. В. В. Петрова; под ред. В. И. Герасимова; вступ. ст. Ю. Н. Караулова, В. В. Петрова. Москва: Прогресс, 1989. 312 с.

⁵ Голоднов А. В. Риторический метадискурс: основания прагмалингвистического моделирования и социокультурной реализации (на материале современного немецкого языка). Санкт-Петербург: Астерион, 2011. 344 с.

⁶ Rank H. Persuasion analysis: A companion to composition. Park Forest: Counter-Propaganda Press, 1988. 160 p.

⁷ Харджиева Е. С. Персуазивность в детективно-следственном дискурсе (на материале романов Н. И. Леонова и А. В. Макеева). Дис. Ростов-на-Дону, 2016. 165 с.

⁸ Скрябіна В. Б. Персуазивні стратегії любовного дискурсу: комунікативно-прагматичний аспект (на матеріалі англійськомовної художньої прози ХХ століття). Дис. Київ, 2011. Автореферат. 20 с.

objective content of the sentence by its veracity and unreliability, the expression of confident or uncertain knowledge, or as a reflection of the author on his or someone else's message from the standpoint of true or false information⁹ According to this approach, it is not about the objective possibility / impossibility of the speaker, but about the subjective confidence / uncertainty of the speaker in his / her probability¹⁰.

Persuasiveness expresses the degree of linguistic knowledge of connections and relationships of reality; it is subjective in that it is always linked to the speaker's conclusions. This is an externally syntactic category of modus, which is mostly expressed by syntagmatically isolated elements – modal words, particles, modal phrases. It is a modality of communication, not action, characterizing all judgments as a whole, not a way of detecting the relation between an object and a sign¹¹.

Persuasiveness is also interpreted, more in keeping with the intrinsic form of this English word, as a form of manipulation that opposes rational reasoning, or as a set of techniques and means aimed at reinforcing arguments in the process of argumentation. In modern linguistics, persuasiveness is understood as "a communicative-speaking strategy aimed at rational persuasion and emotional influence on the addressee in order to induce him to commit certain post-communicative actions"¹². A. Golodnov considers perceptual communication to be one of the forms of influence on human behavior, and in the most general form defines it as "mental-speech interaction of communicants, which realizes the attempt of influence of the addressee on the mental sphere of the recipient in order to change his behavior (urging to exercise / refuse certain postcommunicative actions)"¹³.

According to V. Skryabina, persuasive communication as a special form of realization of the mental and speech activity of the addressee aims at convincing the addressee of the need to make a decision on the implementation of certain actions in the interests of the addressee. In persuasive communication, the process of persuasion, aimed at accepting

⁹ Шелестюк Е. В. Текстовые категории аргументативности, суггестивности и императивности как отражение способов речевого воздействия // Вестник Челябинского государственного университета (Серия «Филология. Искусствоведение»). 2008. Вып. 26. № 30 (131). С. 170–175.

¹⁰ Баган М. Заперечення як засіб увиразнення персуазивних значень // Проблеми гуманітарних наук. 2011. № 28. С. 108–116.

¹¹ Шинкарук В. Д. Модус і диктум у структурі речення. Дис. Київ, 2003. Автореферат. 31 с.

¹² Клименская Е. А. Персуазивный потенциал нативной рекламы в интернет-издании Meduza // Конференция «Ломоносов 2018». URL: https://lomonosov-msu.ru/archive/Lomonosov_2018/data/13260/78100_uid245654_report.pdf.

¹³ Голоднов А. В. Лингвопрагматические особенности персуазивной коммуникации (на примере современной немецкоязычной рекламы). Дисс. Санкт-Петербург, 2003. Автореферат. 23 с.

the addressee's rational argument, interacts with the process of persuasion ("seduction"), which enhances the argumentation and influences the emotional sphere of the addressee, appeals to his feelings¹⁴.

The term "persuasiveness" can take on a negative connotation, since the concept of the same name refers to the notion of manipulation, as well as the use of certain linguistic means to influence the thought and behavior of the recipient. A negative tone may also arise because a direct perceptual action implies a change (in the expected direction) of the thought process in the mind of the reader with further perlocutionary effect. According to scientists, the negative orientation of the term "persuasiveness" remains questionable. One can only state unequivocally the fact that persuasiveness focuses on the influential potential of the text¹⁵.

In a broad sense, persuasiveness in linguistics, or more precisely, pragmalinguistics, is understood as the deliberate influence of the addressee on the addressee in order to persuade him of something, to induce him to commit or refrain from committing certain actions. There are two communicative and pragmatic intentions of persuasiveness: the influence of linguistic means on the addressee, in his opinion, and the evaluation and the prompting of him to commit certain actions, one way or another, related to the change and direction of his behavior¹⁶.

There are two communicative-pragmatic intentions when performing a speech act:

1) to influence the addressee's consciousness, his thoughts, evaluations;

2) to induce him to take certain actions, to change his behavior.

There are two ways to realize these intentions:

1) intellectually, that is, through rational arguments;

2) affective, based on imagination, on subjective – emotional evaluations, stereotypes¹⁷.

Persuasive influence implies the attainment of the desired goal through the conviction based on rational justification, not excluding, but on the contrary, assuming and taking into account the emotional and evaluative means of influence, the subjective factors. In these texts,

¹⁴ Скрыбіна В. Б. Персуазивний портрет перекладача // Науковий вісник кафедри Юнеско КНЛУ Серія Філологія. 2014. № 28. С. 59–64.

¹⁵ Борисова С. С. Персуазивные стратегии в аналитических жанрах медиатекста. Дисс. Орел, 2016. 250 с.

¹⁶ Харджијева Е. С. Персуазивность в детективно-следственном дискурсе (на материале романов Н. И. Леонова и А. В. Макеева). Дис. Ростов-на-Дону, 2016. 165 с.

¹⁷ Смирнова И. В. Использование языковых средств речевой манипуляции для реализации персуазивной стратегии в текстах программ испанских политических партий // Вестник Российского университета Дружбы народов. Серия: Вопросы образования. Языки и специальность. 2014. № 2. С. 78–84.

speakers use a wide range of perceptual means: presenting their own opinion on a problem, evaluating or judging a topic, reinforcing arguments, demonstrating a problem in a positive or negative light, indicating likelihood, confidence or commitment, stimulating audience emotions, directing emotions actions. To enhance the perlocutionary effects of persuasion, technologies such as:

1) special highlighting of the topic and aggravation of the approach to the problem under discussion, choosing a specific perspective of its consideration;

2) concretization, that is, the avoidance of abstractions and the deliberate choice of detail to the detriment of the general;

3) simplification, in other words, the presentation of complex reality in a reduced or adapted form for the needs of the recipient;

4) polarization as a reference to opposites;

5) intensification as a focus on conflict rather than consensus;

6) personification, that is, attribution and characterization of events from the perspective of the producer of information¹⁸.

A. Inzhechik identifies several levels of pervasive communication, on which there are specific means of persuasion:

1) at the content-compositional level, the following compositional components have a pervasive influence:

- numerical indicators and statistics allow to draw the attention of the recipient to the problem or event, to give credibility and authenticity to the words;

- a quote as part of actively functioning way of illustration, argumentation and attract attention. Quoting allows you to switch attention to the language of facts, dates and figures to a live human speech;

- references to documents, reputable sources reduce the critical perception of information and have some convincing potential;

2) at the communicative-strategic level different communication tactics are used:

- valuable renaming tactics are the most significant tactics. The renamed class is subjected to a comparative class, which is assigned a certain grade;

- tactics of attribution of the object of positive evaluative characteristics. The verbalization of evaluations is realized by: general-

¹⁸ Правикова Л. В. Персуазивность как когнитивная стратегия в парламентском дискурсе // Филологические науки. Вопросы теории и практики. 2018. № 1(79). Ч. 2. С. 359–362.

value predicates with abstract-positive value (good, fair, right) or partial-value predicates that express either a mostly rational or predominantly emotional evaluation;

- the tactic of absolutizing the evaluation implies the location of certain characteristics in the maximum range of the rating scale;
- appeal tactics for stereotypically positive / negative values are aimed at including the object of evaluation in the system of positive / negative evaluation;
- tactics of creating a problem situation helps to solve a foreseeable or real problem situation or one that is "imposed" on the recipient;
- "appeal to authority" tactics are appeals to a single or group authoritative thought: the thoughts of a celebrity, specialist, organization, research institute, etc¹⁹.

For the implementation of the persuasive function of language in the practical activity of mankind has developed an extensive system of means of speech expression, represented primarily by paths and figures, "linguistic gestures", which are intended to optimize communication and provide a high degree of influence of the text on the recipient²⁰.

Persuasiveness strategies and tactics are reflected in the linguistic layout of the text. Persuasiveness in the following texts operates at all linguistic levels:

1) At the lexical level, the most important point is choosing the right verbal content. The persuasive texts are well-prepared to promote the speaker's ideas and plans in order to gain audience approval and support. It is important to choose a topic that is urgent and important for society at some stage in its development. Accordingly, depending on the topic, the audience, the situation of communication and the choice of vocabulary, and therefore the lexical means of expression of persuasiveness: frequent use of the same words, compound words, formal and informal forms of language. For American discourse, the frequent use of words such as faith, hope, love, courage, which appeals to overcoming difficulties and seeking support in this, is inherent. *I travel the world encouraging millions of people to overcome adversity with faith, hope, love, and courage so that they may pursue their dreams;*

2) at the grammatical level, the types of sentences, their length, structure, the use of tenses and ways of the verb, the use of personal

¹⁹ Petty R. E., Cacioppo J. T. Communication and Persuasion. Central and Peripheral Routes to Attitude Change. New York: Springer, 1986. 262 p.

²⁰ Лобода Ю. А. Відтворення експресивних засобів політичних промов українською мовою (на матеріалі публічних виступів політиків Великої Британії та США). Дис. Київ, 2011. Автореферат. 21 с.

pronouns, repetitions, exclamations, vocatives, rhetorical questions are the means of expressing persuasiveness. *Together, the possibilities for us are just ridiculous. So what do you say? Shall we give it a go, mate?*

3) at the stylistic level, the use of literary techniques is characteristic of personal communication. Therefore, the creative approach of speakers to the use of language, which would distinguish their speeches from others, is an integral part of the process of creating a pervasive discourse. Authors of persuasive texts try to find their own style, in harmony with their image and personality, which would allow to establish communication with the audience in the most favorable way for them. *Even still, once I chilled out (quite literally), my quality of life received a big boost from my newly freed toes.*

The most important point in a personalized message is its coherence, a kind of invisible thread that connects all discourse. Grammatical and lexical cohesion are also important, but coherence is crucial for a successful understanding of the persuasive texts and the appeal that they contain, because it makes them integral, acquires a logical development of events, which in turn contributes to the function of persuasion²¹.

The assessment of the communicant's situation as perceptual is based on the coincidence of the parameters of this situation with the prototypical characteristics of perceptual communication, which include, first of all, the real or simulated equality of the addressee and the recipient, both in social and communicative aspect, thus making the recipient's decision / failure to act in the interests of the addressee. In this case, in a persuasive communicative situation, it is obligatory to have real or foreseeable differences between the communicants regarding the necessity / desirability / possibility of the recipient to execute the postcommunicative actions that the addressee tries to eliminate by implementing his or her persuasive intention, to convince the actions / conditions.

If the parameters of a particular communicative situation are in line with the parameters of the prototype persuasive situation, the addressee (consciously or unconsciously) chooses the linguistic macroactivity of the persuasiveness as a means of potentially successful realization of his pragmatic intention, and the recipient ascribes the addressee's statements [4].

Thus, persuasiveness in work is defined as a communicative-speech strategy aimed at rational persuasion and emotional influence on the

²¹ Стецик Т. С. Система лінгвістичних засобів вираження персуазивності в політичному дискурсі. URL: <https://naub.oa.edu.ua/2013/systema-linhvistichnyh-zasobiv-vyrazhennya-persuazyvnosti-v-politychnomu-dyskursi/>.

addressee in order to induce him to commit certain post-communicative actions; accordingly, persuasive communication is a special form of realization of the mental and speech activity of the addressee with the purpose of convincing the addressee that it is necessary to make a decision on the implementation of certain actions in the interests of the addressee. Participants in persuasive communication use a wide range of persuasive means both at the logical level (emphasis on a particular issue, concretization, simplification, polarization, intensification, etc.), and at the linguistic level (lexical, grammatical and stylistic linguistic means of persuasion). Persuasive communication implies that there are some differences between the communicants, which it aims to overcome by influencing one of such communicators on the other.

2. Motivational discourse as a sample of persuasive discourse

The second half of the twentieth century was characterized by an increase in the attention of linguists to the study of discourse. The origins of discourse theory should be found in studies of language (P. Hartmann's German School), in sociolinguistic analysis of communication (American school E. Scheglov, R. Zachs), in modeling language generation, in describing the ethnography of communication, and in anthropological studies (A. Greymas)²². The term "discourse" is used in various meanings, enabling scientists to argue for the "blur" of its conceptual boundaries. In particular, the concept of discourse is associated with images of communication in society (communicative discourse)²³ and communication within certain channels (visual discourse). In addition, discourse is associated with the manifestation of rules of communication, ways of presentation and implementation of the pragmatic goal of speakers (didactic discourse). Discourse is also seen as a manifestation of cultural communication. For example, the discourse of modernism is distinguished. There is an intercultural discourse given the ethnocultural features of communication. The social, age, and gender characteristics of the communication participants are also identified with the types of

²² Кучик Г. Б. Структурно-семантичні та дискурсивні особливості англійськомовних текстів установчих документів міжнародних організацій. Дис. Львів, 2016. 244 с.

²³ Лютянська Н. І. Відтворення ситуацій міжетнічної взаємодії у мас-медійних британських та американських дискурсивних практиках. Дис. Миколаїв, 2017. 219 с.

discourse. In such cases, they speak, in particular, of political discourse²⁴ and feminist discourse²⁵.

The existence of a considerable number of discourse concepts has influenced the emergence of a number of interpretations of it, but there is still no single clear definition that would reflect all the multifaceted nature of this phenomenon in general scientific categories²⁶. Given the diversity of interpretations of the term "discourse" there is its definition as "a type of communicative activity, an interactive phenomenon, a speech stream that has different forms of expression, occurs within a specific channel of communication, regulated by the strategies and tactics of participants"²⁷.

A characteristic feature of the development of discourse at the present stage of linguistics is the integration of communicative and activity lines of research. Within the active approach, according to which it is a means of ensuring social activity linguistic identity discourse is seen as a social construction of reality and form of expression of knowledge. N. Arutyunova defines the discourse as "a cohesive text in conjunction with extralinguistic, pragmatic, sociocultural, psychological and other factors; the text, taken in the event aspect ... Discourse is a language "immersed in life". Discourse is "not just linguistic / speech formation, more complex than a single sentence, but a total cultural phenomenon: the result and factor of communication, the interweaving of linguistic interactions of communication agents, a living medium of communication, which is known to create new physical actions, mental and mental products"²⁸. In view of this, different types of discourse are distinguished, including scientific, political, economic, mass media and, in particular, motivational discourse.

"Motive" is one of the basic psychological categories, and the category of motive corresponds to reality as "a system of specific subject-oriented energy-dynamic relations of the subject with the reality, given by the interaction of natural and socio-cultural principles in his mental organization". Motivation is the set of all determinants of behavior,

²⁴ Славова Л. Л. Мовна особистість у сучасному американському та українському політичному дискурсі. Дис. Київ, 2015. Автореферат. 36 с.

²⁵ Приходько Н. Ю. Феминистский дискурс мировых религий: статус женщины в буддийской традиции // Вестник ТГЭУ. Серия: Философия. 2009. № 4. С. 95–104.

²⁶ Іванців О. В. Когнітивно-дискурсивні основи формування корпоративного іміджу (на матеріалі англійськомовних прес-релізів міжнародних косметичних компаній). Дис. Львів, 2015. 225 с.

²⁷ Бацевич Ф. С. Основи комунікативної лінгвістики: 2-ге вид., доп. Київ: ВЦ «Академія», 2009. 376 с.

²⁸ Арутюнова Н. Д. Дискурс // Лингвистический энциклопедический словарь. Москва: Советская энциклопедия, 1990. С. 137.

internal and external (incentives, needs, ideals, values, etc.). This is a kind of generic term to refer to all the dynamic and vector variables that determine human behavior²⁹.

The scientific theory of motivation is a whole construction of the interwar period – 20-30-ies of XX century and links its development (in the US) to certain socio-economic processes of the time: the popularization of psychoanalysis and its global excursion into the problems of causing human behavior (respectively, competition and the desire of official science to have a priority in this field), education (awareness) opportunities for students to lose their desire to learn and the lack of adequate explanations), the emergence of vocational guidance (and involvement of psychologists through it), the involvement of psychologists in solving advertising problems (for example, opening in 1925 that is the most effective advertising, which creates a "new willingness") request industry to solve problems unwillingness to work and job satisfaction (due to the lack of results from the simple reward and punishment)³⁰.

Motivational discourse is understood by V. Klimchuk as "a set of texts with motivational constructions, which are in the field of reading of an individual, have a clear target and exist within other discursive genres (mainly political, marketing and educational)", as "fragment of a holistic socio-cultural discourse in the who constructs the motivational discourses of the individual". According to J. Podolyak, motivational discourse is "verbal interaction between the addressee and the addressee in order to have a positive influence on the emotional, volitional and activity sphere of the latter"³¹. Like other types of discourse, motivational discourse has a set of characteristics that require comprehensive study.

The particular importance of motivational discourse for the modern English-speaking society can be confirmed by the presence of separate oral and written genres that perform a motivating function. The oral genres of English-language motivational discourse include, for example, "commencement speech" – sidewalk speeches at a graduation ceremony, "pep talk" – a coach's pre-match speech, "keynote speech" – a famous person's corporate speech at a corporate event, as well as sermons. Writing

²⁹ Климчук В. О. Мотиваційний дискурс особистості: на шляху до соціальної психології мотивації: монографія. Житомир: Вид-во ЖДУ ім. І. Франка, 2015. 290 с.

³⁰ Климчук В. О. Мотиваційний дискурс особистості в інтеракційному просторі. Дис. Київ, 2015. Автореферат. 20 с.

³¹ Подоляк Ж. И. К вопросу о выделении мотивационного дискурса // Электронный научно-практический журнал «Гуманитарные научные исследования». URL: <http://human.snauka.ru/2016/05/14850>.

genres are represented by numerous motivational books. A characteristic feature of motivational discourse is the presence of a creolized genre – motivators and carnival genres of demotivators, as well as the emergence of the profession of motivational speaker ("motivational speaker").

Motivational discourse texts have their own linguopragmatic characteristics. In particular, the methodological ambiguity of the knowledge communicated by the creators of the texts of motivational discourse relies on their life experience and their outlook. Describing and constructing efficient behaviors, they often offer confirmation of the truth of personal observation, description own feelings and emotions, thoughts. Example: *Although I have been using these principles for several years, just telling about them gets me excited all over again. I want all of you to get out of life what these truths are doing for me* (M. Jii). In this case, the stylistically neutral first part of the first sentence differs from the emotionally saturated second part, in which expressive vocabulary in the form of colloquial expressions *get excited and all over again* demonstrates the specialist's attitude. The second part of the fragment conveys the individual experience of the author and his insistence on the subject – at the linguistic level it is replicated again by the spoken vocabulary (*get out of life, all of you*) and the non-standard syntax characteristic of elliptical structures of informal communication.

In addition to imaginative vocabulary, a pronounced orientation to the addressee, numerous references to the personality of the reader or, conversely, to their own personal and personal experience, the authors of texts of motivational discourse in their works constantly refer to some scientific sources without specifying specific works, authors and theories. In most cases, such references seem to be explanations for beginners: *In the early 1800's, when students of human behavior first began to realize that the mind was dual in its operation, the mind below the level of consciousness was named the subconscious mind*. It is worth noting, however, that some authors provide bibliographic lists at the end of a chapter or book, but they do not necessarily contain all the sources cited in the text, and are often lists of publications for a more detailed study of the problem.

Authors of motivational literature use general scientific and, to a lesser extent, special terms, but try to convey their content in accessible form to the reader, resorting to comparisons and metaphors. One of the typological features of the genre is described in his article by

K. Alekseev³². According to the researcher, the metaphor of psychological laws is widespread in the discourse of applied and popular psychology (psychological laws of management), while it is not used in modern scientific discourse, and psychologists are no longer talking about new knowledge in terms of law, but rather a mechanism. The metaphor of the law, according to the scientist, gives the discourse of popular psychology a hue of sci-fi, becoming another means of pervasive content. It is emphasized that classical science has strict rules and procedures for substantiation of knowledge, whereas in applied and especially popular psychology such rigor is absent. Indeed, the freedom of interpretation of theories, concepts and particular concepts is observed in many authors of this direction, and their passion for the colloquial and everyday way of thinking negates their created scientific approach to the issue and creates a peculiar stylistic contradiction – contradictions in the desire to present information together thus, in the simple for perception, the trivial form³³.

In some cases, the authors place a glossary of terms and key concepts mentioned in the text at the end of the book. The presence of such a structural element brings the motivational literature closer to scientific, educational and scientific-cognitive, for which a glossary or a subject index is a compositionally significant component.

In order to convince the reader of a professional view of the problem, the authors of motivational texts often indicate in the book their titles and regalia. Name extension in the form of Ph.D. encourages the recipient of the information to perceive all of the facts and evidence as scientifically substantiated, and the author himself as an expert and scholar who has been recognized in academia. In some cases, Yu. Gilyasev points out, "such" reclamation "of status corresponds to reality, taking into account the Western tradition of self-presentation in society. However, sometimes the mention of merit and rank is clearly permissive. The author of the self-development guide, "Make Money Now," identifies himself as Dr. Joe Vitale, enhancing his credibility in the eyes of the reader. However, the publication does not mention that he is a doctor of metaphysics. In fact, this degree does not exist, and he was awarded a non-accredited educational institution ”.

³² Алексеев К. И. Метафоры и их пресуппозиции: воздействие в научном дискурсе // Психологическое воздействие в межличностной и массовой коммуникации / отв. ред. А. Л. Журавлев, Н. Д. Павлова. Москва: Институт психологии РАН, 2014. С. 112–120.

³³ Гилясев Ю. С. Прагматика англоязычного мотивационного дискурса // Ученые записки Петрозаводского государственного университета. 2017. № 5 (166). С. 70–76.

Elements of artistic style at the level of lexical means can be distinguished without exception in all samples of texts of motivational discourse. The authors use different tropes and figures of language to move from the level of theoretical abstraction to the level of figurative fiction, for example: *It will not be hard to let the sunshine of happiness show through* (M. Jli). Such texts are often loaded with book vocabulary, for example: *... the span of their illustrious careers, soporific, cast your mind back* (B. Proctor). Often, especially in the phrase *Most folks are lousy public speakers* (D. Schwartz) – language expression is complemented by appreciation when the author seeks to express himself clearly and clearly, and to demonstrate his attitude. In such cases, imagery is already inferior to the place of rhetoric, so motivational discourse also acquires features of journalism.

Emotionality is the basic quality of journalistic style, which is expressed, as in the artistic style, through imaginative, stylistically-marked words and syntactic collocations. However, in rhetoric and journalism, they actualize in the first place "the individual-author's attitude to the phenomena described, directly correlate with the implementation of the linguistic function of influence"³⁴.

The basis of all communication facilities motivational discourse is pragmatic conviction. The implementation of the linguistic function of the message is not peculiar to non-fiction texts in general; its existence can be regarded as a parameter that distinguishes the continuum of non-fiction texts from formalized functional varieties of language such as the intellectual and formal business styles in which it prevails function of realization.

At the same time, the emotionally-shaped component of the information being transmitted is manifested in the subordinate position with respect to the pragmatic dominant of the message. Interactions of imagination, the basic feature of the human psyche, the device performs the manipulation of consciousness, which is largely based on emotional and sensory images. According to A. Lipatov, there is an "inculcation" in the mind of certain ideas needed by manipulators ("motivators")³⁵. However, unlike the political or other type of discourse, the authors of the texts of the motivational discourse see their purpose in changing the habits of thinking, attitudes and behavior with a positive effect for the recipients.

³⁴ Федоров В. В. Инвариантные языковые черты английской публицистики // Вестник КРАУНЦ. Гуманитарные науки. Петропавловск-Камчатский, 2014. № 2 (24). С. 19–31.

³⁵ Липатов А. Т. Риторика в зеркале времени: Монография. Москва: ООО «Изд-во «ЭЛПИС», 2011. 383 с.

Thus, the process and result of communication at the present stage of the development of linguistics is viewed from the standpoint of a discursive approach, in which discourse is understood as a coherent text in combination with extralinguistic – pragmatic, sociocultural, psychological and other factors; the text, taken in the event aspect, which in turn allows us to distinguish different types of discourse, one of which is motivational discourse. The motivational discourse in this study is understood as the verbal interaction between the addressee and the addressee in order to have a positive influence on the emotional, volitional and activity sphere of the latter. The genres of motivational discourse are divided into oral (motivational speeches, sermons), written (motivational books) and creolized (so-called motivators and demotivators). The texts of the motivational discourse are characterized by a pragmatic instruction on the influence on the addressee, which determines the choice of certain linguistic means: tropes and figures of speech, book vocabulary, constructions of expressive syntax.

CONCLUSIONS

Persuasiveness is a communicative-speaking strategy aimed at rational persuasion and emotional influence on the addressee in order to induce him to take certain post-communicative actions. Persuasive communication is achieved through the use of different levels of persuasive means: logical (emphasis on a particular issue, concretization, simplification, polarization, intensification, etc.) and linguistic (linguistic, grammatical and stylistic linguistic means of persuasion). The purpose of persuasive communication is to convince and resolve differences between participants in the communication process by influencing one participant over another.

A communicative situation can be called persuasive if the author produces a statement that is intended to evoke a particular behavior of the recipient (or group of recipients) or influence his views. The basic linguopragmatic functions of persuasiveness include: influence by means of linguistic means on the addressee's consciousness, on his worldview, imagination; prompting him to take certain actions, changing the recipient's behavior in the right direction for the speaker.

In the study of persuasiveness we can talk about the cognitive aspect of its expression, which is realized through the knowledge and belief of the author, as well as communicative discursive, which includes the mental state of the author as a starting point and the process of persuasion.

Persuasiveness is considered on the material of texts of motivational discourse, which is defined as verbal interaction of the addresser and the addressee in order to have a positive influence on the emotional, volitional and activity sphere of the latter. Motivational discourse is characterized by a variety of genres: oral (motivational speeches, sermons), written (motivational books) and creolized (so-called motivators and demotivators). One of its most characteristic features is a pragmatic attitude towards influencing the addressee, which determines the choice of certain linguistic means, that is, the means of creating persuasiveness.

SUMMARY

The article deals with the notion of persuasion in linguistics. Persuasion is defined as a communicative and speech strategy aimed at rational persuasion and emotional influence on the addressee in order to make them take certain post-communicative actions. The means used in the text to persuade are presented at all language levels: logical and linguo-stylistic.

The dominance of the persuasion strategy is characteristic for motivation discourse which is a verbal interaction between the addresser and the addressee the former trying to make a positive impact on the emotional, volitional and activity sphere of the latter. Motivation books belong to the written genre of motivation discourse and are characterized by the use of various means of persuasion.

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