EFFICIENCY LEVEL AND THE NECESSITY OF INFLUENCE OF PHILOLOGICAL SCIENCES ON THE DEVELOPMENT OF LANGUAGE AND LITERATURE

Collective monograph

Recommended for printing and distributing via the Internet
as authorized by the Decision of the Academic Council
of V. I. Vernadskiy Taurida National University
(Minutes No 10 dated 20.06.2019)

CONTENTS

iv

WORD-FORMATION BACKGROUND OF A LEXICAL NEO-QUANTOR EPISTEMOLOGY

Bialyk V. D.

INTRODUCTION

The word-formation process may be considered as a manifestation of language knowledge in linguistic signs. Actually, linguistic signs as verbal representatives of some quanta of information about the surrounding world are treated in the research as lexical quantors (LQ). In this paper major emphasis is laid on the issues of new knowledge presentation by LQ, i.e. LQ embedded in new words or neologisms. Such a type of LQ is termed as lexical neoquantor (LNQ).

Word-formation is considered as a major source of replenishing a language wordstock and contributes to coining new words which designate new notions, objects, properties, etc.

The disputable status of word-formation in language is manifested in its sharing the domains of both lexicology and grammar. On the one hand, word - formation deals with new words formation or word-structure in general, thus, belonging to lexicology. On the other hand, the word-formation elements are predominantly grammatical formal markers expressed by different morphemes and, as a result, referring to one of the parts of grammar – morphology. But in any case, word-formation process is a means of representing knowledge in a linguistic sign.

The objective of the paper is to analyze the types of language knowledge the word-formation means can convey in respect of coining new words or neologisms, i.e. as represented in LNQ.

The suggestion has been made in the paper that all word-formation means may be grouped in epistemological aspect on the basis of three types of knowledge they express, namely: aggregate, condensed, and modified.

Basically, all word-formation means may be reduced, in broad sense, to various degree of derivation (morphological, word-building, or semantic). Each word-formation element, however, conveys some quantum of information about the word structure making possible to name the segment of the surrounding world and facilitating its cognition. As E. Kubryakova remarks in her works[1],

---

[1] Кубрякова Е. С. Деривация, транспозиция, конверсия. Вопросы языкознания.. 1974. № 5. С. 64–76.

Кубрякова Е. С. Части речи в ономасиологическом освещении. М. : Наука, 1978, 114 с.

the derivatives fix such structures of knowledge that contain different information because they are able to name various modifications of actions, the holders of different properties, designate these very properties[2].

Evidenly, the main criterion in word-formation is matching the appropriate word-formation pattern and the absence of synonyms for a given word in standard literary language. Any new word representing new knowledge may be pertinent only when it differs from the existing already in a language by its emotional and expressive colouring or shade of meaning, possible collocation with other words.

One of the major categories of word-formation is the ability of a derivative, having both lexical and derivational meaning, to serve a means of cohesion and realization of bilateral relations: both in semantics and in generalized word-forming meaning with simultaneous actualization of various associative (paradigmatic) relations – synonymic, antonymic, and hierarchic ones. Each of its types serves the means of actualization of various aspects of a complex mechanism having an activity nature[3].

The exhaustive description of the structural elements of lexical fund of a language is a vital factor in disclosing LNQ content, the knowledge it represents in communication process.

1. Aggregate Knowledge

Aggregate knowledge is understood as a process of adding (augmentation) of meanings explicitly represented by the elements of LQ structure and expressed by certain word-formation processes (affixation, compounding)[4]. LQ-non-derivatives fix some segments of language worldview (LWV) while LQ-derivatives function a bit differently. Though being able to do the same as LQ-non-derivatives, i.e. to name a certain action, object, or to single out and identify a fragment of the world, they also indicate at the same time its relation to another action, property, object, for instance: *cracker, actioner, ageful, alphabetism (*here and further on LNQ examples are taken

---

[2] Кубрякова Е. С. Части речи в ономасиологическом освещении М. : Наука, 1978, 114 с.

[3] Полюжин М. М. Функціональний і когнітивний аспекти англійського словотворення. Ужгород:: Закарпаття, 1999, 240 с.

[4] Бялик В. Д. Морфологічні неологізми як автономні словоформи. Проблеми навчання та викладання практичної граматики іноземної мови у вищому навчальному закладі. Дрогобич : Коло, 2005, С. 133–147.

Бялик В. Д. Афіксація як репрезентант мовного знання в англійському лексичному неоквантарі. *Наукові записки. Філологічні науки. Мовознавство.* Кіровоград : РВВ КДПУ ім. В. Винниченка, 2013. Вип. 115. С. 467–472.

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

from lexicographic sources[5]. – V.B.). This helps combine new experience with old one, learn the new through the known and, as a result, facilitates the access to knowledge.

Very often the genesis of derivatives takes place in accordance with the law of analogy in compliance with the basic word-formation functions: nominative, constructive, and expressive. They set going any active language models or realize available in language "specific samples". All ties and relations of the word-formation system, words of one word-formation type, one word-formation category, and paradigm, cluster, basic and derivative are realized in a text. Modern word-formation is characterized by active functioning of word-building in all spheres of English language communication, fiction, everyday speech, and journalism being most important.

Affixation. One of the most powerful sources of expressing language knowledge in LNQ and wordstock replenishment is affixation, i.e.: the formation of words with a help of adding word-forming elements – affixes-to the word stem"[6]. Affixation is a productive way of word-formation with a help of prefixes and affixes that add thematic connotation, i.e. a quantum (part) of new knowledge (added-on) to the basic word. It also requires knowledge of both an "old" word root and an affix: *cyber- (cybercasing), Diana-(Dianabilia, Dianamania), -gate (Monicagate,), -ee (arrestee, contractee, murderee), -ette (piecette, drinkette).*

It has been established that one of highly productive noun-forming suffixes which convey new aggregate (added-on) knowledge is the suffix **–ization** represented mostly by the pattern $Q_nN<N_{q1} + ization_{q2}$, where Q_n – LNQ (*moralization, McDonaldazation*). The productivity of other suffixes like **-dom, -hood** (*lovedom, barterdom, microboredom*), which were considered to be unproductive earlier, has increased, especially in British English. Highly active are the affixoids *-fest, -phile, -phobe, -phobia:* $Q_nN<N_{q1} + fest$ **(-phile, -phobe, -phobia)**$_{q2}$ (*Baracknophobia, cyberphobia, europhile, homophobe, nerdfest, hyperfest, sponsorfest, wikiphilia*).

The suffix **-able** has extended its word-forming potential. Earlier it used to form adjectives from verbs: $Q_nAdj. <V_{n1} + able_{q2}$: *adopt – adoptable, clip – clippable,* but now it takes part in "manufacturing" adjectives from nouns more often than ever, like in the pattern: $Q_nAdj. <N_{q1} + able_{q2}$: *cartop –cartoppable, microwave – microwaveable, oven – ovenable.*

[5] Зацний Ю. А., Янков А. В. Інновації у словниковому складі англійської мови початку XXI століття : англо–український словник . Вінниця : Нова Книга, 2008, 360 с.

Зацний Ю. А., Янков А. В. Нова розмовна лексика і фразеологія: Англо–український словник. Вінниця: Нова Книга, 2010, 224 с.

[6] Полюжин М. М. Диахронно-семантический аспект префиксального словообразования в английском языке. М. : РАН, 1992, 265 с.

LNQ involves traditional suffixes or their combination to express new knowledge. Apart from the suffix **-able**, (*accomplishable, aidable, clippable, occupiable, colonizable, derivable, T-shirt-able),* there are also other suffixes, such as -**ac** *(autodoriac)*, **-aceous** *(carbonaceous)*, **-age** *(grimmage, webbiage)*, **-aire, -arian** *(apiarian, libertarian, nuditarian, octogenarian, vulgarian),* **-ate** *(polgonate),* **-ation** *(incarcerotation),***-cide** *(gericide, hubricide, adulticide, insurancide),* **-dom** *(lovedom, barterdom),* **-ectomy** *(appendectomy),* **-ed** *(underdecided),* **-ee** *(trustee, fundee),* **-eer** **(***econeer, greengineer),* **-eering** **(***greengineering);* very productive: **-er** **(***birther, deather),* **- (e/a)ry** **(***antiversary),* **-ese** *(crosswordese, internetese),* **-esque** *(burlesque, Moresque),* **-ette** **(***etiquette),* **-eur** *(aberrateur, culturateur)*, **-euse, -ey** *(trey),* **-fication** **(***notification, falsification),* **-fy** *(gollify, netify),***-graphy** *(selenography, xerography),* **-ian, -iatrics** *(psychiatric),* **-ic** **(***lafconic, egomorphic),* **-ical** *(aeronautical),* **-ics** **(***socionetics, mistakonomics);* the noun-forming suffixes: **-ie** чи –**y** *(exitality,celebrity),***-in** **(***nupkin),* **-ing** **(***planking, podcatching),* **-ion** **(***hateration),* **-ish** **(***globbish),* the most widely used suffixes are: **-ism** *(mathism, irrigasism,),* **-ist** *(infernalist, warmist),* **-ite** *(lakofirite),* **-ity** *(ideality),* **-wise** *(likewise)* etc.; LNQ-adjective-forming suffix, **-y** *(chairy).*

Such observations as for the role and inventory of affixes in modern neological space of the English language which represents new knowledge are in full agreement with the assertions of other scholars[7].

Some suffixes as well as prefixes are formed as a result of a word-forming contamination, e.g.: *breath* and *analyzer* were contaminated into the word *Breathalyzer*, and the ending - *(a)lyzer* acquired the status of a suffix in the word *eye (a)lyzer.* The conventional words *secretariat* and *proletariat* have become the source for the suffix **-ariat** in the words *infantariat* and *salariat, commentariat.* Likewise this shortening the word *inflation* has brought about a new affixational form **-flation** in LNQ *gradeflation, oilflation, taxflation,* which in some words may stand for a stem in *un-flation*, which is an alternative to already existing *deflation.* Another suffix formed by word splitting is **-holic,** which renders the aggregate knowledge, like in the pattern $Q_nN<N_{q1} + holic_{q2}$ from alcoholic, etc.

Sometimes new suffixes are borrowed from classical languages, e.g.: **-tron** from Greek to name equipment and instruments: $Q_nN<N_{q1} + tron_{q2}$ *(mesotron, magnetron, synchrotron).*

---

[7] Зацный Ю. А. Обогащение словарного состава английского языка в 80-е годы. К. : УМК ВО, 1990, 87 с.

Зацний Ю. А. Неологізми англійської мови 80–90 років XX століття. Запоріжжя : РА «Тандем–У», 1997, 396 с.

Зацний Ю. А. Розвиток словникового складу сучасної англійської мови. Запоріжжя : Запорізький державний університет, 1998, 431 с.

As a suffix does not only form LNQ but also refers it to a certain lexico-grammatical class, i.e. part of speech, LNQ may be classified in accordance with a part of speech principle.

The noun-forming suffixes for LNQ-nominnatives are as follows: **-age** (*grimmage, webbiage*), **-ance/-ence** (*imperitance*), **-ancy/-ency** (*constancy*), **-ant/-ent** (*flawdent*), **-dom** (*lovedom*), **-er** (*fleener, upstander*), **-ess** (*actress*), **-hood** (*motherhood*), **-ing** (*bloodening, drunkening*), **-ion/-tion/-sion/-ation** (*incarcerotation, rackognition*), **-ist** (*warmist*),**-ism** (*mathism*), **-ment** (*ignorement, returnment*), **-ness** (*fizzness*), **-ship** (*e-upmanship*), **-ty** (*celebrity*).

The most spread adjective-forming suffixes for LNQ appeared to be: **-able/-ible/-uble** (*colonizable,audible, voluble*), **-al** (*cultural*), **-ic** (*ergomorphic, bacheloric*), **-ical** (*cubical*), -**ant/-ent** (*repentant*), **-ary** (*secondary*), **-ate/-ete** (*accurate, complete*),**-ed/-d** (*intexticated*), -**ian** (*Arabian*), **-ish** (*childish*), **-ive** (*naive*), **-ful** (*thoughtful*), **-less** (*useless*), **-like** (*lifelike*), **-ly** (*friendly*), **-ous/-ious** (*curious*),**-some** (*troublesome*), **-y** (*rainy*).

Verb-forming suffixes for the LNQ under consideration are as follows: **-ate** (*articulate*), **-er** (*cratter*), -**en** (*shorten*), **- (i)***fy* (*eventify, gollify*), **-ize/-ise** (*recognize,sofalise*), -**ish** (*furnish*).

Adverb-forming suffixes for LNQ: **-ly** (*coldly*), **-ward (s)** (*northward*), -**wise** (*likewise*).

In the process of the research performed it has been proved that the following suffixal elements of a word-formation structure appeared to be most vital to render new knowledge: **-d**, **-ed** (*underdecided*), **-dom** (*barterdom*), **-en** (*sharpen*), **-fold** (*threefold*), **-hood** (*adulthood*), **-ing** (*planking*), **-ish** (*globbish*), **-less** (*shiftless*), **-let** (*poblet*),**- like** (lifelike), **-lock** (deadlock), **-ly** (lovely), **-ness** (*fizzness*), **-ock** (*hillock*), **-ite** (*rurbanite*), **-er** (*technoconsumer*), **-ship** (*sexationship*), **-ize** (*thesaurize*), **-ward** (skyward (s)), **-way** (*flatway*),**-wise** (*archwise*)**, -y** (*chairy*), і що запозичають, переважно з латинської: (**-able** (*occupiable*), **-ible** (*audible*), **-al** (*millenial*), **-ant** (repentant), **-ic** (*thermobaric*), французької (**-age** (*webbiage*), **-ance/-ence** (*imperitance*), -**ancy**/-**ency** (tendency), **-ard** (orchard), **-ate** (*polgonate*), **-sy** (*fussy*), італійської **-erati** (*literati*), **-azzi** (*rumorazzi*), грецької **-ist** (*warmist, sewist*), **-ism** (*laudophilism*), **-ite** (*lakofirite*).

The suffixal LNQ are characterized by three goups of patterns: 1) highly productive, 2) medium productive and 3) low productive. The first type is exclusively relevant to LNQ-nominatives to verbalize such a neological macroconcept as substantivity. The medium and low productive patterns are used to form LNQ- adjectives (quality, characteristics), LNQ-vverbs (action, process, state) and LNQ-adverbs (manner, modification). It should be also noted that the nucleus of the suffixal space of LNQ is formed by both highly

productive and medium and low productive patterns. The most highly productive patterns are:

V+ing→N: *planking, bloodening;***V+er→N:** *upstander, grinter, net-surfer;* **N+ing→N:** *porching, finching, , downaging;* **N+er →N:** *hypermiler, downager, truther;* **N+ism→N**: *mathism, laudophilism, alphabetism;***N+ist→N:** *infernalist, cyberartist, survivalist;***N+arian→**Adj.: *celibatarian, disciplinarian vocabularian, vulgarian;***N+ify→V***: eventify, scientify, theorify, netify, gollify*.

Prefixation as a word-forming means of conveying aggregate knowledge rarely changes the grammatical character of LNQ. There are few prefixes of native origin in the research– **a-** *(a-brickity)*, **un-** *(un-googleable)*, **be-** *(be-schrijf)*, **fore-** *(fore-burden)*, **mid-** *(mid-buy)*, **over-** *(over-voting)*, **with-** *(with-drawer)*, **out-** (*out-grabe),***up-** (*up-stander), ***under-** *(under-decided)*. Prefix **mis-** *(mis-gloze)* is of a mixed type (Germ. *mis,* Lat. *minus,* Fr. *me, mes*); **dis-** *(dis-love)*, **in-** *(in-innocent)*, **non-** *(non-versatio)*, **con-** *(con-flagnation)*, **re-** *(re-ment)* are borrowed predominantly from Latin and French.

Still, there are some prefixes that change the grammatical status of LNQ: **be-, de-, dis-, en-, out-, un-, anti-, ex-, over-, post-, a-** ($be_{q1}+N_{q2}=Q_nV$: *to becloud, beslave*; $de_{q1}+N_{q2}=Q_nV$: *to defriend, to dejab* $dis_{q1}+N_{q2}=Q_nV$: *to dislove, to disfigure;* $en_{q1}+N_{q2}=Q_nV$: *to enjoice, encash;* $out_{q1}+N_{q2}=Q_nV$: *to outirod*; $un_{q1}+N_{q2}=Q_nV$: *uncage, undulipodia;* $be_{q1}+Adj._{q2}=Q_nV$: *bedim, belittle;* $en_{q1}+Adj._{q2}=Q_nV$: *enfeeble, enfrostic, embitter;* $over_{q1}+N_{q2}=Q_nAdj$.: *overvoting, overage;* $post_{q1}+N_{q2}=Q_nAdj.$:*postverse, postresionism).*

But, generally, prefixes are neutral as for the information about LNQ grammatical category: **a-** *(abrickity)*, **anti-** *(antidictionary)*, **arch-** (*archangel*), **co-** (*cocoon*), **contra-** *(contradictionary)*, **counter-** (*counter-cruising*), **demi-** *(demi-relievo)*, **dys-** *(dyscomsync)*, **dis-** *(dislove)*, **epi-** *(episcopocryphy)*, **ex-** *(exacterous)*, **fore-** *(foreburden)*, **hemi-** *(hemiphonia)*, **hyper-** *(hypermiler, hyperdating)*, **hypo-** *(hypodogmania)*, **in-** *(indumb)*, **mis-** *(misgloze)*, **non-** *(nonversatio)*, **out-** *(outgrabe)*, **over-** *(overvoting)*, **post-** *(postresionism)*, **pre-** *(prescrimination)*, **pro-** *(progradic)*, **sub-** *(subnuminous)*, **super-** (*super-altered*), **sur-** *(surment)*, **un-** *(unscrubscribe)*, **under-** *(underdecided)*.

The English neological space is also characterized by the semantically negatively charged prefixes: **de-** *(defriend)*, **dis-** *(dislove)*, **in-** *(indumb)* and their variants **im-, ir-, il-** (ininnocent, imprescience, illepf, irreality), **non-** *(nonversatio)* i **un-** (*unbreed*).

Compounding. Compoundind as well as affixation may be considered as additive means of rendering language knowledge in LQ when the extensive way of LQ elements addition indicates to the informational potential of LQ. The estimates show that compounds constitute a large portion of a language wordstock (derivatives 27% while compounds 53% among neologisms)

[20; 24; 236]. The results of the conducted research have also proved this assertion (derivatives –31% and compounds –59% of the LNQ studied).

Compounds may be formed in terms of combining both word-formation and word composition resulting in compound derivatives with an appropriate affix, like in patterns $N_{q1}+V_{q2}+er_{q3}=Q_nN$ – *bot-herder, beehacker, copyfighter*; $N_{q1}+N_{q2}=Q_nN$ – *homedebtor*; $Adv._{q1}+V_{q2}+er_{q3}=Q_nN$ – *early-riser*.

The structural and semantic relations between the stems of compound nouns are built, usually, by their types which are characteristic for word combinations and sentences. All highly productive types of word combinations in English are correlated with the appropriate types of compounds. For example, attributive word combinations are structurally presented in such LNQ-compounds: $N_{q1}+N_{q2}=Q_nN$ (*sleeveface*)**,** $Adj._{q1}+N_{q2}=Q_nN$ (*hardlink, busy brain*).

In other words a compound may be regarded as a condensed word combination which can be easily transformed into a phrase, but structurally a compound is more complex than a word combination as it may imply many structures. So in the plane of nomination, a compound is characterized by more flexibility, ability to name various structural types.

Mostly compounds are formed by mere adding stems, the so-called composition (*carrotmob, sightjogging, chickenability).* This is the most typical type of wordcomposition in English and, as the research shows, may be represented by, at least, four productive patterns.

1. Compounds of the type **"noun stem + noun stem"** – $N_{q1}+N_{q2}=Q_nN$ (*gunshot, salt-cellar,blendmodern, nearshoring).*

2. Compounds of the type **"noun stem +gerund stem"** – $N_{q1}+Gerund_{q2}=Q_nN''$ are subdivided imto groups:a) the first component – noun stem – performs the complementary function for the second one (the first one completes, specifies the action, performed by the second): *crowdfunding, egocasting*; b) the first component performs the function of an adverbial as for the second one: *mindcasting, sightjogging*.

3. Compounds of the type **"gerund stem+ noun stem"** – **Gerund** $_{q1}+N_{q2}=Q_nN.$ The first components express the action associated with object designated by the second component. It is the object that can or cannot perform the action. The compounds of this type are subdivided into two groups: a) compounds that mean the object intended for something, the place where the action occurs: *mixing board, mixing desk, rapping iron;*b) compounds denoting an object intended for something and performs the action expressed by the first component themselves: *modelling tool, osculating element.*

Such words are widely used in different functional styles and may be written separately or hyphenated: *reading closet, dating agency, receiving place.*

4. Compounds of the type **"verb stem + adverb stem"**– $V_{q1}+Adv._{q2}=Q_nN$. The patterns are available in the language in which nouns with **in**-component are formed from verbal stems and possess the meanng of competition, contest, tournament, conference: *recite-in, swim-in, lobby-in.* However, the words with this component may be deprived of such meaning like in the words: *break-in, buy-in.*

A similar pattern is used to form nouns from verbs with other adverbs. Very often the same adverb is added to different verbs acquiring totally different meanings: **on**: *sign-on, signing-on ,* **out**: *drop-out, lay-out , walk-out ,* **up**: *build-up, pile-up , cover-up , take-up , break-up ,* **over**: *switch-over ,take-over , push-over.*

This type of compounds is widely used in colloquial and social and political discourse.

In modern English not only compounds proper but compound derivatives are actively formed. The most typical compound nouns are with the agent suffix **-er** and less frequent is the usage of compound nouns with the suffix**–ness.**

Compund derivatives as LQ-nominatives with the suffix **-er** are formed according to the patterns: **(N + N) + -er = Q_nN** (*beehacker, piggybacker*), **N + (V + -er) = Q_nN** (*springspotter, earlatcher*), **(Adj. + N) + -er = Q_nN** (*grandboomer, high-riser)*. In the first group the structures of the type „noun stem+verb stem" are singled out: **N+ (V+ -er) = Q_nN:**shop-lifter, book-hunter, shopwalker, strap-hanger*. In the second group the compound derivatives are represented by the patterns: **(N + N) + -er = Q_nN** and **(Adj. + N) + -er =Q_nN**: *ghostfarmer , car-topper , slow-milker , whole-timer.*

The compounds analysed above constitute the larger part of modern English lexicon and the patterns they are formed may be regarded as a prognostic tool of the formation of lexical units to designate some fragments of the surrounding reality and embedded in LQ or LNQ (e.g. *meeting-goer, pleasure- lover, pamphlet-reader, late-eater,etc.).* On the other hand, this type of word formation is another evidence of presenting information/ knowledge about the world in a compressed way, concisely, with minimum efforts applied by a speaker but, at the same time, to name an object, notion, or property in most accurate manner so that the receipient could get the objective idea of the versatility of the language worldview.

2. Condensed Knowledge

Condensed knowledge is viewed as the concentration of meanings in the process of the downsizing the word formation structure and also as an implicit representation of information in this structure by various word formation elements (various shortenings, abbreviations, blending).

8

Shortening. There has been observed a constant increase in shortening in modern English. They may be used to denote both the objects of the reality and important social phenomena: *SARS – severe acute respiratory syndrome, MoSoSo – Mobile social software, etc.*

Sortenening is first of all a kind of fusion. On the other hand, shortening can be considered as compressed or condensed knowledge in LNQ. The shortened full form of a word or a word combination is characterized by high frequency, popularity in use or even complexity of the structure.

Currently, in linguistics abbreviation is viewed as a complex system the structure of which is conditioned by a certain inventory of structural elements (abbreviated syllables, initials –letters and sounds) and the rules of their formation[8]. Abbreviation is the process of forming new lexical units of secondary nomination with a word status.

In the study under consideration the most frequent type appeared to be the initial letter abbreviations in modern English which can be divided into three groups by orphoepic principle: 1) those which can be pronounced as a combination alphabetic names of letters (*B2B2C – Business-to-business-to-consumer; DWT – driving while texting, AOS – all options stink, FOMO – the fear of missing out).* Very often such shortenings are polysemantic, as, for instance *SPIN (Speech Interface* та *Small Plot Intensive)*; 2) the abbreviations of the second roup are pronounced as conventional words (*Obamacon [o'bamakon] Obama conservative; Par-Don ['pa: den] A person who splits his or her time between Paris and London);* 3*)* the abbreviations of this type consist of two elements: the first one is a full word while the second is a letter (s): *surgicalist – surgical hospitalis*t; or vice versa: *Tkday – Aperson's 10,000[th] day since birth.*

It is more often than not that some abbreviations retain only some consonants (*assn – association* або *fmn – formation, etc.).*

Various shortenings in modern English are highly productive that may be accounted for the very nature of the language and its tendency to monosyllabism[9].

Blending. Blending is understood as "joining of fragments" of two or more lexical units or "fusion" of the reduced part of one word with a full part of another Вагому частину складноскорочених слів сучасної англійської мови

---

[8] Харитончик З. А. Способы концептуальной организации знаний в лексике языка. *Язык и структуры представления знаний*. М. : ИНИОН, 1992, с. 98.

Marchand H. The Categories and Types of Present Day English Word–Formation. Wiesbaden : Otto Harassowitz, 1969, 379 p.

[9] Мешков О. Д. Словосложение в современном английском языке. М. : Высш. школа, 1985, с. 155.

Мешков О. Д. Семантические аспекты словосложения английского языка. М.: Наука, 1986, 208 с.

складають так звані телескопізми – лексичні одиниці, створені шляхом «зрощення уламків» двох або декількох лексичних одиниць або ж «злиття» редукованої частини одного з повною формою другого слова[10]. The reduced "fragments" of lexemes which are used in blending as a rule "absorb" the semantics of their prototypes. The semantics of a blending is firmed in terms of its components "meaning overlapping"[11] and may be equal to the sum of meanings of the components (e.g., *camcord < camera + record 'to record with a portable camera'*), or besides a "summarized meaning" can contain additional information about an object or a phenomenon (e.g. *deskfast < desk + breakfast 'to have breakfast at office'*).

Many LNQ are formed according to the pattern **ab + cd → abd**, i.e. by means of "fusion" of a full form of the first word with apheresis of the second one, e.g. *aquaerobics < aqua + aerobics, civilogue < civil + dialogue, cowpooling < cow + carpooling, kidult < kid + adult, vacationary < vacation + missionary*. Among blending formations are LNQ which are coined by combination of apocope of the first word and a full form of the second one as in the pattern ab + cd → acd: *celeblog < celebrity + blog, robolawyer < robot + lawyer, passthought < password + thought*.

A large number of LNQ is coined in terms of the "fusion" of apocope of the first word and apheresis of the second one: **ab + cd → ad**: *advertorial < advertisement + editorial, agflation < agriculture + inflation, inloviduals < in-lover + induviduals*.

Sometimes there are also LNQ coined according to the pattern ab +cd = ac, i.e. apocope of the first word and apocope of the second one (*hydrail < hydrogen + railway)*.

There are also some LNQ coined by means of apharesis of two words as in the pattern: **ab + cd → bd** which was considered to be unproductive earlier (*netiquette < Internet + etiquette, netizen < Internet + citizen)*.

Blending may be considered as an autonomous way of word formation which is the kind of "hybrid" of word composition and form composition. The main mechanisms involved in the process are stem contraction (typical for word composition) and shortening (peculiar for the composition of a form). Blending, as a way of word formation, is a sort of univerbazation process, i.e. the process of condensing the semantics of a word combination within one lexical unit.

---

[10] Омельченко Л. Ф. Телескопия – один из малоизученных способов глаголо-образования современного английского языка . *Филологические науки*. 1980. № 5. С. 66–71.

[11] Омельченко Л. Ф. Лексична семантика і структура англійських складних і складно-похідних лексем із суфіксом -er. *Вісник Житомирського держ. ун-ту ім. Івана Франка*. Житомир, 2006. № 27. С. 44–49

The substitution of a lexical unit for a "more economical code" facilitates the rationalization of speech activity and optimizes the word forming processes.

3. Modified Knowledge

Major part of a wordstock is represented by LNQ coined due to the modified knowledge. Modified knowledge is treated as a process of the informational modification, or modification of LNQ plane of content (conversion, borrowings, backformation, semantic derivation).

Conversion. One of the ways of translation knowledge by word forming means is conversion known as a kind of transposition when a word changes its part of speech characteristics without affixes[12]. The dominant pattern of this type of word formation is **N –>V**, i.e. the change of the grammatical category of a noun (nominal group) and its transition into the grammatical category of a verb (verbal group) as the transposition of the grammatical categories of other parts of speech is rare, though possible.

It should be noted that the activity of his type of word formation is not high which is in compliance with other scholars' data. So, Y. Zatsny asserts that lexical units formed by means of this type of word formation constituted 11% in the middle of the 20th century, in the 90s of the same century it was like 4% and at the beginning of the 21st century it is only 3%[13]. Obviously, we can state that there is a tendency for decrease of this type of word formation as an active means of replenishing language word stock and transference of language knowledge.

Borrowings. The word stock is replenished by a large amount of words from other languages enriching the arsenal of nominative and expressive resources. These language resources are the manifestation of interference and interaction of language knowledge. In the process of borrowings study they distinguish borrowings proper and foreign words corresponding to the stages of adaptation in the language – "borrowing" and "usage", the latter means only the functioning in a certain context of another language[14].

---

[12] Большая советская энциклопедия .(Гл. ред. А. М. Прохоров). М. : Сов. энциклопедия, 1974, с. 235.

[13] Зацний Ю. А., Янков А. В. Інновації у словниковому складі англійської мови початку XXI століття : англо–український словник. Вінниця : Нова Книга, 2008, с. 56.

Зацний Ю. А. Розвиток словникового складу сучасної англійської мови. Запоріжжя : Запорізький державний університет, 1998, с.132–133.

[14] Зацний Ю. А. Розвиток словникового складу сучасної англійської мови. Запоріжжя : Запорізький державний університет, 1998, с. 235.

The following properties are characteristic for a borrowing: recurrent functioning in the contexts of the language-recipient, paradigmatic characteristics (participation in word-building processes, semantic evolution).

Modern English is characterized by the increase of the role of "inner" borrowings as a result of the interaction of national variants and stylistic subsystem of the language, tendency to democratization of the language, and approximation of the standard variant with the colloquial one. These borrowings do not only contribute to the replenishment of the vocabulary but also determine qualitative changes in the development language processes in terms of word formation and semantic evolution[15].

The current stage of the English language development is characterized by the use of borrowings from different languages which preserve their meanings (*aiki-jutsu, kelim, kletten prinrip)*. Many LNQ are borrowed from French (*fresee, fromage, pêcher, unijombist, foiegras, profiterole),* German (*kletten pririp, blitz angst).*

Some borrowings from Italian, Dutch, Spanish are the evidence of cultural ties with these countries and communities (Sp. – *èl niňo, nacho, guerilla, junt*; Ital. – *pizza, motto*; *paparazzi*, *pasta,* Port. – *favela, favelado* , etc.).

In the material under analysis there have been traced borrowings from Turk languages (*badian, irbis, jougara, kelim, etc.),* African languages (*tote, gumbo, jambalaya, vezuvela),*Hindi (*paneer, ghari, kabitrer).*

It should be emphasized the increasing role of the languages of the countries of the Far East, not only Japanese but also Chinese and Korean (*samsung = three stars; hyundai= present time etc.).*

The language interaction as a result of the globalization processes is a major cause for borrowings which designate the national cultural peculiarities and with time the general human knowledge[16]. Borrowings, as the research shows, constitute a large part of modern English lexicon, especially if we take into consideration that the English language itself is a donor for other languages.

Backformation. Backformation is also known as regressive derivation[17], reversion. The backward development is treated as a word formation process when a new word conveying new knowledge is formed by means of clipping the affix of the derivative word[18]. LNQ formed by this type of word formation

---

[15] Зацний Ю. А. Розвиток словникового складу сучасної англійської мови. Запоріжжя : Запорізький державний університет, 1998, с. 12.

[16] Бялик В. Д. Мовна комунікація у процесі глобалізації суспільства. *Colocviul International de Stiinteale Limbajului "Eugen Coseriu"* (col. red. Eufrosinia). Chisinau : CEPUSM, 2006. Vol. 8 : *Strategii discursive* : P. 2. P. 718–727.

[17] Мурзин Л. Н. Основы дериватологии. Пермь : Изд-во Перм. ун-та, 1984, 56 с.

[18] Ibid. C. 49.

are, basically LNQ-verbs derived from LNQ-nouns (e.g. *emote (emotion), to intuit (intuition),), to baby-sit (baby-sitter), to barkeep (barkeeper, to vacuum-clean (vacuum-cleaner))*.

The backformation process often includes meta-analysis of rethinking of the word structure. For example, the word combination *shotgun marriage* gave rise to LNQ-verb as a result of omission the final -age. The word was reinterpreted from *shotgun + marriage* to *shotgun marry + -age*.

Sometimes the prefix is omitted in the process of backformation (*ruly English –unruly*), or the words are substituted (*jump-shoot* from noun *jump-shot*). But the majority of backformation units are characterized by omission of suffixes, or by the "de-suffixation" process[19].

The most productive patterns of this type of word formation are as follows: *-ed: brown off, chicken-fry, custom-make;-er* or *-or: baby sit, book-keep,;-ing: air condition, brainstorm;-ion: air-evacuate, -ious: contage (v);-y: stinge (v)appetize (verb) ←appetizer (n)contage (v) ← contagious (adj.)*.

Backformation is a unique word formation process that contributes much to the human knowledge and objective perception of the worldview.

Semantic derivation. The language economy as an essential feature of language functioning requires avoiding the increase of the units in the plane of expression and focuses its nominative activity on the secondary nomination[20]. Semantic LNQ are represented by new lexico-semantic variants of words coined on the basis of available old ones[21].

The replenishment of the word stock is the result of two processes: "the increase process" when new words enter the language system and "the change process" when the existing lexical units are subjected to meaning change.

The semantic LNQ are formed as a result of the secondary use of a name to nominate notions associated in our conscience with certain generalized relations. Inner semantic relations are the means of organization and fixation of conceptual structures. This allows considering them as a certain type of conceptual associations taking place at the semiotic and usage level.

The simulative relations in the semantic structure of LNQ are represented by metaphor. Metaphorization is most vividly realized in LNQ-nouns (*blip, bridge, highway, menu, niche, etc.*) and less among LNQ-adjectives (*creative, lethal, mezzanine, up-front, wired*) and verbs (*load, massage, nuke, trawl*).

[19] Зацный Ю. А. Обогащение словарного состава английского языка в 80–е годы. К.: УМК ВО, 1990, с. 28.

[20] Заботкина В. И. Семантика и прагматика нового слова . М.: Наука, 1991, с. 23.

[21] Жлуктенко Ю. А. Английские неологизмы / Ю. А. Жлуктенко и др. (под ред. Ю. А. Жлуктенко). К.: Наукова думка, 1983, с. 135.

As soon as metaphor is treated as a cognitive structure which combines mental representations with sensual and empirical basis, the conceptual projections are directed from abstract sensually non-perceived sphere into the sphere which is able to perceive sensually and specifically. That is why the role of metaphor is most important in manifestation of the reality fragments which are not directly perceived, in the formation of abstract notions and denotation of specific new phenomena[22].

The extensive use of metaphor proves the cognitivists' assertion that "human conceptualization and language semantics in particular has a metaphorical character, i.e. interpreting of complex notions is based on the reinterpreting of basic notions of a person's experience"[23]. Metaphor, thus, is "gnoseological model of human conscience"[24].

There are also many LNQ coined on the basis of metonymy. Metonymic transference is based on the associative relations between the notions. For example, the word *suit* is used in new meaning "administrator", "manager"; compound *grey hair* in American English stands for a senior person. Very often the semantic LNQ are coined as a result of euphemization, i.e. an attempt to substitute some words which are considered by the community to be inappropriate or rude for "softer" ones, more acceptable by the speaking community.

No doubt, the notion of "semantic LNQ" may acquire broader sense in English when various national and cultural variants and their interaction are taken into account.

CONCLUSIONS

Knowledge stands for the information which is interiorized, interpreted, and included into a certain level of a language personality structure in the process of his/her socialization. One of the most essential characteristics of knowledge is that its major depository and translator is language.

Language knowledge, new knowledge in particular, is represented by a word formation structure of LNQ.

LNQ as a verbal and informational structure operates knowledge manifested in word formation and word building, where word-building is treated as an individual and creative process.

---

[22] Земская Е. А. Словообразование как деятельность. М. : Наука, 1992, с. 126.

[23] Квеселевич Д. І., Сасина В. П. Практикум з лексикології сучасної англійської мови. Вінниця : Нова Книга, 2003, с. 127.

[24] Петрова Л. А. Информационное декодирование концептуальных структур в художественной картине мира. *Филология в пространстве культуры*. ДонНУ. Филологический факультет. Донецк: ООО «Юго-Восток», ЛТД, 2007, с. 261.

The basic word forming means of new knowledge presentation are affixation, compounding, word composition, shortening, blending, back-formation, conversion, and semantic derivation. These word forming types render three types of language knowledge, namely: aggregate, condensed, and modified knowledge.

Aggregate knowledge is understood as a process of adding (augmentation) of meanings explicitly represented by the elements of LNQ structure and expressed by affixation, compounding.

Condensed knowledge is viewed as the concentration of meanings in the process of the downsizing the word formation structure and as an implicit representation of information in this structure by various shortenings, abbreviations, blending.

Modified knowledge is a process of the informational modification, or modification of LNQ plane of content and is manifested by conversion, borrowings, backformation, and semantic derivation.

Word formation patterns as employed for language knowledge manifestation in LNQ are considered to be cognitive means. Cognitive word formation indicates to the ways of optimization of the structural organization of LNQ represented by structural patterns while rendering language knowledge.

The further research envisages the study of linguocultural characteristics of LNQ in the process of transference language knowledge from one language code into another. This process is characterized by the asymmetry of transference of language knowledge amount verbalized by LNQ due to several factors, among them: heterogeneity of the structural organization of language codes, differences in the amount of semantic load of the translated concepts, and asymmetry of the world perception by the speakers.

SUMMARY

The article dwells on the problem of word formation in modern English and its role in rendering new knowledge as represented by LNQ. It has been emphasized that a LNQ as a linguistic sign is a linguocognitive unit which contains some quantum or quanta of information about the surrounding reality. It has been determined that that word formation process is a powerful source of presenting verbalized knowledge in LNQ. The basic word forming means of new knowledge presentation are presented by word forming patterns. It has been proved that new verbal knowledge is rendered by affixation, compounding, shortening and abbreviation, conversion, backformation, blending, and semantic derivation. These word formation types are the basis of language knowledge typology. As a result of the research it has been found out that word formation means represent three types of knowledge: aggregate, condensed, and modified.

REFERENCES

1. Большая советская энциклопедия. (Гл. ред. А. М. Прохоров). М. : Сов. энциклопедия, 1974, 615 с.

2. Бялик В. Д. Афіксація як репрезентант мовного знання в англійському лексичному неокванторі . *Наукові записки. Філологічні науки. Мовознавство*. Кіровоград : РВВ КДПУ ім. В. Винниченка, 2013. Вип. 115. С. 467–472.

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

4. Бялик В. Д. Мовна комунікація у процесі глобалізації суспільства. *Colocviul International de Stiinteale Limbajului "Eugen Coseriu" [col. red. Eufrosinia]*. Chisinau : CEPUSM, 2006. Vol. 8 : *Strategii discursive* : Р. 2. р. 718–727.

5. Бялик В. Д. Морфологічні неологізми як автономні словоформи. *Проблеми навчання та викладання практичної граматики іноземної мови у вищому навчальному закладі*. Дрогобич : Коло, 2005. С. 133–147.

6. Жлуктенко Ю. А. Английские неологизмы / Ю. А. Жлуктенко и др. ; (под ред. Ю. А. Жлуктенко). К. : Наукова думка, 1983, 172 с.

7. Заботкина В. И. Семантика и прагматика нового слова. М. : Наука, 1991, 131 с.

8. Зацний Ю. А. Неологізми англійської мови 80–90 років ХХ століття. Запоріжжя : РА «Тандем–У», 1997, 396 с.

9. Зацний Ю. А. Розвиток словникового складу сучасної англійської мови . Запоріжжя : Запорізький державний університет, 1998, 431 с.

10. Зацний Ю. А., Янков А. В.Інновації у словниковому складі англійської мови початку ХХІ століття : англо-український словник . Вінниця : Нова Книга, 2008, 360 с.

11. Зацний Ю. А., Янков А. В.Нова розмовна лексика і фразеологія: Англо-український словник. Вінниця: Нова Книга, 2010, 224 с.

12. Зацный Ю. А. Обогащение словарного состава английского языка в 80-е годы. К. : УМК ВО, 1990, 87 с.

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

14. Квеселевич Д. І., Сасина П. В. Практикум з лексикології сучасної англійської мови. Вінниця : Нова Книга, 2003, 267 с.

15. Кубрякова Е. С. Деривация, транспозиция, конверсия. *Вопросы языкознания*. 1974. № 5. С. 64–76.

16. Кубрякова Е. С. Части речи в ономасиологическом освещении. М.: Наука, 1978, 114 с.

17. Мешков О. Д. Семантические аспекты словосложения английского языка. М. : Наука, 1986, 208 с.

18. Мешков О. Д. Словосложение в современном английском языке. – М.: Высш. школа, 1985, 187 с.

19. Мурзин Л. Н. Основы дериватологии. Пермь : Изд-во Перм. ун-та, 1984, 56 с.

20. Омельченко Л. Ф. Лексична семантика і структура англійських складних і складнопохідних лексем із суфіксом -er. *Вісник Житомирського держ. ун-ту ім. Івана Франка.* Житомир, 2006. № 27. с. 44–49

21. Омельченко Л. Ф. Телескопия – один из малоизученных способов глаголообразования современного английского языка . *Филологические науки*. 1980. № 5. С. 66–71.

22. Петрова Л. А. Информационное декодирование концептуальных структур в художественной картине мира. *Филология в пространстве культуры*. ДонНУ. Филологический факультет. Донецк : ООО «Юго-Восток», ЛТД, 2007. С. 261–268.

23. Полюжин М. М. Функціональний і когнітивний аспекти англійського словотворення. Ужгород : Закарпаття, 1999, 240 с.

24. Полюжин М. М. Диахронно-семантический аспект префиксального словообразования в английском языке. М. : РАН, 1992, 265 с.

25. Харитончик З. А. Способы концептуальной организации знаний в лексике языка. *Язык и структуры представления знаний*. М. : ИНИОН, 1992. С. 98–123.

26. Marchand H. The Categories and Types of Present Day English Word–Formation. Wiesbaden: Otto Harassowitz, 1969, 379 p.

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

GENRE PECULARITIES OF STEPHEN KING'S NOVELS: HISTORICAL ASPECT

Didukh L. I.

INTRODUCTION

The horror genre in literature is not one of the most popular, but it is definitely one of the most interesting. The genre is thought to have its beginning not as long ago as other literary genres, although some researchers claim that it was always present in literature. It is worth discussing because fear is human's inseparable and primary emotion, and this is just what horror genre is based on.

Dr Margee Kerr admits that although not everyone likes to feel afraid, there are many people *'who really enjoy the experience'*[1]. What is more, she claims that *'there is a strong evidence that this isn't just about personal choice, but our brain chemistry'*[2].

Nevertheless, horror literature is becoming more and more popular nowadays. In this article we discuss when it started, what are the origins of horror and how it was developing through ages. Some of the most popular horror stories are discussed in order to explore the ways of scaring the reader in different times. Although many horror stories had similar plot and characters, it turns out that one author by another was adding some new flavours to it. Slowly the horror genre took the form of horror as we know it today.

However, horror would probably not be the same today without one of its greatest writers – Stephen King. His writing is the topic of the second part of this chapter. He is the one of the most popular writers of the 21st century known all over the world who has revolutionised the horror genre. Even if someone did not read his books yet, probably has heard of him or saw one of the movies based on his novels. Not only has he written many great horror stories, S. King has also written a lot about the poetic peculiarities of the genre. The author shows his readers how he sees horror, what are the readers most afraid of and why they are afraid of it.

1. The history of the horror genre in modern poetics

The field of searching for the origins of horror literature is still expanding. Some researchers, like Dr Brandon R. Grafius or Laila Carter,

---

[1] Ringo, A., 2013. *Why Do Some Brains Enjoy Fear?* Retrieved March 29, 2019, from www.theatlantic.com.

[2] Ibid.

claim that reading the Bible and the Greek mythology – texts with fundamental meaning for the European culture – can be a great proof that elements of horror have always been present in literature. Images sated with horror crop up through all literary ages. It is not true to say that in the past there was no horror, that it is an element of the new age. Fear, pain, suffering and death have always been as interesting as beauty and love. Various acts of violence can be found in myths: an eagle feeding on Prometheus's liver every day, Marsyas flayed alive by Apollo, Actaeon tore apart by his own dogs or Ixion bound to a winged fiery wheel that was always spinning. The Bible, especially the Old Testament, also provides many examples of ominous scenes. Some of them could be the murder of Abel, the destruction of Sodom and Gomorrah[3] or David fighting with Goliath.

Other scholars search for the sources of horror in Marquis de Sade's, Baudelaire's and Lautréamont's works. Many of them are convinced that the horror literature's genesis is strongly associated with the gothic period[4]. According to this group, the first stage of the development of horror literature was the second half of 18th century. It was the time, when gothic fiction started to thrive. As some Western authors claim, the publication considered as the beginning of horror as a writing genre is *The Castle of Otranto* written in 1764 by Horace Walpole. This novel initiated a very viable for the next fifty years literary current called 'gothic romance'.

At the end of the 18th century, gothic fiction is characterised by some formulaic pattern. The action usually takes place in some old, ruined building with many chambers, dungeons and gloomy corners, which create the atmosphere of terror. Classic elements of the plot are: a beautiful girl in trouble running through dark corridors; a wrongdoer or a villain; a virtuous young man, usually a descendant of the noble family, and a mysterious monk[5].

However, the end of the 18th century was also the time of Marquis de Sade mentioned earlier. According to Michał Kruszelnicki, nobody ever managed to excel de Sade in terms of the scale of unleashing the perverse and harsh imagination[6]. His works were full of erotic, but also violent and blasphemous scenes. In fact, his name is the root for words *sadism* and *sadist.* Sade spent nearly half of his life in various prisons, where many of his works

[3] Kruszelnicki, M., 2010. *Oblicza strachu: Tradycja i współczesność horroru literackiego.* Toruń, Wydawnictwo Adam Marszałek. P. 24–26.

[4] Ibid. P. 19.

[5] Borowiec, P., 2016. *Transylwania nad Tamizą: Londyn w klasycznej literaturze grozy – część 1.* [in:] *OkoLica Strachu* no. 1(1). P. 96–98.

[6] Kruszelnicki, M., 2010. *Oblicza strachu: Tradycja i współczesność horroru literackiego.* Toruń, Wydawnictwo Adam Marszałek. P. 28.

were written. Even though he was widely criticised, his fiction of sadism was closely bounded with the Gothic novel and surely had some impact on it.

As the gothic romance started to peter out, one more remarkable novel was released. *Frankenstein; or, The Modern Prometheus* written by Mary Shelley in 1818 is considered to be the first science fiction creation. It is a gothic story fraught with philosophical and intellectual content, as well as with pessimism. *Frankenstein* revolutionised the genre. There are no old ruins, no monks. Instead, an important motive which is present until today is The Crazy Scientist and the foul monster he has created.

While M. Shelley was still an active writer, a short story entitled *The Man of the Crowd* was released. It was year 1840 and the author was Edgar Allan Poe – an American writer well known for his tales of mystery and the macabre. In this story London is presented as a gothic maze space. The narrator is an unknown person following an old man through London. While he is observing the city, he generalises crowds of people, describes them like a wild animal observer and tries to find out whether the old man has committed a felony. E. A. Poe's short novella was path breaking and innovative at that time. Indeed, it initiated a stream in horror literature called 'urban gothic'. Since then, most gothic and horror stories took place in London – the centre of civilisation and culture.

In 1885 British public opinion was shattered after William Thomas Stead published a series of articles entitled *The Maiden Tribute of Modern Babylon.* Articles broached the topic of child prostitution and sensitised the society to an important literary motif: child's detriment. The motif was used at the very beginning of one of the most popular novels written by R. L. Stevenson – *Strange Case of Dr Jekyll and Mr Hyde*: '*I was coming home from some place at the end of the world, about three o' clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep – street after street, all lighted up as if for a procession and all as empty as a church – till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the, child's body and left her screaming on the ground*'[7]. Injured girl must have caught the reader's attention from the first moment. Yet, the author also used the element of gas

---

[7] Stevenson, R.L., 2012. *The Strange Case of Dr. Jekyll and Mr. Hyde.* Simon & Brown. P. 3–4.

'lamps', which are a natural and apparent component of the 'urban-gothic' scenery. This motif of gas lamps is used twice more in this novel – as an element of fear and a distinctive symbol of London. *Dr Jekyll and Mr Hyde* frightened R. L. Stevenson's wife so badly, that the author decided to burn the manuscript in the fireplace, but he wrote it once again during the next three days[8]. This shows that the story was incredibly terrifying, but also extremely gripping. What is more, Mr Hyde is a murderer, so the novella also anticipated another English outrageous case: murders in Whitechapel.

Jack the Ripper could have been an afflation for some horror stories. A serial killer who is believed to have murdered at least five women is mentioned for example in *The Great God Pan*, a horror novella by Arthur Machen. The difference between Jack the Ripper and Helen – the main heroine of the novella – is the district of committing murders. While Jack the Ripper was killing on the East End, Helen was a creature who seduced her victims on the West End. She was more than just a murderer – a fruit of the demonic relationship of a woman and an ancient deity. Such a creature was derived straight from the Gothic tradition. She was a *femme fatale,* a demon completely inconsistent with the accepted model of a woman in London. Helen brought her deviation and her predatory erotic life into the most elite part of the English capital, and that was the reason why so many British readers were shocked reading *The Great God Pan*[9].

Romantic era was also an important period for literature with elements of horror. According to Maria Janion, romanticism has created new theories of imagination. It was the first literary movement in the modern culture that on such a scale released dreams, fantasies and phantasms in a way that was not generally known to the foregoing art[10]. It seems that Romantics' works allowed human's cherishing of terror to evince itself in literature. Entire modern fantasy, including horror, derives great number of motifs, characters and props from romanticism[11]. One of the romantic authors and concurrently one of the most important horror authors was E. A. Poe, mentioned above. His works, as well as Nathaniel Hawthorne's works were based on occult or supernatural psychology. Other romantic writers believed that imagination and the sublime, that refers to some extraordinary experiences, are some of the most important elements of literature.

---

[8] King, S., 1995. *Danse Macabre.* Warszawa, Prószyński i S-ka. P. 81.
[9] Borowiec, P., 2016. *Transylwania nad Tamizą: Londyn w klasycznej literaturze grozy – część 1.*[in:] *OkoLica Strachu* no. 1(1), P. 104–105.
[10] Janion, M., 2001. *Prace wybrane, t. 3: Zło i fantazmaty.* Kraków, Universitas. P. 158.
[11] Kruszelnicki, M., 2010. *Oblicza strachu: Tradycja i współczesność horroru literackiego.* Toruń, Wydawnictwo Adam Marszałek. P. 30.

Although horror as a literary genre in no way existed before the 20th century (gothic literature in the 18th century and phrenetic literature in the beginning of the 19th century), it has always existed and will exist in the human subconsciousness. It was not born in some determined period or type of a novel. Great works of Homer, Shakespeare, Baudelaire or Greek drama writers were not written to be typical horrors. Neither was the Bible or the mythology. However, in these works many elements of consciously applied terror were present and they are now used or followed by modern horror writers. In conclusion, it seems to be true to say that horror literature is as old as the fear itself[12].

2. Genre peculiarities of Stephen King's writing style

Stephen King is known for his mastery in the field of the modern horror. It is an indisputable and unargued fact[13]. Although horror is not the only genre he works in, this is the one he loves the most. King states: '*The best tales in the genre make one point over and over again – that the rational world both within us and without us is small, that our understanding is smaller yet, and that much of the universe in which we exist is, so far as we are able to tell, chaotic. So the horror story makes us appreciate our own well-lighted corner of that chaotic universe, and perhaps allows a moment of warm and grateful wonder that we should be allowed to exist in that fragile space of light at all*'[14]. Probably writing horror stories is for the author a way of escaping from reality and to look at his life in a broader perspective. He wishes that reading them would be the same for his readers.

As a child, S. King used to go to the cinema to see horror movies, even if his mother was not happy about it. He also loved to read a lot of horror or fantasy stories. This is why a strong influence of writers such as E. A. Poe, R. Matheson or H. P. Lovecraft on S. King's works can be noticed. He admits: '*I had read Poe and I had read a lot of Gothic novelists, and even with Lovecraft I felt as though I were in Europe somewhere. I knew instinctively that I was trying to find a way to get back home, to where I belonged. And then I read Richard Matheson's* I Am Legend *... And I realised then that horror didn't have to happen in a haunted castle; it could happen in the suburbs, on your street, maybe right next door*'[15]. This short fragment of an interview

---

[12] Kruszelnicki, M., 2010. *Oblicza strachu: Tradycja i współczesność horroru literackiego.* Toruń, Wydawnictwo Adam Marszałek. P. 33.

[13] Ibid. P. 150.

[14] King, S., 1981. *Introduction,* [in:] Pronzini B., Malzberg B. & Greenberg M.H. *The Arbor House Treasury of Horror and the Supernatural.* New York, Arbor House. P. 18.

[15] Winter, D. E., 1989. *The Art. Of Darkness: The Life and Fiction of the Master of the Macabre: Stephen King.* London, Hodder & Stoughton. P. 21.

shows that although S. King was inspired by other writers, he tried to find his own way to write, his 'brand mark'. He wanted his horror to be different than most gothic stories, to be more realistic and closer to his readers. This goal has been achieved, and in fact, his name did become a brand.

King claims, that the horror genre *'is one of the most delicate known to man, and it must be handled with great care and more than a little love*[16]. His love for the horror literature is apparent. The rate at which he releases new novels is a great proof that writing horror stories is not only his way of earning money – this is his true passion. One of the novels written by him – *It* – shows that King is a real master of horror stories. Many people are convinced that this is his best work. It takes the reader back to his childhood memories, when sensations were clear and acute, when the line between psyche and the real life was very thin. King describes feelings and experiences of children as if he was a child at the moment. His characters, although very young, need to face powerful forces – the Good and the Evil. The author uses many motifs that are not supernatural, e.g. a clown or the domestic abuse, but also allows *It* become what his characters fear the most, e.g. a werewolf. Nonetheless, he uses all of them in the best way to scare the reader, because this is what he is good at – scaring to death.

S. King has also divided the horror genre into three levels: 1) the level of pure terror, which is full of 'thrilling stories' that are scary only because of what our imagination can see in them; 2) the level of fear, which is the level of stories which show us what physically already causes us to feel scared; 3) the level of execrableness, where literature is full of descriptions evoking disgust and revulsion[17]. Emotions such as fear, disgust, revulsion, which horror literature is supposed to produce in readers, are rather negative, yet paradoxically sought-after[18], otherwise horror would not have so many supporters.

There is one basic assumption that makes a story become a horror – it needs to be based on fear that is common to all people. One can think of a huge number of things that people can be afraid of. Some of them are common for most of the mankind, e.g. fear of dangerous animals or uncontrolled fire. Others are specific to some groups of people, like the fear of a monster under the bed that makes children all over the world afraid. However, some horror writers or those, who want to become horror writers, wonder if there are some things that can scare anyone. S. King gives his own '*top ten*' of the scariest topics to write about:

---

[16] King, S., 1986. *The Horror Writer and The Ten Bears.* [in:] Miller C. & Underwood T. (ed.), *Kingdom of Fear: The World of Stephen King* (p. 12). Falmouth, Hodder & Stoughton.

[17] King, S., 1995. *Danse Macabre.* Warszawa, Prószyński i S-ka. P. 44.

[18] Kruszelnicki, M., 2010. *Oblicza strachu: Tradycja i współczesność horroru literackiego.* Toruń, Wydawnictwo Adam Marszałek. P. 23.

1. *'Fear of the dark;*
2. *Fear of squishy things;*
3. *Fear of deformity;*
4. *Fear of snakes;*
5. *Fear of rats;*
6. *Fear of closed-in places;*
7. *Fear of insects (especially spiders, flies, beetles);*
8. *Fear of death;*
9. *Fear of others (paranoia);*
10. *Fear* for *someone else*[19].

King calls these fears *'bears'* and combines them to create different stories. As an example, when the author took fear #1 and #10, he wrote a story called *The Boogeyman*. What can be surprising for some readers or writers, there are no vampires or werewolves on the list, even though they can be found in some of S. King's works.

Apparently, the most popular horror writer prefers to reference to the most essential human fears – the real ones, which can be found in our everyday life. A perfect example of S. King's novel which tells a terrifying story about something common is *Cujo,* where '*most of the terror comes from something that is quite natural: a wonderfully loving and friendly St Bernard dog*[20]. When the dog becomes rabid and starts killing people, the story turns into a real horror seasoned with some spicy threads relevant to the novel's characters. The plot is so terrifying to the reader, because anyone can meet a rabid dog one day. What S. King is trying to do is to awaken the receiver's imagination which will certainly evoke fear.

According to Whitley Strieber '*part of good horror is the* it's not happening to me *syndrome. I am here, in this bedroom, reading all of these fascinating misfortunes, and they are* more horrible *than the fact that the dog left his calling card in one of my good shoes again this morning. These deaths are lingering agonies far worse than anything I need expect, even if I go down in a jet and burn to death amid a jumble of agonised fellow-passengers'*[21]. The conclusion is: people like to read horrible stories as long as they are safe. People like to read about others' terrible experiences, because the worst experience that they could have is not even half this awful. S. King knows

[19] King, S., 1986. *The Horror Writer and The Ten Bears.* [in:] Miller C. & Underwood T. (ed.), *Kingdom of Fear: The World of Stephen King* (p. 10). Falmouth, Hodder & Stoughton.

[20] Greeley, A. M., 1986. *Stephen King's Horror Has a Healing Power.* [in:] Miller C. & Underwood T. (ed.), *Kingdom of Fear: The World of Stephen King* (p. 19). Falmouth, Hodder & Stoughton.

[21] Strieber, W., 1986. *Thanks to The Crypt-Keeper.* [in:] Miller C. & Underwood T. (ed.), *Kingdom of Fear: The World of Stephen King* (p. 42). Falmouth, Hodder & Stoughton.

human brain well enough to know what terrifies us most. He is guiding his readers through all the ominous events he had fancied and makes them feel thrilled, but they know that after closing the book they will be safe in the world they know.

W. Strieber continues: '*I am here, safe in this bedroom. Maybe something awful is going on outside that window. Maybe a psychotic is climbing up the house with a meathook in his hand. But, even if that's true, what he's going to do to me will not hurt as much as what Jack Torrance is going to do to his wife with that axe, because Jack is* so slow *and the psycho will have to be quick to catch me. We are all running, always, from real fears. King can scare us because he knows how*'[22]. People fear different things in their everyday life, so they want to escape from that and read about somebody else's fears. S. King and other horror writers take advantage of this fact and do their best to think of the most terrifying things in the world. Nevertheless, King is the master of this art. He wrote: '*I recognize terror as the finest emotion. So I try to terrorize the reader ... But if I find I cannot terrify, I will try to horrify. And if I cannot horrify, I'll go for the gross-out. I'm not proud*'[23]. This is why S. King's writing style is not always literarily correct or commonly cromulent. His main goal is to evoke fear in his readers, not to be perfectly neat.

S. King's first released novel was a huge success and a huge shock – both to him and to his readers. It was nothing like popular literature in America at that time, yet, people loved it. Although S. King has written many stories before, *Carrie* was the one that gave him success. It is probably the most eccentric novel written by him, but it showed the real talent of the author – the ability to bewilder and terrify the reader.

According to Chuck Miller, a Californian based publisher and editor, '*Carrie is Stephen King's miracle*'[24]. Probably, S. King would agree. His life before *Carrie* was not always easy. Miller continues: '*King and his family lived a hand-to-mouth existence in rural Maine. Teaching high school English classes by day and writing fiction at night, he lived with his wife and three small children in a rented trailer. A few of his stories had seen print but he had authored four unsold novels and he despaired of the life of a frustrated, unpublishable writer.* Carrie, *his fifth novel, was salvaged from the waste basket by his wife, Tabitha, who persuaded King to finish the aborted short story about a troubled adolescent girl with telekinetic powers. It soon became a full-length*

[22] Strieber, W., 1986. *Thanks to The Crypt–Keeper.* [in:] Miller C. & Underwood T. (ed.), *Kingdom of Fear: The World of Stephen King* (p. 42). Falmouth, Hodder & Stoughton.

[23] King, S., 1995. *Danse Macabre.* Warszawa, Prószyński i S-ka. P. 37.

[24] Miller, C., 1986. *Stephen King Goes to the Movies.* [in:] Miller C. & Underwood T. (ed.), *Kingdom of Fear: The World of Stephen King* (p. 167). Falmouth, Hodder & Stoughton. ISBN 0-450-41021-8.

novel and their lives were changed forever'[25]. It was a real breakthrough in King's career and it was completely well-earned, because *Carrie* really is special.

The most important element of the horror genre is the theme of the story. Without a good theme it is impossible to write a good horror novel. Horror genre is usually associated with themes like vampires, ghosts and other supernatural creatures. *Carrie* does not involve any of these themes and still remains a very popular horror story. As the title suggests, the main theme of this novel is Carrie herself – her unguessed possibilities and supernatural power that becomes apparent as the action develops, but also her relations with mother and peers. All of these elements mixed give readers a perfect theme for an unusual horror story.

The next thing that is an important genre element of *Carrie* is setting. Usually horror stories are set in a haunted house, an old castle or an abandoned building. However, S. King always tries to set his plot in the modern world which is well known to the reader. This is why the narrative of *Carrie* starts in the school bathroom – definitely not a typically terrifying place. From the newspaper note on the beginning of the book the reader can find out that Carrie lived in Chamberlain, a small town in Maine. Maine is where the author comes from and where he still lives, so most of his novels are set in that state. The biggest part of the plot takes place in Carrie's house and at her school, but the events involve all the habitancy of Chamberlain.

Another element worth considering is characters. Story's protagonists are very interesting. *Carrie* is a story about a teenage girl who is awkward, lonely and, simultaneously, powerful. She is presented in a way that allows every reader to imagine what she looked like. '*A toad among the swans ... She looked typically like a scapegoat, a permanent target of tricks, object of class ridicule, always duped, fooled and humiliated'*[26] [translation mine]. Definitely, Carrie was not a dull character, and neither was her mother, a religious fanatic with very strong personality. The narrator describes her as a very tall woman with blue eyes and frameless glasses, who always had a Bible in her leather bag. '*Mother was the priest, Carrie was the congregation'*[27] [translation mine]. Relations between Carrie and her mother are very tense. There are no feelings that should be occurring in a normal mother-daughter relationship. Margaret White was convinced that Carrie was the fruit of sin. Physical and mental abuse was her strategy to bring her

---

[25] Miller, C., 1986. *Stephen King Goes to the Movies.* [in:] Miller C. & Underwood T. (ed.), *Kingdom of Fear: The World of Stephen King* (p. 167). Falmouth, Hodder & Stoughton. ISBN 0-450-41021-8.

[26] King, S., 2013. *Carrie,* trans. D. Górska. Warsaw, Prószyński i S-ka. P. 10.

[27] King, S., 2013. *Carrie,* trans. D. Górska. Warsaw, Prószyński i S-ka. P. 49.

daughter up in holiness. However, not only Carrie and her mother are interesting characters of the novel. There are also protagonists such as Sue Snell or her boyfriend, Tommy Ross, who played a major role in what happened later in the story. S. King's way of presenting characters will be discussed in detail in the second chapter of the paper, but creating such variegated protagonists is definitely his identification mark, for characters are an extremely important element of the horror genre.

The narrative structure of the novel is also different from other works in the horror genre. It is in a big part epistolary: '*only about half of the novel is written in a traditional narrative style, with the remainder presented in bogus items of documentation: newspaper clippings, letters, excerpts from books, transcripts of legislative hearings, teletype news reports*'[28]. What is interesting about this method is the fact, that these fragments from other sources are not put in another chapter or part of the book, they are inwrought in the middle of the narrative. This is rather unprecedented in the horror genre, rather often occurring in documentary or historical books. All of these intentional measures make the reader feel a part of the plot. It also evokes reader's curiosity and stimulates emotions. What is more, S. King puts his characters' thoughts in brackets what is a great way of turning up the speed of the narration and engaging the reader in the action: '*Thank you (I'm not afraid) mom. . . Carrie was trying to swallow the ball that got stuck in her throat, and it (I'm not afraid oh yes yes I am afraid) was only partly possible*' (translation mine)[29]. All of these written 'thoughts' allow to notice the psychological side of Carrie's identity – her unpredictability, her ferociousness, but also the motives of her actions. It is not common in horrors to use such narration, but it cannot be denied that it makes *Carrie* something special, that every horror lover should read at least once in his life.

There are two extremely important moments of the book. Apart from the climax, which is usually the greatest part of the novel, the beginning and the end are crucial. The beginning of the story is the moment when the reader might become completely engrossed or get bored and leave the book behind. The end is definitive – the reader will remember the book as a fascinating story and recommend it to everyone, or feel disappointed and be left with tattered impression of the book. In *Carrie* S. King took care of both of these elements. '*The story begins and ends in blood. When Carrie is drenched in pig's blood on the stage, the surprised promgoers laugh like unforgiving children. In response, like a dark, avenging angel, Carrie wields her hidden powers with devastating telekinetic force, indiscriminately destroying the people and buildings around*

---

[28] Winter, D. E., 1989. *The Art. Of Darkness: The Life and Fiction of the Master of the Macabre: Stephen King*. London, Hodder & Stoughton. P. 33.

[29] King, S., 2013. *Carrie,* trans. D. Górska. Warsaw, Prószyński i S-ka. P. 82–83.

her'[30]. Such an ending cannot remain unsung. Every reader remembers that the end of *Carrie* was spectacular, and the rising action was so intriguing that it was not possible to close the book at the moment. Among other elements, this is what made King's first published book a great success and the beginning of a wonderful writing career.

The theme of another King's successful novel is a bit different than it was in *Carrie,* yet it still has many similar elements. *The Shining* is a story based on the place where the characters reside, but it also involves some supernatural abilities as it was in *Carrie.* Some important motifs that also contribute to the main theme are: family problems, writing, memories from the past and isolation. The theme of an empty, big building was quite popular in the horror genre in the past and S. King decided to use it this time, yet in a bit different role.

The Shining's setting is crucial for the plot. The place of the action is an empty hotel cut off from the rest of the world. It is also a reference to S. King's life. '*In late September of 1974, Tabby and I spent a night at a grand old hotel in Estes Park, the Stanley. We were the only guests as it turned out; the following day they were going to close the place down for the winter. Wandering through its corridors, I thought that it seemed to be the perfect – maybe the archetypical – setting for a ghost story'*[31]. During a dream, S. King thought of a story that became *The Shining.* '*The Overlook Hotel stands high in the Rocky Mountains, forty miles from the nearest town over roads that are impassable through six months of bitter winter. This great, isolated house, with its dignified architecture and accumulation of history, created the suggestion of a settled order ... And like its Gothic predecessors, the Overlook symbolizes the pride and guilt of authentic tragedy'*[32]. In a big, empty hotel without the ability to get away, anything can happen. The setting is indeed perfect for the horror story. However, it was not a normal building. '*This inhuman place makes human monsters*'[33] the novel says. The characters started to suspect it too. Probably the first time Jack Torrance started thinking that there is something wrong was when the wasps attacked his son, Danny. '*Suddenly, Jack thought that he did not like the Overlook anymore, that it looks like his son was not attacked by the wasps, somehow extant after bombing, but the hotel itself*'[34]

---

[30] Miller, C., 1986. *Stephen King Goes to the Movies.* [in:] Miller C. & Underwood T. (ed.), *Kingdom of Fear: The World of Stephen King* (p. 170). Falmouth, Hodder & Stoughton.

[31] Winter, D. E., 1989. *The Art. Of Darkness: The Life and Fiction of the Master of the Macabre: Stephen King.* London, Hodder & Stoughton. P. 54.

[32] Ibid. P. 54–55.

[33] Ibid. P. 55.

[34] King, S., 1998. *The Shining.* Warsaw, Prószyński i S-ka. P. 160.

[translation mine]. This was just the beginning, but it shows how important element of the story a setting can be.

Characters of *The Shining* are also extremely interesting and important for the action. The family of Torrances had quite a rough history behind, and the reader discovers it while the action is rising. Jack Torrance, a head of the family, is a teacher who lost his job, so he decides to focus on writing. He also believes that moths spent at the Overlook Hotel as a caretaker will help him achieve success in writing. As the story develops, Jack is slowly turning from the protagonist to the novel's main antagonist. His character is presented in a very interesting way. The reader can imagine how loving and family-minded he is, which seems apparent from the dialogues with his wife and son. However, as the narrator reveals the history of the family, acts of abuse and problems with alcohol, the perception of Jack Torrance in reader's mind changes. One of the most terrifying moments in the family's history is described already in the third chapter of *The Shining*: '*When he walked back to his home office and saw Danny, standing there with a smile only in tracksuit pants, a red cloud of rage gradually outblazed his reasoning ability ... Danny started talking and that was the very moment when Jack grabbed and wrenched his son's arm, in order to force him to relinquish the typewriter rubber and an automatic pencil from his tight fingers. Danny screamed quietly... no... no... tell the truth, he yelled ... He turned Danny around to give him a slap, sticking his adult fingers into a thin layer of body on the boy's forearm, clenching his fist. The crack of a breaking arm was not loud, but very resonant, FORCEFUL, but not loud*'[35] [translation mine]. Although at that moment his wife, Wendy, truly hated Jack, the family managed to work it over with time. Wendy was a very good mother and tried to be a very good wife, but subsequently started to view her husband as a threat. She can be definitely called a '*modernized Gothic heroine*'[36]. Danny, however, was a special child. '*He is gifted (or cursed) with powerful telepathic and psychic abilities that enable him to communicate with the evil spirits present in the Overlook Hotel*'[37]. He also has an imaginary friend, Tony, who can have a big impact on Danny's life and actions. One more important character of *The Shining* is Dick Halloran, an adult with the same abilities as Danny's who plays a major role at the ending of the story. All of these characters, although they are modern, have some features present in the gothic horror stories.

The reader is also allowed to look into the characters' minds due to the narrative which is similar to the one used in *Carrie*. *The Shining* is another

[35] King, S., 1998. *The Shining*. Warsaw, Prószyński i S-ka. P. 24–25.

[36] Winter, D. E., 1989. *The Art. Of Darkness: The Life and Fiction of the Master of the Macabre: Stephen King*. London, Hodder & Stoughton. P. 57.

[37] Retrieved April 1, 2019, from www.gradesaver.com.

novel in which S. King used his system of describing characters' thoughts. This time we can mainly read little boy's thoughts: '*Danny's lips shivered. He is going to start crying. What if he cannot stop? (I will not cry, I will not cry, no, no, I won't)*' [translation mine][38]. Although in *The Shining* the narrator does use some punctuation marks, Danny's thoughts are written in brackets, just like Carrie's. Jack's and Wendy's mind is also an open space for the recipient of the novel, for Danny can read their thoughts. This measure often taken by S. King is supposed to make the reader even more involved in the plot.

The Shining also begins in an interesting way and the action is slowly rising until the terrifying climax by the end of the novel. The book is definitely longer than *Carrie*, so many more detailed descriptions can be found in it, but the plot does not become tiring at any moment. The narrative is often interrupted with memories from the past which give the reader lots of important information. The climax is basically also the ending of the story, so the novel is very memorable, although the reader needs to wait for the distillation of the horror quite long.

Some readers claim that S. King's best horror story is *It*. The theme of this novel similarly involves children. This time, however, there is a supernatural creature occurring. Although it looks nothing like a typical horror monster, but just a clown living in the drains, it has the ability to become the child's biggest fear, and this is the novel's main theme. There are also other extremely important motifs in the novel: childhood, friendship, the power of belief and the unity that is the source of strength and courage.

The setting of *It* is a common setting used by S. King – a fictional town in Maine. This time the town's name is Derry and the author devised it inspired by the town he lives in – Bangor, Maine[39]. The town is a place where many people live, but most of them are not aware that they are not alone. Derry's canals are inhabited by some ancient creature that wakes up every 27-30 years, and the creature, as in the title, is called It.

The novel has even more interesting characters that the previous novels discussed. Although the main antagonist, It, is probably the most fascinating, there is also a group of children that, apart from the monster, are the most important elements of the plot. They form '*the Loser's Club*' and the leader of it is Bill Denbrough, a teenage boy whose little brother got killed by It. Although he had a tendency to stutter, he was respected by the rest of the group. Bill was the most determined to defeat the creature that took his brother, George. One of Bill's best friends was Richie Tozier, a boy with thick glasses and a foul mouth. Eddie Kaspbrak was also one of the 'losers'. He is described as the shortest of

---

[38] King, S., 1998. *The Shining*. Warsaw, Prószyński i S-ka. P. 338.

[39] Truffaut–Wong, O., 2017. *Derry, Maine, Isn't a Real Town But You Can Still Visit at Your Own Risk*. Retrieved April 1, 2019, from www.bustle.com.

them and, for most of the story, the most afraid of getting sick or injured. Mike Hanlon was the boy who last joined the club. He was the only dark-skinned person in the group and he was persecuted by one of the school boys, Henry Bowers. Stan Uris, on the other hand, was the only Jewish kid at school. He was really mature for an 11-year old, but also the most afraid of It. The smartest member of the group was Ben Hanscom, although he was obese and usually neglected at school. The only girl in the club was Beverly Marsh. She was a pretty girl who fancied Bill, she was also very brave and loyal, although some other teenagers thought she was permissive, which was not true. She also had a difficult situation at home. Her relationship with father is similar to relations between Jack Torrance and Danny from *The Shining*. Beverly's father always said he was worried about her, but the reader can conclude that she was afraid of him. Probably, the motif of abuse appears in this novel as well as in many others. All of these 7 young characters are not very powerful separately, but together they form a strong group that can face every danger. The novel would not be the same without them, for they are the essential part of the plot and the biggest opponent of *It*.

The narrative is one more connection between *It* and novels such as *Carrie* and *The Shining*. Once again the author uses a method of describing character's thoughts: '*What if he went to get Eddie's stuff and came back to find Eddie unconscious? Unconscious or* (don't shit please don't think that) *or even dead, his mind insisted implacably. (*like Georgie dead like Georgie)'[40]. Although such interjections are not as common as in *Carrie,* they are written in the same way: in brackets, with no punctuation marks, no big letters. It is an identification mark of S. King's writing style. This is how he makes the reader walk in the characters' shoes. When we read their thoughts, we know exactly how they feel, whether they are scared or excited. It allows us to understand their human feelings and to actually feel them on our skin, what makes us even more involved in reading the story. We cannot stop, for the story is already turning like a fast big wheel and we do not want to get out.

The plot structure of *It* is immensely interesting. The novel is divided into five parts, and each of them is followed by an interlude that concerns Derry. The first part, entitled '*The Shadow Before*' consists of 3 chapters relating to the past. The second one, '*June of 1958',* is focused on the actual events connected with the Loser's Club, so it can be called the present part. The next section, *'Grownups'*, as the title suggests takes the reader to the future – the time, when the 7 kids are adults already and each of them has his or her own life. In the fourth part entitled '*July of 1958'* it is easy to notice that the

---

[40] King, S., 2011. *It*. London, Hodder & Stoughton. P. 271.

plot turns back to the present and is strongly connected with the second part. The last part concerns '*The Ritual of Chüd',* which was a kind of a psychic battle in which adult protagonists destroy *It*[41]. All of this interspersed with fragments of Mike Hanlon's book about the history of Derry can make the reader confused. The past, the present and the future are mixed not only between different parts of the book, but even within single chapters. All of this makes it difficult to find the climax of the whole story. Actually, each part of the novel has its own climax. This is not a typical solution and can be considered as a novelty in the field of horror genre.

CONCLUSIONS

Horror literature is becoming more and more popular nowadays having its genre and poetic peculiarities. In this article we discuss when it started, what are the origins of horror and how it was developing through ages. Some of the most popular horror stories had been analysed in order to explore the ways of scaring the reader at different stages of its development.

S. King's works have made a prominent change to the horror genre. His specific way of writing has left a permanent sign on literature. It was not an easy thing to do, for horror is not a very original genre.

Thus, the main features of S. King's writing style are: the usage of child or teenage characters, basing on common human fears and terrorizing readers with describing outwardly normal situations in a way that gives the shivers. The writing style of the author will be discussed more extensively in the further part of the research.

SUMMARY

The article deals with S. King's genre peculiarities, writing methods, specific measures. Examples of three novels written by the master of modern horror show the peculiarities of his talent. They allow to notice S. King's different approach to the horror genre, even though some critics do not approve his style. All of these novels described above have similar plot structure elements. The climax in most of these stories is moved to the last part of the plot, so the action is rising for the most part of the story. The genre of novels can be certainly defined as horror with lots of psychological elements. The narrative in novels *Carrie* and *It* is very similar: it changes from one character to another, switches between the past and present. These narrative elements can be also noticed in *The Shining* and many other novels written by S. King. Moreover, in many of these novels some specific elements of narration occur: particularly, characters' thoughts are written in brackets. This measure is

---

[41] King, S., 2011. *It*. London, Hodder & Stoughton. P. 271.

an important and very specific feature of S. King's novels, because it gives readers additional information about emotions that are involved in the story, and it is not a commonly used way of writing.

The article also mentioned the author's personal view on horror as a literary genre and his idea of things that scare the readers.

REFERENCES

1. Borowiec, P., 2016. *Transylwania nad Tamizą: Londyn w klasycznej literaturze grozy – część 1.* [in:] *OkoLica Strachu* no. 1 (1).

2. Greeley, A. M., 1986. *Stephen King's Horror Has a Healing Power.* [in:] Miller C. & Underwood T. (ed.), *Kingdom of Fear: The World of Stephen King.* Falmouth, Hodder & Stoughton.

3. Janion, M., 2001. *Prace wybrane, t. 3: Zło i fantazmaty.* Kraków, Universitas.

4. King, S., 1981. *Introduction,* [in:] Pronzini B., Malzberg B. & Greenberg M.H., *The Arbor House Treasury of Horror and the Supernatural.* New York, Arbor House.

5. King, S., 1986. *The Horror Writer and The Ten Bears.* [in:] Miller C. & Underwood T. (ed.), *Kingdom of Fear: The World of Stephen King.* Falmouth, Hodder & Stoughton.

6. King, S., 1995. *Danse Macabre.* Warszawa, Prószyński i S-ka.

7. King, S., 1998. *The Shining.* Warsaw, Prószyński i S-ka.

8. King, S., 2011. *It.* London, Hodder & Stoughton.

9. King, S., 2013. *Carrie,* trans. D. Górska. Warsaw, Prószyński i S-ka.

10. Kruszelnicki, M., 2010. *Oblicza strachu: Tradycja i współczesność horroru literackiego.* Toruń, Wydawnictwo Adam Marszałek.

11. Miller, C., 1986. *Stephen King Goes to the Movies.* [in:] Miller C. & Underwood T. (ed.), *Kingdom of Fear: The World of Stephen King.* Falmouth, Hodder & Stoughton. ISBN 0-450-41021-8.

12. Retrieved April 1, 2019, from www.gradesaver.com.

13. Ringo, A., 2013. *Why Do Some Brains Enjoy Fear?* Retrieved March 29, 2019, from www.theatlantic.com.

14. Stevenson, R.L., 2012. *The Strange Case of Dr. Jekyll and Mr. Hyde.* Simon & Brown.

15. Strieber, W., 1986. *Thanks to The Crypt-Keeper.* [in:] Miller C. & Underwood T. (ed.), *Kingdom of Fear: The World of Stephen King.* Falmouth, Hodder & Stoughton.

16. Truffaut-Wong, O., 2017. *Derry, Maine, Isn't a Real Town But You Can Still Visit at Your Own Risk.* Retrieved April 1, 2019, from www.bustle.com.

17. Winter, D. E., 1989. *The Art. Of Darkness: The Life and Fiction of the Master of the Macabre: Stephen King*. London, Hodder & Stoughton.

Information about the author:
Didukh L. I.,
Ph.D.,
Associate Professor at the Department
of Foreign Languages and Translation Studies,
Lviv State University of Life Safety
35, Kleparivska str., Lviv, 79007, Ukraine

REPRESENTATION OF FINANCIAL INSOLVENCY
IN ENGLISH METAPHORS

Ivanchenko M. Yu.

INTRODUCTION

Any language is a universal system of signs, potentially capable of reflecting everything that constitutes the real world, describing any objects and phenomena of surrounding reality. However, different languages share the same subjects and phenomena in different ways. Language reflects reality, creates its own picture of the world, specific and unique to each culture.

Material values have significantly changed in the 21st century. Rapid economic development is interspersed with sudden financial crises. Material values play a significant role in determining people's social success. In modern society, the concepts of money, wealth, profit, reward, and well-being – all become inseparable. Researcher I. Golubovskaya, who has studied in details the concept of wealth and poverty in the world national pictures, notes that in British society money is emerging as a power that governs the whole world.[1] This testifies to the national characteristics of this ethnic community, which were shaped by historical and social factors.

Naturally, under such conditions, the concept of financial insolvency comes to the fore, which determines the relevance of this scientific research.

The purpose of the study is to analyze the metaphorical actualization of financial insolvency in modern English and ways of its reproduction in Ukrainian translation.

Achieving this goal involves the following tasks: to identify thematic subgroups of financial insolvency metaphors; to analyze the mechanisms of phenomenon actualization; identify reference sources of its formation of the latter; identify the basic techniques of English financial insolvency metaphors reproduction in the Ukrainian language.

The object of the study is English metaphors of financial insolvency. The subject is this extracurricular phenomenon ways of actualization, and the ways of translation into Ukrainian.

---

[1] Голубовська І.О. Етнічні особливості мовних картин світу. К.: Логос, 2004. Ст. 250.

1. Principles of Financial Insolvency
Metaphoric Actualization in English

Problems of language and thinking interconnection, language and culture, the impact of social processes on language phenomena are fundamental in modern linguistics. Today we can talk about the peculiar dominance of "three C" in linguistics – cognition, communication, culture. The study of language through the prism of psycho-mental and socio-cultural processes is the basis of many modern sciences (socio linguistics, psycho linguistics, cognitive linguistics, linguo-culturology).

Recent studies show that one of the nuclear concepts in the national world today is such valuable concepts as WEALTH, POVERTY, MONEY, which is also manifested at the verbal level. The mentioned concepts were analysed in a comparative aspect on the material of English and Slavic linguistic world picture by O. Bulyhina[2], O. Holubyeva[3], I. Mayorenko[4], T. Milokhina[5], V. Kopytsya[6], T. Pymonova[7], O. Struk[8], I. Chernyshenko[9].

On the first stage of our study, we tried to outline the limits of extra language reality that expresses financial insolvency. Thus, according to the technical encyclopedia, the phenomenon of financial insolvency is present in the economy of any country with a market orientated relations. The latter take place as a result of economic imbalance when spends exceed incomes. It is also stated that bankruptcy is always financial insolvency, whereas financial insolvency does not always mean bankruptcy[10]. Financial insolvency is usually accompanied by the suspension of debt payments due to lack of funds; financial collapse, ruin. An important condition for a successful course of economic

[2] Булыгина Е. Ю. Лексическое воплощение концепта «деньги» в современной публицистике. *Отражение русской языковой картины мира в лексике и грамматике.* Новосибирск, 1999. Ст. 5–13.

[3] Голубева Е. В. Изучение концепта «деньги» методом семантического дифференциала. *Языковая личность. Речевые жанры.* М. : Прогресс, 2008. Ст. 44−47.

[4] URL: http://www.phillog.msu.ru/~rusist/bs/jsk_21.pdf.

[5] Милёхина Т. А. Российские предприниматели и их речь (образ, концепты, типы речевых структур). автореф. дис. … канд. филол. наук. Саратов, 2006. 26 с.

[6] Копиця В. Є. Концепт "гроші" в англійській та українській лінгвокультурах.

[7] Пимонова Т. Г. Вербалізація субконцепту POVERTY в структурі англомовного концепту WEALTH–POVERTY. URL: http://www.nbuv.gov.ua.

[8] Струк О. В. Асоціативне поле концепту ГРОШІ. *Науковий вісник Волинського національного університету імені Лесі Українки.* 2009. № 16 : Філологічні науки. Мовознавство. Ст. 98–101.

[9] Чернишенко І. А. Ціннісні концепти «БАГАТСТВО» та «БІДНІСТЬ» у фразеологічних картинах світу англійської та української мов. *Мова і культура. (Науковий журнал).* К.: Видавничий Дім Дмитра Бурого, 2008. Вип. 10. Т. V (105). 328 с.

[10] Большой энциклопедический словарь. СПб: Форинт, М.: Большая Российская энциклопедия, 2000. Ст. 34.

processes is the solvency of legal entities or organizations participants. No wonder why insolvency has become the crucial force behind the formation of many phraseologisms, expressions, proverb and sayings, idioms and metaphors that are the subject of our scientific exploration. The subject of scientific research is the mentioned phenomenon of extra-linguistic reality representation peculiarities.

Within the framework of this scientific article we figured out the thematic subgroups of financial insolvency metaphors.

Therefore, as a result of the analysis, we have identified the following thematic groups of metaphors that express financial insolvency in English.

The largest group of insolvency metaphors is formed by expressions that indicate a deterioration in financial standing. External indicator of material wealth is the appearance of a person, his clothes, living conditions.

*This coat **has seen better days**. I need a new one (2, 73).*

*Tom's house needs paint. It looks **down at heel** (3, 98).*

Money limit, inability to pay for their needs is updated with the verb *short*. The process of conceptualization took place due to the presence of seme "limited, insufficient" in its predicate semantic structure:

*Browns **had a thin time** of it when the children were small and Mr. Brown was poorly paid (5, 71).*

*Usually at the end of the month, I'm **short of money** (4, 102).*

Fundamental economic category, which means the amount of money for which the seller agrees to sell, and the buyer is ready to buy a unit of goods is the price[11] . The imbalance in market relations between the seller and the buyer is the cause of financial insolvency. A certqain group is formed by English metaphors, which signify overpricing. Example:

*Do I look as though I can afford a house that **costs the earth**? (1, 25).*

For greater expressiveness, overwhelming prices are actualized as incompatible with life. Thus, indirectly indicates the inability of buyers to buy the product at such a price. The context literally indicates that people are more likely to starve to death than make a purchase:

*It is no use buying raw commodities at **cut-throat prices** if the result is to impoverish prospective customers (5, 129);*

*It **cost an arm and a leg**, so I didn't buy it (2, 144).*

To the same group we have attributed the opposite meaning – to buy cheap, "almost for free". In this case, these expressions have a negative connotation – to sell, to work without profit:

*Flats to rent here are no longer **two a penny** (3, 197).*

---

[11] Великий тлумачний словник сучасної української мови (з дод. і допов.). Уклад. і голов. ред. В. Т. Бусел. К.; Ірпінь: ВТФ «Перун», 2005. Ст. 523.

*In Italy, the peaches are **dirt cheap** (4, 31).*

As we mentioned above, bankruptcy is always a financial failure. More precisely, it is a process in which an individual or an organization is unable to pay its debts[12]. This group includes the following examples:

*Our profits have **hit rock bottom**. This is our worst year ever (2, 79).*

*Look, John, I'm **in a tight spot**. Can you lend me £20? _ I'm in a spot too. I need £300 (4, 97).*

An interesting example is: *No wonder Jack's in Queer Street. He spends more than he earns (4, 89).* This term is used to refer to persons with particular difficulties, mainly financial. In English, this is associated with Queer Street, which once housed the Bankruptcy Courts of London.

On of metaphors group are expressions that indicate a failed purchase, sale of a product, a business transaction.

*Buying a car without test driving it is like buying a **pig in a poke** (1, 318).*

*I made some bad investments last year, and it looks as though I may **go broke** this year (5, 59).*

*The show was so bad we felt we **hadn't got our money's worth** (3, 53).*

Getting into a difficult financial situation, people often seek help, borrow, that is, borrow anything:

*Go to the bank and ask for the loan again. This time try not to come away **empty-handed** (2, 14).*

In most cases, insolvency is caused by the emergence of debt, which in the English language is compared to the fall, the run, which call for rapid movement across space over considerable distances. Thus, the suddenness and speed of this problem and its global nature are emphasized:

*Big four soccer clubs continue **to run into debts** (3, 172).*

The consequence of the deterioration of the financial situation is saving, that is, thrift, savings in spending anything[13]. This group includes the expressions:

*For the last two years, we have had **to get by on a shoe-string** (3, 51).*

*Bob has to **pinch and scrape** all the time because of his low wages (5, 146).*

The only way out of a difficult financial situation is to save, that is, thrift, savings in the use of profits.

*… our coals and candles were painfully economized – **the pair of candles reduced to one**, and that most sparingly used (2, 6).*

---

[12] Великий тлумачний словник сучасної української мови (з дод. і допов.). Уклад. і голов. ред. В. Т. Бусел. К.; Ірпінь: ВТФ «Перун», 2005. Ст. 97.

[13] Ibid. Ст. 254.

Savings are conceptualized with the verb *to cut*, which nominates the process of splitting an object using sharp objects:

*We **cut** our **expenses to the bone** and are still losing money (1, 69).*

In this example, the use of this predicate provides expressive quotation, since the use of this method of changing the object structure allows you to define clearly the boundaries and the result of (cutting). The choice of the predicate is made due to the specificity of the extralinguistic phenomenon.

Unreasonable use, waste of money, property is called waste[14]. This concept has combined into a separate group English metaphoric expressions denoting financial failure. In English, this extra-linguistic phenomenon is expressed by the verbs *to splash, to pour, to throw*. Thus, profligacy by analogy is compared with spillage, scattering. The transfer from the sphere of the concrete to the sphere of the abstract took place due to the presence of seme "careless, false" in these predicates semantic structure.

*The Browns are always **throwing good money after bad**, They bought a plot of land which turned out to be swamp, and then had to pay to have a filled in (5, 192).*

*Jack **splashed out on a new** car that he couldn't afford (4, 181).*

*Don't buy any more of that low-quality material. That's just **pouring money down the drain** (3, 151).*

Often the deterioration of the financial situation causes the immoral and unlawful actions of the subject, such as fraud, theft, etc. We have included the following examples in this group:

*Mary is also enjoying her **ill-gotten gains**. She deceived an old lady into leaving money to her in her will (2, 83).*

*Jane was sent to jail for **cooking the books** of her mother's shop (1, 25).*

2. The Sources of Financial Insolvency Metaphors Formation in English

The next objective of our study is to identify the sources of financial insolvency metaphors formation in English.

Recent years' research shows that "the transfer of a conceptual domain (domain) structure to a source domain ("a mapping of the structure of a source model onto a target model")[15] occurs as a result of the phenomena passing and events of extra-linguistic reality through the prism of the individual's

---

[14] Великий тлумачний словник сучасної української мови (з дод. і допов.). Уклад. і голов. ред. В. Т. Бусел. К.; Ірпінь: ВТФ «Перун», 2005. Ст. 455.

[15] Lakoff, G., Johnson, M. Metaphors We Live By. Chicago, IL: University of Chicago Press, 2003. P. 7.

worldview, in particular as a particular linguistic collective representative, and naturally expresses an opinion in general.

Historical and cross-cultural studies have proven that metaphor has historically and culturally specific sources of education[16], that is, sources that are not universal but linked to particularities of historical and cultural development.

As a result of the analysis of sources of metaphors formation in English, indicating financial insolvency, we have figured out that the latter cover a wide range of extralinguistic phenomena. The theoretical basis for of these groups pointing out was the research of V. Belyakov[17] and Y. Zinken[18]. So, we tried to divide the examples we selected according to the source sphere into 2 groups: "Man and nature", "Means and results of human activity". The source areas we have identified include the following reference subcategories: I – Man and nature: 1) anthropomorphisms (somatisms); 2) nature: a) fauna, b) space, c) shape; II – Means and results of human activity: 1) buildings, 2) artifacts.

The part of the environment always tried to compare it with itself, with their images, thoughts and attributed to the phenomena of the world that surrounded it, those properties that it had, correspondingly identifying with nature and pointing to their emotional and physical states. This is confirmed by the analysis of the metaphors we have inventoried, which showed that the source-field before the formation of most of them is the reference sub-category "nature".

So, unsuccessful purchase is compared with animals *pup, pig*, etc.:

*The salesman **sold** Jane **a pup** when he persuaded her to buy the second-hand washing-machine. Water pours out of it (3, 172).*

A certain amount of insolvency metaphors are formed on the basis of associative relationships with nature: *hill, rock*, etc. What is the deterioration of financial situation by analogy with the rapid movement down, the foot of the mountain, the hill:

*This industry **is going downhill**. We lose money every year (1, 59).*

On the other hand, the inflated price compares to the heavens or the globe:

*Prices go **sky-high** whenever there is inflation (4, 62).*

---

[16] Geeraerts D. Conceptual Structure and Conceptual Variation. Shanghai: Shanghai Foreign Language Education Press, 2017. 345 p.

[17] Zinken, J. Metaphors, stereotypes, and the linguistic picture of the world: Impulses from the Ethnolinguistic School of Lublin. URL: www.metaphorik.de/10/beliakov.pdf.

[18] Beliakov, V. La réalité russe à travers la métaphorisation des discours médiatiques. URL: www.metaphorik.de/07/zinken.pdf.

Spatial sources were also productive. For example, financial insolvency appears as a decrease in space or a loss of form, for example *to fall into debts, to fall behind, to leave flat, etc.* :

*Many people hurry to say that they will never **fall into debts** (5, 74).*

*Teenagers were more likely **to fall behind with the rent** (4, 117).*

*The robber took all my money and **left me flat** (1, 202).*

In some cases, financial failure can be expressed through human physiology, so-called somatism. In particular, the back symbolizes insecurity, hence the financial problems are actualized due to the physiological limitations of moving in space:

*How can I bargain when **I've got my back to the wall**? (2, 73).*

Often, expressions containing somatism are based on an associative relationship with linguistic phenomena that express irrelevant effects:

*Why should you **pay through the nose**? (4, 144).*

*I think that the new shop assistant **has her hand in the till**. There is cash missing every morning (3, 73).*

The source of the studied metaphors formation are also artifacts. Artifact, from the Latin artefactum, "artificially made" – a phenomenon, process, object, property of an object or process, the occurrence of which under observed conditions is impossible or unlikely under natural conditions; it is the product of human activity, the object of material culture. The appearance of an artifact is a sign of deliberate interference with the process or the presence of some unaccounted factors[19]. This reference subcategory of the metaphors under study appeals to the items of clothing that are actualized as indicators of material well-being, and, accordingly, the absence or deliberate reduction of the latter – financial insolvency –

*Things are beginning to cost more and more. It looks as though we'll all have to **tighten our belts** (4, 193).*

*We would like a bigger house, but we must **cut our coat according to our cloth** (2, 27).*

3. Peculiarities of Financial Insolvency Metaphors Reproduction in Ukrainian Translation

Translation of any language means of expression is a process of intercultural communication, dialogue of cultures. The success of the aforementioned means depends on the accuracy of perception and the ability to find adequate matches that are acceptable in the target audience by the translator. The difficulties involved in translating metaphors are due to the fact

---

[19] Prinz J. Furnishing the Mind: Concepts and Their Perceptual Basis. Cambridge, Mass: MIT Press, 2004. 368 p.

that the latter is the unit of culture of a particular language. The causes of such problems are the following factors: lack of adequate equivalent in the language of translation, difference in cultures norms and value systems, contrast in the languages realities. However, in order to ensure a successful dialogue and a maximum understanding of another country culture, it is important to translate metaphors.

The translation process lies in the continuous search for a balance between the source language and the translation language[20], since the main task of the translator is to reproduce the picture of the world as accurately as possible[21]. To understand the peculiarities of native speaker's perception, and thus to reconstruct their linguistic world picture, it is precisely the analysis of metaphors that, in turn, is a prerequisite for the adequate translation implementation[22].

Peter Newmark identifies two main functions of metaphor: connotative and aesthetic. The connotative function refers to the ability of a metaphor to describe certain objects, concepts, to characterize any object. The aesthetic function is determined by the ability of the metaphor to exert an aesthetic effect on the recipient, to arouse interest and to engage in the further perception of the message[23].

Accordingly, the loss of the metaphor in translation may cause the meaning to be incompletely conveyed, and the translator must find any means of translation to preserve meaning[24].

In translation theory, there is a "law of metaphor preservation", according to which, when possible, the metaphorical image must be preserved in translation. Failure to comply with this law causes the change of the phrase meaning and its aesthetic and pragmatic effect is being diminished[25].

The degree of the translation authenticity depends not only on how the translation is performed, but also on how closely the cultural and linguistic traditions of the original language are close together. Metaphorical semantics are made up of several interrelated elements: the initial meaning of the word, the image created by the mapping, and the new conceptual content, the new

[20] Кравцова Ю. В. Особенности индивидуальной метафорической картины мира. *Науковий часопис Національного педагогічного університету імені М. П. Драгоманова*. Серія № 9. Сучасні тенденції розвитку мов. Випуск 6: зб. наук. праць. К. : 2011. Ст. 23–24.

[21] Некряч Т. Є. Через терни до зірок : труднощі перекладу художніх творів : [навч. посіб. для студ. переклад. ф-тів ВНЗ]. Вінниця : Нова книга, 2008. Ст. 11.

[22] Опарина, Е. О. Исследования метафоры в последней трети ХХ в. *Лингвистические исследования в конце ХХ в. : сб. обзоров*. М., 2000. С. 70.

[23] Щикалов С.В. Способы перевода метафор в концепции Питера Ньюмарка. URL: http://www.thinkaloud.ru/science/shik–newmark.pdf

[24] Комиссаров В.Н. Современное переводоведение. Курс лекций. М.: ЭТС, 1999. Ст. 115.

[25] Гак В.Г. Метафора: универсальное и специфическое. *Метафора в языке и тексте*. М., 1988. Ст. 74.

nomination resulting from the metaphor understanding[26]. The competence of the translator attests to the metaphor understanding, that is, to comprehend the associative content of the lexical or phraseological unit, to identify the reproduction of the metaphorical expression by the means of the target language, avoiding materially the false associations and erroneous connections of the meaning. The main difficulty for the translator is to convey the semantics of the metaphor adequately. The job of the translator is to compare the lexical meaning of the words of the original language and the translation language. Quite often, linguistic images of the original language metaphorical word combinations can be conveyed by metaphorical images that are equal in nominative function and have an equivalent semantic basis. However, to overcome the difficulty of transmitting a metaphor in one's own language, the person performing the translation may also resort to verbal replacement of the metaphor's elements, replacement or alteration of the image, removal of the figurative value and translation with the full equivalent[27].

Today, the methods of metaphor translation taking to account the presence or absence of forced structural or semantic transformations in translation are distinguished by linguists M. A. Kunilovskaya and N. V. Korovodina[28]: a complete translation that preserves the semantics and structure of the metaphor in the text, and the lexical meaning of phrases causes the same associations in the representatives of both languages; replacement at the level of lexical design; replacement at the level of morphological design; syntax-level replacement; adding or avoiding lexical units that make up the image.

In this study, we looked at metaphors that actualize financial insolvency that we think are most interesting and illustrative in terms of linguistic analysis. In most cases, metaphors and their translation are significantly different in structure of expression and in an actualized way. This is obviously due to the fact that the linguistic picture of the world of each individual as a representative of a particular group and of the whole nation as a whole is a product of the surrounding reality perception through the prism of a certain norms and values system[29].

[26] Романюга Н. В. Відтворення метафоричної образності при перекладі української прози англійською мовою (на матеріалі оповідання В. Винниченка «Голод»). *ВІСНИК Житомирськ. держ. ун–ту імені Івана Франка (38)*. Житомир, 2008. Ст. 219.

[27] Некряч Т. Є. Через терни до зірок : труднощі перекладу художніх творів : [навч. посіб. для студ. переклад. ф–тів ВНЗ]. Вінниця : Нова книга, 2008. Ст. 56.

[28] Куниловская М. А., Короводина, Н. В. Авторская метафора как объект перевода. *Научный журнал № 4 (23)* под ред. Селютина А. А. Челябинск, 2010. Ст. 78.

[29] Дебердеева Е. Е., Шатун О. А., Поленова Г. Т. Актуальные проблемы когнитивной лингвистики и концептологии (на примере сопоставительного изучения языков). Таганрог : Изд. Центр Таганрог. гос. пед. ин-та, 2009. Ст. 101.

Knowing the surrounding reality, a person, as a subject of speech activity, constantly "project" it into language by comparing and identifying the abstract with the concrete. This is precisely the mechanism of the metaphor, which is inherently related to the mechanism of analogy. Scientists have come to the conclusion that metaphorization is a natural ability of man, a metaphor a form of thinking, and a metaphorical model an instrument of cognition and explanation of reality.

However, among the metaphors we analyze, we find cases where direct translation is possible due to the coincidence of imaginative connotations that provide speakers of both languages with a certain vocabulary. In this case, we observe the reception of so-called metaphor calculation. The cause of this phenomenon is the same structuring of knowledge in different languages, especially those fragments that are common in the world conceptual pictures[30].

For example, the metaphor "being in a difficult financial situation":

I'm sure now he has his back to the wall because he has lost his job (10, 56).

Я впевнений зараз він припертий до стіни через те, що втратив роботу.

This example shows that speakers of both languages, English and Ukrainian, have financial problems associated with hopelessness, insecurity, and limited space travel.

Another illustration of the commonality of linguistic means, the somatisms used to actualize the absence of material existence means:

Go to the bank and ask for the loan again. This time try not to come away empty-handed (2, 14). Іди до банку та попроси знову позику. Цього разу спробуй не повернутись з порожніми руками.

A similar negative connotation common to both languages can be seen in the example:

This coat has seen better days. I need a new one (6, 45). Це пальто бачило кращі часи. Мені потрібне нове.

Another example is the translation of the metaphor semantics and structure, and the lexical meaning of words causes the same associations in the representatives of both languages. These are metaphors that illustrate "savings" as a result of financial problems, when the rational use of funds by analogy is compared with a slim figure:

Things are beginning to cost more and more. It looks as though we'll all have to tighten our belts (7, 193).

Товари починають коштувати все дорожче. Виглядає так, що ми всі будемо змушені затягнути пояси.

---

[30] Чередниченко О. Про мову і переклад. К. : Либідь, 2007. Ст. 165.

However, in most cases, when translating metaphors, the translator has to resort to varying degrees of variation and change in the source text.

For example,

Big four soccer clubs continue to run into debts (10, 172). Чотири великі футбольні клуби продовжують влазити у борги. – ілюструє метод лексичної заміни.

Due to the difference in the perception of the surrounding reality in English and Ukrainian speakers, debts as a result of insolvency are updated differently, but in related categories, namely, moving over space on a considerable distances. This illustrates the problem global nature.

За тим самим принципом перекладається метафора:

Buying a car without test driving it is like buying a pig in a poke (18).

Купувати машину без тест драйву це те саме, що купувати кота у мішку.

The replacement is due to the fact that the lexical semantics reflects the "consciousness" of the ethnos in which the memory and history of the people, its experience of cognitive activity, worldview and psychology are enshrined.

The company went broke cause no one did buy its production (19).

Компанія прогоріла, збанкрутувала тому, що ніхто не купував її продукцію.

The aforementioned translation technique is used in this case in view of the impossibility of literal translation of the structure went broke as incomprehensible to the Ukrainian-speaking recipient, so the synonym – "burned out" is introduced in the context.

Some other examples illustrating the choice of lexical material due to the difference between "figurative analog-associative ideas about the world existing in the national consciousness of a given ethnic group and explicating in language"[31].

We would like a bigger house, but we must cut our coat according to our cloth (8, 27). Ми хотіли б більший будинок, однак ми мусимо по своєму ліжку простягати ніжку.

I can't buy that car – it costs an arm and a leg (16, 245). Я не можу купити цю машину – вона коштує як космічний корабель.

Sometimes the translator applies so-called demetaphorization mean of translation transformation. The essence of this technique is to refuse to convey the figurative meaning of a metaphorical expression and to translate only its literal meaning. Such a technique is used by the translator when it is impossible to find an adequate equivalent.

---

[31] Кравцова Ю. В. Особенности индивидуальной метафорической картины мира. *Науковий часопис Національного педагогічного університету імені М. П. Драгоманова.* Серія № 9. Сучасні тенденції розвитку мов. Випуск 6: зб. наук. праць. К. : 2011. Ст. 125.

Such translating approach take place in the next example: *No wonder Jack's in Queer Street. He spends more than he earns (16, 32). Не дивно, що Джек переживає великі фінансові труднощі. Він витрачає більше ніж заробляє.*

Queer street is translated by description since this extralinguistic phenomenon is specific to the English-speaking community. At one time, the Bankruptcy Courts were located on Karei Street.

Similarly, in the Ukrainian language, it is impossible to find an adequate equivalent of a metaphor since the latter contains the English-only quotation *leave someone flat*:

Paying all my bills left me flat (9, 554). Коли я оплатив усі рахунки, у мене не залишилося ані центу.

The same principle is applied in the next metaphors translation:

They didn't pinch pennies on the new opera-house (5, 39). На будівництво оперного театру не шкодували грошей.

Big grey limousine. – Expensive? – Looked as if it had cost the earth (3, 25).

Це був великий сірий лімузин. – Дорогий? – Судячи з вигляду, надзвичайно.

Don't buy any more of that low-quality material. That's just pouring money down the drain (10, 151). Не купуй більше той матеріал низької якості. Це просто марна трата грошей.

Jane was sent to jail for cooking the books of her mother's shop (1, 25).

Джейн відправили до в'язниці за фальсифікацію бухгалтерських книг з магазину її мами. The selection of a translation equivalent is used in cases where the original idea cannot be transmitted in the same way. In such cases another, more or less equivalent variant in the language of translation is selected.

For example: *In Italy, the peaches are dirt cheap (2, 31). В Італії персики дешеві як дірки від бублика.*

Usually at the end of the month, I'm short of money (5, 102). Зазвичай у кінці місяця у мене у кишені гуде.

I've been living on a shoestring since my father stopped sending me, money (6, 315). З тих пір, як батько перестав надсилати мені гроші, мені довелося рахувати кожну копійку.

Browns had a thin time of it when the children were small and Mr. Brown was poorly paid (5, 71). Брауни годували злидні коли діти були малі і Містеру Брауну мало платили.

CONCLUSIONS

The fulfilled analysis shows that financial insolvency in English language metaphors is actualized with the help of verbs in the semantics of which there is a seme "fast moving in space" *to go, to run*; "negligent, false" – *to throw, to splash*; to limit – *to tight, to cut, to reduce*; adjectives with the term "limited" – *thin, little, short*; "deprived (of form, content)" – *flat, empty*; adverbs pointing down, behind – *down, behind*. In English, the sources of financial insolvency metaphors formation are human, the world of nature, the world of human activity results. The the metaphors of the above types high performance took place due to the fact that the anthropomorphic sphere, subject (artifact), are the main models that form the basis for the interpretation of the phenomenon under study. On the other hand, such processing of linguistic material is important because "at the heart of the abstract name is the idea of its abstract essence, which has developed in a given culture and is transmitted by tradition ..."[32].

The analysis of translation transformations clearly shows the difference in the perception of extralinguistic phenomena by different languages native speakers. Thus, in English, the rational use of money from the family budget is associated with the elements of clothing, whereas in the Ukrainian with furniture. The inflated prices in the linguistic consciousness of the English are by analogy compared with the extremities, and in Ukrainians – with the cost of an unattainably expensive item. Historical sources of metaphor that illustrate poverty in English are the physical characteristics of the object, in Ukrainian it is folklore, mythology. A bad purchase is also updated differently. In the semantics of lexical units, by which debt acquisition is expressed, there is a common sema "to move in space over long distances", but the figurative component is different.

The analysis showed that 80% of metaphors that actualize financial insolvency have undergone translation transformations. Reception of lexical replacement is applied in 15% of metaphors; demetaphorization occurs in 28%; the search for an equivalent was done in 37% of the inventory examples.

The prospect of the study, in our opinion, is to compare ways to reproduce metaphors of financial insolvency with the principles of translation of metaphors of related reference spheres.

SUMMARY

The financial insolvency in English idioms is actualized with the help of the verbs which have seme "to move rapidly in space", "to fail, to make a slip", "to limit" in their semantic structure; adjectives with the seme "limited",

---

[32] Чернейко Л. О. Лингво–философский анализ абстрактного имени. М., 1997. Ст. 35.

"deficient, deprived", adverbs – down, behind. The specific historical and cultural sources of the financial insolvency metaphors formation are human, the world of nature, the world of human activity results.

The analysis of translation transformations clearly shows the difference in the perception of extra-language phenomena by different speakers. So, in English, the rational use of money from the family budget is associated with the elements of clothing, while in the Ukrainian with furniture. Excessive prices in the English linguistic consciousness, by analogy, are compared to the limbs, and in Ukrainian – with the cost of an inaccessible item.

The historical sources of the metaphors formation that illustrate poverty in the English language are the physical characteristics of the object, in Ukrainian – folklore, mythology. Unsuccessful purchase is also updated in different ways. In semantics of lexical units, by means of which the acquisition of debts is expressed, a common seme "to move in space over long distances" is available, but the image component differs.

REFERENCES

1. Большой энциклопедический словарь. СПб: Форинт, М.: Большая Российская энциклопедия, 2000. 684 с.

2. Булыгина Е. Ю. Лексическое воплощение концепта «деньги» в современной публицистике. *Отражение русской языковой картины мира в лексике и грамматике*. Новосибирск, 1999. С. 5–13.

3. Великий тлумачний словник сучасної української мови (з дод. і допов.). Уклад. і голов. ред. В. Т. Бусел. К.; Ірпінь: ВТФ «Перун», 2005. 728 с.

4. Гак В.Г. Метафора: универсальное и специфическое. *Метафора в языке и тексте*. М., 1988. 174с.

5. Голубева Е. В. Изучение концепта «деньги» методом семантического дифференциала. *Языковая личность. Речевые жанры*. М. : Прогресс, 2008. С. 44−47.

6. Голубовська І.О. Етнічні особливості мовних картин світу. К.: Логос, 2004. 282 с.

7. Дебердеева Е. Е., Шатун О. А., Поленова Г. Т. Актуальные проблемы когнитивной лингвистики и концептологии (на примере сопоставительного изучения языков). Таганрог : Изд. Центр Таганрог. гос. пед. ин-та, 2009. 240 с.

8. Комиссаров В.Н. Современное переводоведение. Курс лекций. М.: ЭТС, 1999. 192 с.

9. Копиця В. Є. Концепт «гроші» в англійській та українській лінгвокультурах. URL: http://www.nbuv.gov.ua/portal/Soc_Gum/Apif/ 2009_3/Kopicja.pdf

10. Кравцова Ю. В. Особенности индивидуальной метафорической картины мира. *Науковий часопис Національного педагогічного університету імені М. П. Драгоманова.* Серія № 9.Сучасні тенденції розвитку мов. Випуск 6: зб. наук. праць. К. : 2011. 246 с.

11. Куниловская М. А., Короводина, Н. В. Авторская метафора как объект перевода. *Научный журнал* № 4 (23) под ред. Селютина А. А. Челябинск, 2010. С. 73–82.

12. Майоренко И. А. Концепт «деньги» в языковой картине мира (на материале русской и английской фразеологии). URL: http://www.phillog.msu.ru/~rusist/bs/jsk_21.pdf.

13. Милёхина Т. А. Российские предприниматели и их речь (образ, концепты, типы речевых структур). автореф. дис. … канд. филол. наук. Саратов, 2006. 26 с.

14. Некряч Т. Є. Через терни до зірок : труднощі перекладу художніх творів : [навч. посіб. для студ. переклад. ф-тів ВНЗ]. Вінниця : Нова книга, 2008. 195 с.

15. Опарина, Е. О. Исследования метафоры в последней трети XX в. *Лингвистические исследования в конце XX в. : сб. обзоров.* М., 2000. С. 65–77.

16. Пимонова Т. Г. Вербалізація субконцепту POVERTY в структурі англомовного концепту WEALTH-POVERTY. URL: http://www.nbuv.gov.ua.

17. Романюга Н. В. Відтворення метафоричної образності при перекладі української прози англійською мовою (на матеріалі оповідання В. Винниченка «Голод»). *ВІСНИК Житомирськ. держ. ун-ту імені Івана Франка (38).* Житомир, 2008. С. 217–220.

18. Струк О. В. Асоціативне поле концепту ГРОШІ. *Науковий вісник Волинського національного університету імені Лесі Українки.* 2009. № 16 : Філологічні науки. Мовознавство. С. 98-101.

19. Чередниченко О. Про мову і переклад. К. : Либідь, 2007. 248 с.

20. Чернейко Л. О. Лингво-философский анализ абстрактного имени. М., 1997. 157 с.

21. Чернишенко І. А. Ціннісні концепти «БАГАТСТВО» та «БІДНІСТЬ» у фразеологічних картинах світу англійської та української мов. *Мова і культура. (Науковий журнал).* К.: Видавничий Дім Дмитра Бурого, 2008. Вип. 10. Т. V (105). 328 с. С. 154-161. XVI Міжнародна наукова конференція "МОВА І КУЛЬТУРА" – Київ, 23-27 червня 2007 р.

22. Щикалов С.В. Способы перевода метафор в концепции Питера Ньюмарка. URL: http://www.thinkaloud.ru/science/shik-newmark.pdf.

23. Geeraerts D. Conceptual Structure and Conceptual Variation. Shanghai: Shanghai Foreign Language Education Press, 2017. 345 р.

24. Lakoff, G., Johnson, M. Metaphors We Live By. Chicago. URL: University of Chicago Press, 2003. 193 p.

25. Prinz J. Furnishing the Mind: Concepts and Their Perceptual Basis. Cambridge, Mass: MIT Press, 2004. 368 p.

26. Zinken, J. Metaphors, stereotypes, and the linguistic picture of the world: Impulses from the Ethnolinguistic School of Lublin. URL: www.metaphorik.de/10/beliakov.pdf.

27. Beliakov, V. La réalité russe à travers la métaphorisation des discours médiatiques. URL: www.metaphorik.de/07/zinken.pdf.

SOURCES

1. Collins Cobuild Dictionary of Phrasal Verbs. 2nd edition. London: Harper Collins Publishers, 2006. 512 p.

2. Dictionary of Word and Phrase Origins. (ed. by Nigel Rees). N.Y. 1994, 220 p.

3. Magnuson W. Canadian English Idioms. Sayings and Expressions. Prairie House Books Calgary, Alberta, Canada, 1993. 112 p.

4. The Oxford Dictionary of English Proverbs. (ed. by F.P. Wilson). Oxford University Press 1992. 860p.

5. The Penguin Dictionary of Proverbs. (ed. by Rosalind Fergusson). 1983. 331 p.

6. Oxford Dictionary of Phrasal Verbs. (ed. by A.P. Cowie & R. Mackin). Oxford University Press 1994. 515 p.

7. Oxford Dictionary of Current Idiomatic English. V1. Phrasal Verbs. (ed. by A.P. Cowie, R. Mackin). Oxford University Press 1991. 396 p.

8. Oxford Dictionary of Current Idiomatic English. V2. English Idioms. (ed. by A. P. Cowie & R. Mackin) Oxford University Press 1991. 690 p.

9. Oxford Phrasal Verbs Dictionary for Learners of English. Oxford University Press 2001. 377 p.

10. Alcott L.M. An Old-Fashioned Girl. Retrieved from: www.free-ebooks.net/An_Old-Fashioned_Girl.html.

11. Alcott L.M. Eight Cousins. Retrieved from: www.free-ebooks.net/ Eight_Cousins.html.

12. Arnim E. Christopher and Columbus. Retrieved from: www.free-ebooks.net/Christopher_and_Columbus.html.

13. Austen J. Sense and Sensibility. London : Wordsworth classics, 1992. 257 p.

14. Ellis A.C. & Stalen J. Death Jag. Retrieved from: www.free-ebooks.net/Death_Jag.html.

15. Hillerman T. People of Darkness. Retrieved from: www.free-ebooks.net/People_of_Darkness.html.

16. Joyce J. Dubliners. Retrieved from: www.free-ebooks.net/ Dubliners.html.

17. Joyce J. Ulysses. Retrieved from: www.free-ebooks.net/ Ulysses.html.

18. London J. White Fang. Retrieved from: www.free-ebooks.net/ White_Fang.html.

19. Maugham W.S. The Magician. Retrieved from: www.free-ebooks.net/ The_Magician.html .

20. Ryman E. Doctor Mooze. Retrieved from: www.free-ebooks.net/ Doctor Mooze.html .

21. Sharma R. Caterpillar to Butterfly. Retrieved from: www.free-ebooks.net/Caterpillar_to_Butterfly.html.

22. Woolf V. Mrs Dalloway. New York: Penguin Putnam Inc., 1996. 127 p.

Information about the author:
Ivanchenko M. Yu.,
Candidate of Philological Science,
Assosiate Professor at the Department
of Foreign Languages and Translation,
Lviv State University of Life Safety
35, Kleparivsjka str., Lviv, 79000, Ukraine

POEM BY A. A. AKHMATOVA
"I SEE A BRILLIANT FLAG OVER CUSTOMS ..."
(RESULTS OF EXPERIMENTS OF REAL
AND POETOLOGICAL COMMENTARY)

Kazarin V. P.

INTRODUCTION

In the autumn of 1912, A. A. Akhmatova wrote the poem "I See a Faded Flag Above Customs...". We allow to remind the reader this text:

> Вижу выцветший флаг над таможней
> И над городом жёлтую муть.
> Вот уж сердце мое осторожней
> Замирает, и больно вздохнуть.
> Стать бы снова приморской девчонкой,
> Туфли на босу ногу надеть,
> И закладывать косу коронкой,
> И взволнованным голосом петь.
> Всё глядеть бы на смуглые главы
> Херсонесского храма с крыльца
> И не знать, что от счастья и славы
> Безнадёжно дряхлеют сердца[1].

The poem was published in the February issue of Hyperborea magazine in 1913. So, it was written no later than 1912: manuscripts were submitted to the magazines two months before publication. The author's dating "Autumn 1913" in Akhmatova's book "Running of Time"[2] correctly indicates the season when the poem was created, but not a year. In January 1913 it was already in the printing house. In addition, to the end of 1912 (judging by the manuscripts and copyright certificates) the most of the other poems of Akhmatova's collection (five in total, our poem in the middle – the third) were published in the same journal[3]. And the very atmosphere of the poem, filled with the

---

[1] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998-2002; Т. 7 (дополнительный). – 2004. – С. 117.

[2] Ахматова А. А. Стихотворения и поэмы / Составление, подготовка текста и примечания В. М. Жирмунского. – Издание 2-е. – Ленинград: Советский писатель, 1977. – (Библиотека поэта. Большая серия). – С. 71, 758.

[3] Ibid. С. 456.

departing summer heat, also compels its plan with the autumn of 1912, and not with the winter of 1913.

In the final version, the poem has no name. But it was originally published under the title Return, and it is not by accident. Compositionally, the whole poem is built on a mental "return" from the present to the past. Only having in mind this parallel contrast, you can penetrate into its plan from Akhmatova's realities.

1. Вижу выцветший флаг над таможней <…>

What kind of customs does the poet write about? Where could one see her flag?

The main maritime customs of St. Petersburg was at the beginning of the twentieth century on the spit of Vasilyevsky Island in the building in which the Institute of Russian Literature (Pushkin House) of the Russian Academy of Sciences has been located until 1927. The verb in the first line of the poem implies the duration of the action: did not "see" or "notice" the customs flag, did not "look" or "glance" at it, but "see". Not simultaneously, but continuously, not once, but repeatedly, again and again. Why, then, did Akhmatova see customs again and again for some time?

In the capital at that time, our poet for more or less long without a change of place remained in only one institution – in the so-called clinic of Professor D. O. Ott. The clinic was founded by Empress Maria Fedorovna in 1797. Today it is the D.O. Ott Institute of Obstetrics and Gynecology. In this very "imperial maternity hospital", as St. Petersburgers called it, on September 18 of 1912, Akhmatova gave birth to a son – Leo.

The clinic of Professor D. O. Ott, "very expensive and very well furnished"[4], where N. S. Gumilyov brought his wife to give birth, has been located on the spit of Vasilyevsky Island, just south of the customs building – now Pushkin House (see Fig. 1).

The three-story building of the Maritime Customs is crowned with a round tower, which is quite a bit inferior in height to its architectural basis and lonely rises above the entire district. A spire is installed on the dome of the tower, the length of which is equal to the floor of the main building (see Fig. 2)

It was the spire on the round tower of the building that carried the flag of the Russian Maritime Customs Office, which was approved on March 1, 1871, the blue flag with the national tricolor in the canton and crossed caduceus (wands of Mercury) entwined with snakes (see Fig. 3).

---

[4] Черных В. А. Летопись жизни и творчества Анны Ахматовой: 1889-1966. – Издание 3-е, исправленное и дополненное. – Москва: Издательский центр «Азбуковник», 2016. – С. 89.
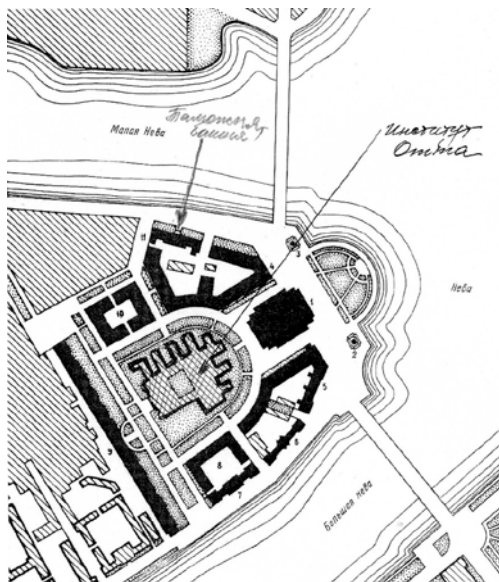
Fig. 1. Spit of Vasilyevsky Island

Fig. 2. The building of the main Maritime Customs in St. Petersburg
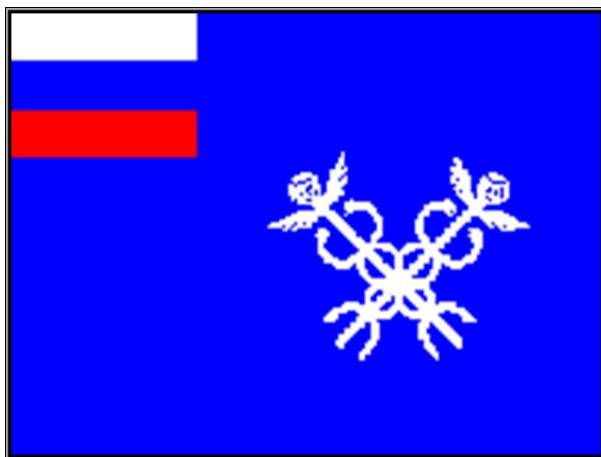
Fig. 3. Russian Maritime Customs Flag

The customs flag was visible far in the county. A. A. Akhmatova-Gumilyova, obviously, was in the ward on the north side of the clinic. It was from there she could see through the window not only the "yellow haze" of the autumn sky, but also the "customs flag".

All of the above suggests that the poem we are analyzing was written no earlier than the last days of September, when the poet goes to the clinic of Professor D. O. Ott. Not earlier, but it may be written two or three weeks later. On October 22, 1912, Akhmatova wrote a letter to V. Ya. Bryusov, in which she sent him "several poems written the other day," and left an important confession: "I could not do this before, because I had a baby and I haven't written anything at all"[5].

2. <…> И над городом жёлтую муть

Actually, Akhmatova writes that she sees «жёлтую муть» – «**над городом**». Indeed, it is not the city itself that opens to the bed patient, but the space above it – with a faded flag and yellow-hazy skies. Moreover, it can reasonably be assumed that our woman in childbirth was not on the first, or even hardly on the second floor of the clinic. Otherwise, neighboring buildings and trees (and the spit is built up very densely) would obscure any view from the window, including the sky.

---

[5] Черных В. А. Летопись жизни и творчества Анны Ахматовой: 1889-1966. – Издание 3-е, исправленное и дополненное. – Москва: Издательский центр «Азбуковник», 2016. – С. 90.

But why is her sky «**мутное**»? And why – «**жёлтое**»?

With «**мутью**» the situation is more or less simple. In September 1914, when St. Petersburg was already renamed Petrograd, A.A. Blok would write one of his most famous poems – about the military echelon of the First World War, departing from the capital for «кровавые поля»Galicia. The first line of the poem, which gave it a name, sounds like this:

Петроградское небо **мутилось** дождём <…>[6].

So, the first version is rain. The second version is fog. The end of September for the north is already autumn. It would be possible to check both versions from the metropolitan newspapers of September 1912. Weather forecasts were already published regularly, as they are now. But there is also the internal optics of the Akhmatova's poem itself. She dismisses both of these versions. It is still possible to see the flag above the customs through rain or fog. To see that wet flag «выцветший», – it is impossible.

The third version, mentioned above, remains. Not the air of St. Petersburg is muddy and yellow, but the sky, through which the Baltic is already catching low swirling clouds. But where did this yellow color come from?

From electric lights. For the beginning of the twentieth century, bright electric street lighting is still a curiosity and a prerogative of capitals. We will find many poems about this in A. A. Blok, in the early V. V. Mayakovsky, and in other St. Petersburg poets. In the artificial yellowness of night megacities, sometimes they saw something devilish: everything replacing, depreciating, distorting. But our poet also has a quite positive perception of new-fangled lamps: «Чернеет дорога приморского сада, / Желты и свежи фонари»[7].

If we accept our explanation of the appearance in the poem «жёлтой мути», it turns out that Akhmatova fixes her round-the-clock stay in the clinic. During the day, she sees a customs flag, at night – the low sky, dull and yellow from electric lamps. This indicates some kind of anxiety experienced by her. Anxiety turns into insomnia.

3. Вот уж сердце мое осторожней
замирает, и больно вздохнуть

From a medical point of view, the situation is clear. The heroine of the poem has all the symptoms of heart failure. She has the suddenness of the attack ("that's it..."), interruptions in the heart rate, and acute pain in the sternum when inhaling. In her letter to S. V. von Stein (1907), she mentions another symptom

---

[6] Блок А. А. Собрание сочинений. В 8 т. – Москва-Ленинград: ГИХЛ, 1960-1963. – Т. 3. – С. 273.

[7] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998-2002; Т. 1. – С. 175.

of the disease: "My heart is very bad and it only gets sick, my left hand is completely taken away"[8]. Along with consumption, heart disease will torment Akhmatova all her life – she will eventually die from it. Poems of our poet (as always, documented for sure!) record the development of this ailment.

But what could provoke it then – in September 1912?

Of course, childbirth is not an easy test for any woman, and even more so for a patient with tuberculosis. Yes, St. Petersburg weather («жёлтая муть») is not good for her heart. And yet ... One gets the impression that something happened in Akhmatova's inner life just before or right after the birth that hit her heart.

What torments our woman in childbirth in the clinic? What does she hide so carefully? Why does the poet not say a single word that he became a mother in a poem? Why does the poem stubbornly date in the autumn of 1913 in subsequent editions, actually disorienting the reader? What should the reader not know about her period in 1912?

We will call this the "little secret" of the poem. We will have to return to it a bit later. In the meantime, poetry makes an unexpected leap in time and space.

4. Стать бы снова приморской девчонкой,
Туфли на босу ногу надеть,
И закладывать косу коронкой,
И взволнованным голосом петь

In dreams, the heroine in the second stanza is instantly come back: to the happy teenage childhood that passed there – by the sea, in Sevastopol. This is understandable to the reader without any comments. Does he understand otherwise?

Swift, easy rhythm. Not a single anjambament, unlike the previous lines, with their physically lack of breath (heart «осторожней / замирает…»). Sound vocalism. Simple, colloquial vocabulary. The poet really "returned", she is at home – both mentally and physiologically. Finally, she is well.

At what price?

And the very one that, having returned (let, we repeat, in dreams), the heroine seemed to annul everything that happened to her in the interval between «приморской девчонкой» 1896–1903, a poet and a woman of the year 1912. Renunciation is recorded element by element. «Косы коронкой» oppose the famous, emblematic straight fringe and hair, casually pinned with long stilettos

[8] Черных В. А. Летопись жизни и творчества Анны Ахматовой: 1889-1966. – Издание 3-е, исправленное и дополненное. – Москва: Издательский центр «Азбуковник», 2016. – С. 51.

in a fashionable Japanese way. But this hairstyle was and will be captured on the canvases of famous artists.

The same can be said about the suit. A yellow shawl, which, according to one version, will be brought by Akhmatova's husband from a trip to the East, and other "false-classical shawls" written by O. E. Mandelstam; agate and amber rosary on the neck; defiant lines that shocked the audience of the Silver Age: «… Я надела узкую юбку, / Чтоб казаться еще стройней»[9], – everything is discarded. Happiness, it turns out, is hiding in a simple one – "wear shoes on your bare feet".

Akhmatova, unusually flexible by nature, fascinated the guests in her and N. S. Gumilyov Tsarskoye Selo home with "serpentine" acrobatic pirouettes: she "easily laid her foot behind her neck, touched the back of her heels"[10]. With all the abundance of "orgies" and "Athenian nights" in the stylized everyday life of the Silver Age, nobody seems to have allowed such virtuoso extravagancies. But the "witch-wife" was dreamed of, as it turns out, about something completely different – she wants only to "sing with an excited voice".

All the roles – worked out over the years by N. S. Gumilyov imperiously and meticulously honed – turned out to be painful and unnecessary.

What about a newborn son? And husband? But creativity and glory?

Volumes of scientific works have been written about the dialogism (or polylogism) of Akhmatova's lyrics, about its special plot. However, none of the scholars seem to have focused on the fact that dialogue is a conversation between two parties (and not a monologue in the presence of the other). And the plot is events that are differently significant for different heroes (and not just for the subject of the action, for whom all the others are only objects).

The "small" mystery of the poem, analyzed by us, is a dialogue in encrypted form, and it is addressed to N. S. Gumilyov. Their marriage, which had already lasted two and a half years, did not make the two poets dearer and closer. On the contrary, alienation, opposition in everything (even in verses) only grew. Akhmatova sincerely rejoiced in the book of N. S. Gumilyov (1910), "Pearls" ("3/4 of the lyrics <...> refers to me").She perceived his book "Alien Sky" (1912) as a "fight" with her «не на живот, а на смерть!»[11]. Having returned in the spring of 1912 from a joint trip with her husband to Italy and was surprised to find that she cannot tell her loved one about this journey, so important for her internal development, "easily and smoothly," Akhmatova will

---

[9] *Ахматова А. А.* Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998–2002; Т. 1. – С. 113.

[10] Черных В. А. Летопись жизни и творчества Анны Ахматовой: 1889–1966. – Издание 3-е, исправленное и дополненное. – Москва: Издательский центр «Азбуковник», 2016. – С. 76.

[11] Ibid. C. 86.

explain the difficulty quite naturally: "It must be "we (with N. S. Gumilyov – *Auth*.) were not so close to each other anymore..."[12].

The birth of a son will only confirm the apprehension expressed by Akhmatova in the poem "He loved..." (1910) – six months after the wedding. She first lists the "three things" that her husband loved. Then she calls three things that he does not like. The first among them is "when the children cry"[13]. It was this "thing" that happened – she gave birth. We will not touch the behavior of N. S. Gumilyov during his wife`s pregnancy and the birth of their child, though it caused her unhealed wounds. The marriage, legally decaying in 1918, actually died in the autumn of 1912. This is what Akhmatova herself will say: "Soon after the birth of Leva, we silently gave each other complete freedom and ceased to be interested in the intimate side of each other's life"[14].

But the wound remained, and the heart hurt. That is why Akhmatova's poem is really addressed to him – N. S. Gumilyov. He alone knows where she could see "выцветший флаг над таможней" again and again. Defending her drama from strangers, Akhmatova does not mention the clinic, she does not utter a word about childbirth, about her son. She only allows herself, revealing the accumulated anxiety and longing, to describe the sky over Petersburg as "жёлтую муть", and call the flag above the customs "выцветшим". She did not say and will never say so about the sky over Chersonesos, about the flag over the Sevastopol customs.

N. S. Gumilyov understood the intention of his wife and reacted to the message addressed to him. April 9, a month and a half after the publication of the poem, he from Odessa, before his next departure to Africa, openly answered. It will start from afar – with the general characteristics of the poem and determining the place of its author in poetry: "I remember your lines all day about the "seaside girl", not only do I like them, they get me drunk. "So much has been said so simply, and I am absolutely convinced that out of all the post-symbolic poetry, yes, perhaps (in your own way), Narbut will turn out to be the most significant"[15].

The answer is unexpected, and in some places doubtful. Firstly, it turns out that not only Akhmatova is dreaming of a happy "seaside girl", – N. S. Gumilyova also does not just "like" her, she makes him "drunk". He chooses not the Kiev "sorceress", not the Tsarskoye Selo "nymph", not the

[12] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998–2002; Т. 1. – С. 553.

[13] Ibid. С. 36.

[14] Черных В. А. Летопись жизни и творчества Анны Ахматовой: 1889–1966. – Издание 3-е, исправленное и дополненное. – Москва: Издательский центр «Азбуковник», 2016. – С. 89.

[15] Гумилёв Н. С. Сочинения. В 3 т. – Москва: Художественная литература, 1991. – Т. 3. – С. 236.

acmeistic queen, but that simple-minded, naive, joyful "wild girl". But after all, N. S. Gumilev himself sculpted the nymph and queen from Akhmatova for years? Yes. But Pygmalion, apparently, could not stand the fact that Galatea outgrew him.

Secondly, N.S. Gumilyov's reasoning about Akhmatova paired with V. I. Narbut is not really believed in sincerity. Actually, N. Gumilyov's artistic flair was sharp and precise. He could not help but feel that V. I. Narbut was not comparable in talent with Akhmatova. Therefore, this comparison does not magnify, but reduces the scale of her personality.

But what about family matters?

From the same Gumilev's letter: "Dear Anya, I know that you don't like and don't want to understand this, but I'm not only joyful, but also directly necessary as you deepen for me as a woman, to strengthen the man in myself"; "I could never have guessed that hearts and happiness would hopelessly decay because of happiness and glory, but you would never have been able to explore the land of Gallus and understand when you see the moon that it is the diamond shield of the goddess of Pallas warriors"[16].

It would seem, why here, in a letter to a yearning and more recently close woman, all these studies of the "country of Gallus" and "diamond shields" of the goddess Pallas? But this is creative jealousy. Akhmatova's destiny is to say "so simple – so much". His destiny was to go to distant Africa, explore the people of the Galla giants (the highlands of West Africa in the upper reaches of the Blue Nile, north of Somalia), and study Hellenic mythoculture. (By the way, here N. S. Gumilyov made several inaccuracies: the Moon was never Athena's shield, especially diamond, as Athena herself was not the goddess of warriors.)

All this is already a clear concern for the "descendants", which, according to the "sweetheart" wife, should "judge" them with N. S. Gumilyov:

<…> Чтоб отчётливей и ясней
Ты был виден им, мудрый и смелый,
В биографии славной твоей
Разве можно оставить пробелы?[17]

And the fact that these words were spoken in the last – fifth! – a poem from the Akhmatova's compilation of the February issue of Hyperborea, allows us to conclude that not one, not two, but all of them are testimony and the visible result of the painful separation from the "not beloved" wife with the "not beloved" husband in late 1912. Moreover, not only the composition of the poetic selection is important («Смятение», «Умирая, томлюсь о

[16] Гумилёв Н. С. Сочинения. В 3 т. – Москва: Художественная литература, 1991. – Т. 3. – С. 236.

[17] *Ахматова А. А.* Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998–2002; Т. 1. – С. 114.

бессмертьи…», «Вижу выцветший флаг над таможней…», «И на ступеньки встретить…», «Столько просьб у любимой всегда…»), but also the order in which these five poems were printed.

Referring to his verses "Galla" (so far in the plan) and "Odyssey at Laertes", N. S. Gumilev actually acknowledges the correctness of Akhmatova's reproaches, speaks of the impossibility of changing anything on his part and offers her that very agreement on complete mutual freedom , about the "silent" conclusion she wrote. The search for "happiness" and "glory" brought him fame, but deprived the hero's heart of the ability to love, "hopelessly" him "одряхлив".

N. S. Gumilyov only confirms this in his letter. He believes that on the basis of the "silent" agreement that they must conclude, friendly creative relationships can be restored. Yes, both of them are no longer connected by love, but the status of leaders of modern culture, as well as the family, continues to bind: "It is curious that now I am again the same as when the Pearls were written, and they are closer to me from the Alien Sky. <...> Kiss the Lioness from me (funny, I'm writing his name for the first time) and teach him to speak dad"[18].

And this part of the Gumilev's letter, too, from a third perspective, is not perfect. The young father leaves his six-month-old son and his nursing mother for the sake of a "creative" trip to distant lands. In what expressions does he convey his feelings? "Curious…". "Funny...". It is as if he is not detaching himself from the family for a long time, but is carefully observing himself.

Another eloquent detail. Poets do not give random names – neither to their characters, nor to their loved ones. Marina Tsvetaeva called her son the victorious name George. Anna Akhmatova named the child the royal name of Leo. From "Leo" the husband (also a poet!) Makes a ridiculous nickname "Lioness", as if referring to a home toy.

This letter is unlikely to testify the "happiness" of the Gumilyov-Akhmatova family. Now, having restored the Petersburg context of the poem, we can return to its Crimean context.

5. Всё глядеть бы на смуглые главы
Херсонесского храма с крыльца <…>

Chersonesos Church is the St. Vladimir Cathedral in Chersonesos. However, most of the comments in the collected works of Akhmatova to the poem "Вижу выцветший флаг над таможней…" avoid answer the questions:

---

[18] Гумилёв Н. С. Сочинения. В 3 т. – Москва: Художественная литература, 1991. – Т. 3. – С. 236.

why is the poet's dome of the cathedral called "dark" and why did he find the plural ("chapters") in her verses[19]?

Relying on the author's biographical notes, commentators actually look for an answer to only one question: where exactly in Sevastopol in her childhood the poet could"look" at the Chersonesos Cathedral "from the porch". For example: "We are talking about the cottage "Отрада" ("New Chersonesos") on the shore of Streletskaya Bay – "the cottage Tur", three miles from Sevastopol, where the Gorenko family spent every summer from 1896 to 1903"[20]. Or: "In the country house Tur («Отрада») near Sevastopol, Anya Gorenko lived with her parents every summer in 1896–1903"[21].

The two-volume volume of 1990, along with other inaccuracies, mistakenly identifies the time of writing the poem with the time of the memoirs contained in it. So, we read: "It is written at the cottage «Отрада» ("New Chersonesos") three miles from Sevastopol on the banks of Streletskaya Bay, where Akhmatova spent every summer from 7 to 14 years"[22]. It turns out that the poem of 1912 was created in 1903, that is, a fourteen-year-old teenage girl. In fact, of course, the poet returns to her past in thoughts, and does not abide in it in reality. Recall: in the journal Hyperborea, the poem was published under the title "Возвращение"[23].

Once again, we are convinced: without a thorough study of the realities of time and place, even autobiographical notes of a writer cannot be read correctly. Verily, as she herself stated, "people see only what they want to see, and hear only what they want to hear"[24].

Contrary to the opinion cited above, Akhmatova did not live in the cottage of N. I. Tur. She herself will clearly say about this in one of her notes of the late 1950s – early 1960s: "*In the vicinity of this dacha* («Отрада», Streletskaya Bay, Chersonesos) I received the nickname "wild girl" <...> (highlighted by us. – Auth.)"[25]. It will be right to say that Akhmatova lived with her parents *in the dachas of Tur.*

---

[19] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998-2002; Т. 1. – С. 744. Ахматова А. А. Сочинения. В 2 т. – Москва: Художественная литература, 1986. – Т. 1. – С. 393–394.

[20] Ibid. – С. 744–745.

[21] Ахматова А. А. Сочинения. В 2 т. – Москва: Художественная литература, 1986. – Т. 1. – С. 394; Т. 2. – С. 429.

[22] Ахматова А. А. Сочинения. В 2 т. – Москва: Правда, 1990. – Т. 1. – С. 376.

[23] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998-2002; Т. 1. – С. 744.

[24] Ахматова А. А. Сочинения. В 2 т. – Москва: Художественная литература, 1986. – Т. 2. – С. 243.

[25] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998-2002; Т. 5. – С. 215.

Well-known to the Sevastopol estate N. I. Tur until 1905 was called "Отрада"[26]. The owner of the estate was an entrepreneurial man. On part of his land, he built a dacha village for vacationers. By the name of the owner, the village received the name Turovskaya Sloboda, or Turovka. Today Turovka is no longer to be found on the official city map. In 1923, initially, and in 1935 finally, the settlement was renamed in honor of the sailor G. N. Vakulenchuk, the organizer of the uprising on the battleship "Potemkin"[27]. It is very significant that in the oral tradition Turovka continues to live in Sevastopol until now, and the settlement of Vakulenchuk in the mass consciousness has not been fixed.

It was on this very Turovka that the Gorenko family rented a house almost every summer for eight years. "On the modern map of Sevastopol, the current Gagarin Avenue", writes V. Sevastopol local historian Gorelov, "roughly corresponds to Turovsky highway, the main street of this village. It is hardly possible now to establish the location of the house where Anya and Inna Erasmovna Gorenko stayed..."[28]. One thing is clear: the house was located on an elevated part of the Turovskaya Sloboda. It was from there that Chersonesos and Streletskaya Bay were clearly visible. This was reflected in the poem of Akhmatova and in her memoirs.

After 1905, the estate «Отрада» was rebuilt in the spirit of the times. The new design of a restaurant, public garden, summer-houses, benches, outdoor areas appeared there. Having changed its appearance, the estate changed its name: it was renamed the "New Chersonesos". In this part of the city, Akhmatova appeared again only in 1907. She settled in the neighbourhood, in a new summer cottage – in the mud bath of Yev. E. Schmidt, which is located on the shore of Sand Bay. Its owner was a doctor, court adviser Yevgeny Eduardovich Schmidt, who lived in his own house on the same Ekaterininskaya street, where Akhmatova's grandfather also lived[29].

Akhmatova undoubtedly saw the places of her childhood, which changed both the appearance and the name. This is evidenced by her recollections: "There are no Tur dachas («Отрада» or "*New Chersonesos*") – three versts

[26] Севастополь: Энциклопедический справочник. Издание 2-е, дополненное и исправленное. – Севастополь: «Салта» ЛТД, 2008. – С. 905.

[27] Ibid.– С. 147, 905.

[28] Горелов В. Н. Херсонес Анны Ахматовой // Литературная газета + Курьер культуры: Крым-Севастополь: Региональное обозрение. – 2008. – 26 сентября-10 октября. – № 18(23). – С. 2.

[29] Черных В. А. Летопись жизни и творчества Анны Ахматовой: 1889-1966. – Издание 3-е, исправленное и дополненное. – Москва: Издательский центр «Азбуковник», 2016. – С. 53. Горелов В. Н. Херсонес Анны Ахматовой // Литературная газета + Курьер культуры: Крым-Севастополь: Региональное обозрение. – 2008. – 26 сентября-10 октября. – № 18(23). – С. 2, 13.

from Sevastopol, where from seven to thirteen years (correctly – up to fourteen. – *Auth.*) I lived every summer and received a nickname "Wild girl" <...> (emphasis added by us. – *Auth.*)"[30].

By the way, the age correction introduced by us is indicative. A number of errors among commentators was made in the poet's memoirs. For example, everyone in the notes writes that she spent "every summer" at the Tur dacha. It should be written differently – "almost every summer", since neither in 1898, nor in 1900, the Gorenko family did not rest there in the summer[31].

After these necessary explanations, let us return to the Chersonesos Church.

St. Vladimir's Cathedral in Chersonesos was built in 1861–1891. Only the 2005 two-volume book rightly indicates that the cathedral dome was "незолочёным"[32]. Indeed, the gilt at the cathedral was originally only a cross. The dome was covered with gold already during the restoration work of 1998–2004. Otherwise, this comment, unfortunately, has inaccuracies. St. Vladimir Cathedral was not built in 1862–1892. The cathedral has one dome, not several. From the Streletskaya bay this dome is not visible. It is visible (as we have already noted) from the hills bordering the bay. It was just the cottage rented by the Gorenko family.

The question remains unresolved: so what was the dome of the Chersonesos church in the late 19th and early 20th centuries?

The St. Vladimir Cathedral was built for the 900th anniversary of the St. Equal-to-the-Apostles Grand Duke Vladimir christening in Chersonesos. That is why the author of the project, academician D. I. Grimm, proposed to erect a cross-dome temple in Byzantine style. Among other things, this implied (in accordance with the Greek Orthodox tradition) the rejection of the dome gilding. (Compare three Sacred Sofia – cathedrals in Constantinople, Kyiv and Velikiy Novgorod). But the dome of the cathedral and its two-tiered roofs were covered for some reason not with copper (that was already a tradition), but with zinc tiles [33]. Presumably, because of the cost criteria. Zinc is a metal that is light enough. That is why the initial coverage was disrupted by the hurricane in December 1879. After that, repairs were carried out, the result was the

---

[30] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998-2002; Т. 5. – С. 693.

[31] Черных В. А. Летопись жизни и творчества Анны Ахматовой: 1889-1966. – Издание 3-е, исправленное и дополненное. – Москва: Издательский центр «Азбуковник», 2016. С. 36, 38.

[32] Ахматова А. А. Победа над судьбой. В 2 т. – Москва: Русский путь, 2005. – Т. 2. – С. 433.

[33] Севастополь: Энциклопедический справочник. Издание 2-е, дополненное и исправленное. – Севастополь: «Салта» ЛТД, 2008. – С. 165.

replacement of a part of the zinc roof (namely, cornices) with lead[34]. On the one hand, that made the roof heavier, having stored it from strong winds, on the other, – preserved the colour of the main coating, because lead in an oxidized state visually almost does not differ from zinc. The colour scheme of zinc is bluish-gray, that eventually tends to darkening. As a result, the zinc-lead dome and the gable two-tiered roofs of the cathedral in pre-revolutionary photographs «имеют тяжёлый сумрачный цвет»[35].

All that gave Akhmatova the basis to talk about the "creamy chapters" of the Chersonesos temple. But why does she write about the only dome of the cathedral in plural?

Firstly, the commented verse had an original version. V.M. Zhirmunsky, publishing Akhmatova in the "Library of the poet", cites that early edition of the line we are interested in: «Херсонесских церквей у крыльца»[36]. Undoubtedly, it was about the ruins of numerous Byzantine basilicas of the V-IX centuries on the territory of Chersonesos, as well as the Orthodox churches of modern times – St. Vladimir Cathedral, the temple of seven Chersonesos martyrs, the house church of the Abbot Corps.

From a young age Akhmatova treated Chersonesos in a special way. It was "the main place in the world"[37] for her. The "strongest impression" of teenage years was "the ancient Chersonesos, near which we lived"[38]. "Directly from here", according to the poet's self-evaluation, "antiquity – Hellenism"[39] came to her.

At the same time, for our poet the accuracy of details is characteristic, we have repeatedly been convinced in that. «Главы» of the Chersonesos churches are devoid of gilding and they are really «смуглые». But they were not located at all «у крыльца» of the Akhmatova's summer house, although they were clearly visible from there. The distance to them was about two kilometers.

---

[34] Золотарёв М. И., Хапаев В. В. Херсонесские святыни. – Севастополь: Фуджи-Крым, 2002. – С. 97-98.

[35] Горелов В. Н. Херсонес Анны Ахматовой // Литературная газета + Курьер культуры: Крым-Севастополь: Региональное обозрение. – 2008. – 26 сентября-10 октября. – № 18(23). – С. 2.

[36] Ахматова А. А. Стихотворения и поэмы / Составление, подготовка текста и примечания В. М. Жирмунского. – Издание 2-е. – Ленинград: Советский писатель, 1977. – (Библиотека поэта. Большая серия). – С. 387.

[37] Черных В. А. Летопись жизни и творчества Анны Ахматовой: 1889-1966. – Издание 3-е, исправленное и дополненное. – Москва: Издательский центр «Азбуковник», 2016. – С. 32.

[38] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998-2002; Т. 5. – С. 236.

[39] Ibid. С. 215.

This, apparently, prompts Akhmatova to abandon the early revision of the line, replacing it with the current one: «Херсонесского храма с крыльца». However, in the previous line, she leaves «смуглые главы» in plural, while the Chersonesos temple has only one dome. Why?

Visually (secondly) the image of the poet is completely accurate. St. Vladimir's Cathedral was designed in such a way that from afar it looks like a multi-domed temple. Numerous parts of its covering (from dome to roof fragments), have different forms (round, corner, square), but one colour at that period, and indeed look like separate "domes". Growing in the width, they drop three tiers – from the top to the base (see figure 4).

Fig. 4. Chersonesos Cathedral on a pre-revolutionary postcard

Especially note that the epithet «смугле» in the definition of the «глав» of the temple needs a separate and more detailed comment. Of course, in this word-use there is a tribute to the colour that we have already noted, having told about the zinc roof of the cathedral. The colouristic function of this epithet is undeniable in well-known poems about Pushkin in 1911, from the Akhmatova's cycle "In Tsarskoe Selo":

Смуглый отрок бродил по аллеям <…>.[40]

---

[40] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998-2002; Т. 1. – С. 77.

However, in 1913, 1914 and 1915, already outside of any colouristic binding, Akhmatova will give "Pushkin's" colouration to her muse: «А **смуглая** сидела на траве» («В то время я гостила на земле…»[41]), «Допишет Музы **смуглая** рука» («Уединение»[42]), «И были **смуглые** ноги / Обрызганы крупной росой» («Муза ушла по дороге…»[43]).

In 1916, this epithet will appear again in Akhmatova's poem about Bakhchisaray. Outwardly, it seems to perform a colouristic function again – conveys a special shade of Crimean Tatar women' face, personified in the image of "смуглой" autumn:

> <…> Осень **смуглая** в подоле
> Красных листьев принесла <…>.[44]

But in the poem "Cleopatra" (1940) it is already unclear: «**смуглая** грудь», where the heroine puts a «**чёрную** змійку» with «равнодушной рукой», – is it only a colouristic detail or also a mourning symbol of "farewell pity" to the Egyptian queen[45]?

The more examples accumulate, the clearer it becomes: the meaning of the epithet "swarthy" is not limited by colour. This is evidenced by A. A. Blok's poem "Grey morning" – by the way, the same year (1913) as Akhmatova's poems about the Muse:

> Прощай, возьми ещё колечко,
> Оденешь рученьку свою
> И **смуглое** своё сердечко
> В серебряную чешую…[46]

True: Akhmatova in 1916 is talking about a tartar, and A. A. Blok in 1913 – about a gypsy. However, the epithet «смуглый» can't be explained only by the shade of their skin. Why does Anna Akhmatova write «смуглая» not about just a woman, but about a Muse or an Autumn? And autumn is not something, namely 1916? Why does A. A. Blok's gypsy, saying goodbye to the lyrical hero after the night, full of her passionate songs and his passionate explanations, «хладно жмет» «свои серебряные кольца» to his lips? Does this motive of «страстного холода» and hopeless farewell resonate with the lines addressed to the «утешный» friend in Akhmatova's Bakhchisaray poem?

There may be another purely personal, intimate and psychological reason for Anna Akhmatova's strong attachment to the epithet "смуглый". From the

---

[41] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998-2002; Т. 1. – С. 147.

[42] Ibid. С. 183

[43] Ibid. С. 247

[44] Ibid. С. 275.

[45] Ibid. С. 464.

[46] Блок А. А. Собрание сочинений. В 8 т. – Москва-Ленинград: ГИХЛ, 1960-1963. – Т. 3. – С. 207.

very birth she was distinguished by an unusually white skin. In addition to the testimony of contemporaries, this is confirmed by her own recognition: In Chersonesos she "sunburned to the fact that the skin descended"[47]. It is typical for people she belonged to that a stubborn staying in the sun leads not to the tan, but to the peeling skin.

From personal experience Anna Akhmatova knew that such a whiteness is a characteristic sign of people suffering from tuberculosis. In the summer of 1896, her four-year-old sister Irina (Rika) dies from this disease, in the summer of 1906, with the same diagnosis at the age of 21, the elder sister Inna leaves, in the autumn of 1922 28 years old sister Iya died in Sevastopol. In 1907, Anna Gorenko[48] was brought to the Dr. E. E. Schmidt mud hospital to be treated from the first signs of tuberculosis.

In the poem «Как невеста, получаю…», written in a tuberculosis sanatorium near Helsinki in October 1915, we read:

Я гощу у смерти **белой**,
По дороге в тьму.[49]

"White" death, of course, is a multi-valued image. Is it about Finnish snow? It seems to be rather early for October in southern Finland. Or is it about white doctors' robes? Or about shroud? Perhaps. However, there can be one more interpretation. Maybe it's about unhealthy white skin typical to the patients with tuberculosis. In any case, Akhmatova's epithet "white" will always accompany misfortune and trouble[50]. Even paradise, if it is "white", is not immortality, but death[51].

Does Akhmatova so readily emphasize "смуглое" in the people and objects dear to her because of that? Lyceum Pushkin is swarthy. (He himself all his life considered white skin to be the ideal of beauty.) The autumn in the image of a crimean tartar woman is swarthy. Akhmatova's muse is swarthy. Queen Cleopatra's chest is swarthy. The domes of the Chersonesos temple are swarthy.

And everywhere this Anna Akhmatova's «смуглый» colour is a sign of the desired, dreamed, ideal, but unreachable. Therefore, as a child, she spends her days on the sea, unsuccessfully trying to find such a cherished, but persistently slipping tan under the southern sun.

---

[47] Черных В. А. Летопись жизни и творчества Анны Ахматовой: 1889–1966. – Издание 3-е, исправленное и дополненное. – Москва: Издательский центр «Азбуковник», 2016. – С. 53.

[48] Ibid. С. 53.

[49] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998–2002; Т. 1. – С. 245.

[50] Ibid. С. 267, 373.

[51] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998–2002; Т. 1. – С. 177.

So, Akhmatova's poems are tightly soldered among themselves not simply by repeating individual "favourite" words. They are connected by deep poetics. Due to that the words-images are poured into lines, the lines – into whole texts, the texts – into cycles, cycles of different times – into common questions of being, addressed to the heroes of those verses and cycles. But Akhmatova's responses to those questions should be studied carefully again and again.

6. <…> и не знать, что от счастья и славы безнадёжно дряхлеют сердца

These last two lines on the basis of all accumulated material will help us to understand not only a "small", but also a "big" secret hidden in the poem. In 1912 the poet himself does not know about that.

Let's start with realities as usual. We'll remember that Anna Akhmatova's realities have the habit of quick flowing into poetic images and symbols.

Akhmatova will remember her "main place in the world" on three occasions – Chersonesos, an ancient city-state, included to the list of monuments of the World Cultural Heritage of UNESCO[52] in 2013. It's the author's (and all the more poet's) will to remember as it was recalled in the 1960s – half a century after childhood and the adolescence associated with Chersonesos. It is the duty of the researchers to check the statements of not only colleagues, but also the authors under study. What does this test show?

"The main place in the world" was reflected in our poet's poems more than modestly. We hurry to note: it refers not to the whole complex of Sevastopol outskirts in the area between Streletskaya and Peschanaya bays, but to antique Chersonesos namely. In the poem «У самого моря» there will be white, steep, limestone Chersonesos coasts, and a flat stone where a "wild girl", girl-mermaid Anya Gorenko was resting, and gold Chersonesos beaches, and capes, and a lot of other things. Then these realities, already in another, mature and bitter context, will be resurrected in the poem «Путём всея земли».

That's true. But these realities are not the details of the ancient Chersonesos namely. And by the 1890s excavations of the ancient Hellenic city, that began its existence in the VI century BC. and became "small Athens" of the Northern Black Sea coast, have already opened much and hit a lot of people[53]. And the city, that came out of the ground, hit not only professionals:

---

[52] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998–2002; Т. 5. – С. 215, 236, 693.

[53] Реальный словарь классических древностей по Любкеру / Под редакцией Ф. Гельбке, Л. Георгиевского, Ф. Зелинского и др. – СПб.: Издание Общества классической филологии и педагогики, 1885. – 1552 с. – С. 280.

archaeologists, historians, philologists-Hellenists. It was visited by lovers of antiquity, travellers, people of culture. To those, undoubtedly, the Gorenko family belonged, despite their father's non-philological profession.

Yes, Anya Gorenko was born at Bolshoy Fontan in Odessa (also, by the way, the prelusive Odessa suburb). But it is in Chersonesos the relatives will lead their daughter with a full parade to donate a piece of marble with the Greek inscription[54] found by her to the museum.

Yes, due to difficult family circumstances, Anna Andreyevna's mother with her daughters and her son were forced to move to Evpatoria. However, Evpatoria of Akhmatov's adolescence was extremely colourful, historically rich, multi-faith and multinational city. And the schoolgirl Anya Gorenko, of course, not Boris Balter's high school students – the Evpatoria "boys", remembered at the time of the "thaw" by the entire reading Soviet Union. The author of the story knew that they knew nothing about Juma-Jami (the cathedral mosque of the outstanding Turkish architect Sinan), neither about the unique monastery of the dervishes, nor about the spiritual centre of the Karaites – no less unique Evpatoria kenasses.

Let's suppose, B. Balter's memories could be limited by censorship. But what censorship prevented Akhmatova, mentioning Chersonesos, from remembering the Uvarov basilica, antique bath with its exquisite mosaic, Chersonesites' civilian oath carved on marble? Etc.

The other thing is more likely. The personal "Chersonesos myth" (of, firstly, "wild girl", then "the last inhabitant of Chersonesos") meant for Akhmatova's poetic thinking more than the realities of historical Chersonesos. Note: the realities of historical Bakhchisaray (both ancient and 1916) are also obscured in her poem «Вновь подарен мне дремотой…» by the personal "Bakhchisaray myth", the myth of "gold" but timeless(!) Bakhchisaray, the place of action of her with N.V. Nedobrovo last lyrical plot[55].

Realities, as we see, really flow into symbols in the poet's creative consciousness, and personal myths are woven from symbols.

Anna Andreevna in the autumn of 1912 (the time of writing the poem) was already 23 years old. It was considerable age for the most popular female

---

[54] Черных В. А. Летопись жизни и творчества Анны Ахматовой: 1889-1966. – Издание 3-е, исправленное и дополненное. – Москва: Издательский центр «Азбуковник», 2016. – С. 32.

[55] See special cycle of publications about that: Казарин В. П., Новикова М. А. Стихотворение А. А. Ахматовой «Вновь подарен мне дремотой…»: (Опыты реального комментария). Publication 1 // Анна Ахматова: эпоха, судьба, творчество. Крымский Ахматовский научный сборник. Вып. 10. – Симферополь: Крымский Архив, 2012. – С. 60–72; Publication 2 // Вопросы русской литературы: Межвузовский научный сборник. Вып. 24 (81). – Симферополь: Крымский Архив, 2012. – С. 11–18; Publication 3 // Сайт «Бахчисарайский историко-культурный заповедник» (biks.org). – 06.06.2013.

poet of the Silver Age. But let's think: and does she "know" not only in 1903, but even in 1912, how «от счастья и славы безнадёжно дряхлеют сердца»?

And Akhmatova will think and will think with partiality about "happiness" and "glory" for a long time, in fact, until the end of her days (see the prophetic line of 1912 «Умирая, томлюсь о бессмертьи…», opening the second of five poems of Akhmatova's cycle in «Гиперборее»). It was evidenced by her resentment against contemporaries, Russian emigrants, as if they locked her in the 1910s – early 1920s and forgot about her later: writing, suffering, but also maturing. In the same row there is Akhmatova's attention to her foreign researchers, to their publications of the 1960s and a lively reaction to the literary award "Etna-Taormina" and conversations with friends about a possible "Nobel", etc. It's possible to understand Anna Andreyevna. It's not easy test to drink full cup of that very glory by mid-twenties and then to sink into isolation, fame in a narrow, very narrow circle for thirty more years. However, another thing is important for our topic. "Beauty of the thirteenth year", Akhmatova did not bind her glory with heart senescence then.

Akhmatova in 1912 is the author of the first book of poems «Вечер», "criticism reacted favourably[56]" to that. She has been married to the famous N. Gumilev for two and a half years. They had a son Lev. Every year Akhmatova visits Europe. There she is surrounded by extraordinary people and large cultural events (for example, "first triumphs of the Russian ballet" in Paris [ibid.]). She is all in the whirlpool of passions, courtship, novels.

Let's say: it's not about the corny "femme fatale" – fashionable female type of the Silver Age, so sharply impersonated by L. Tolstoy in his "Sisters". Count Tolstoy, returning from immigration to the USSR, hurried up to repel with the iconic figures of that century, who didn't choose him as a significant figure. So, Tolstoy's poet Bessonov is a proven parody of A. A. Blok. In this case, why not assume that Bessonov's resort (Crimean!) passion, actress (that is an artistic woman), thin, with a snake plastic, is a hidden parody of Akhmatova? After all, in the eyes of the general public, both poets were the symbol and legend of the Silver Age: he – as his ideal man, she – as his ideal woman. So, for the mass mythology, the "novel" between them was meant by itself. But now we are interested not in these myths and parodies, but the fact: Akhmatova's poetry and personal biography, endlessly distant from them, still fed them.

So, Akhmatova in 1912 does not feel herself either declining in her heart, nor indifferent to happiness and glory. Where did these lines appear in the final of the poem? Who pronounces them?

---

[56] Ахматова А. А. Сочинения. В 2 т. – Москва: Художественная литература, 1986. – Т. 2. – С. 237.

Before the answer (requiring further verification), we will pay attention to the Akhmatova's verb in the previous lines: «Всё **глядеть** бы на смуглые главы / Херсонесского храма…». «Глядеть» means not the same as "look around". Let's try to change the verb: «Поглядеть бы на смуглые главы…». Then the meaning of the final quatrains is approximately the following: to come again to the memorable places of adolescence, to see them and not to guess in blissful ignorance what the teenage heroine could not know yet: the price of her future adult glory and happiness.

But it's exactly what she already knows!

An important shade of the meaning of the verb "to look" (as in the case with the verb "see") is its duration. "To look" for a long time can, of course, mean "admire", but not in Akhmatova's poetic world. There are many landscapes in it, they are almost in her every lyrical miniature. There is no contemplative, non-dialogical love: neither natural world nor urban landscapes.

If the heroine looks at the «смуглые главы» of the Chersonesos temple, then these domes also look at her? If she conducts her mental dialogue with them (the entire previous part of the poem is such a dialogue), then the «смуглые главы» have such a dialogue with the heroine? Then it is permissible to assume that the final line and a half is also their answer to her – answer and prophecy, answer and warning for coming years and decades. She may not know it – they know it. Being ready to understand the "small" mystery, she will hear everything that will be said to her. And as a result, she will be ready for the "big" mystery of a serious life test by half-oblivion and neglect.

Odessa letter from N.S. Gumilev testifies that the final two lines of the poems about "happiness and glory" have double addressing. Chersonesos temple addressed it to Akhmatova, but she readdressed it to N.S. Gumilev, that was confirmed by his answer.

Such a hypothesis highlights the observations we have made before. It turns out, that it is not without reason Akhmatova calls «смуглые» the domes of the Chersonesos temple and the Bakhchisaray autumn, that brought red leaves in the hem, and the muse who came to the poet along the mountain road (that is, from a certain height). All of them are actors (not "background"), all of them have their own, higher point of view, their voice in the dialogue with the poet.

Let's say that autumn does not just strew the leaves on the stairs, where the heroine "said goodbye" to the hero. This gesture is also a cue, and a cue with many values. The road is strewn with flowers for the groom and the bride at the wedding. Dry autumn leaves are a kind of antipode of the wedding ceremony. The funerary procession is also strewn with flowers. But the bright, "passionate" red colour disproves this interpretation as the only possible, without canceling the tart funerary taste brought to the situation of forgiveness. "To bring in the hem" is a folk phraseologism, it means "to give birth to a child

on the side, outside the legal marriage". However, Bakhchisaray autumn brings to the heroes not an alive baby, the fruit of love, but dead leaves, the fruit of the meeting "on the side". (It should be reminded: Akhmatova by the time of that meeting broke up, but without "church debunking" with N.S. Gumilev, who was at war. And a beautiful wife, selflessly caring for her sick husband, waits for N.V. Nedobrovo in Alushta.)

The same conclusion applies to the «смуглой» Muse. Her swarthiness can also be interpreted as a colour-reality (Crimean? Italian?). At the same time, the swarthy Muse, who will again and again come to our poet, will not be the one who "dictates" the pages of "Purgatory" or the pages of "Paradise" to Dante. According to Akhmatova, she dictated the pages of "Hell"[57].

Reflections from these two lines will ripple far ahead – to «Реквием», with its political dungeons, and to «Поэмы без героя», with its diabolical carnival. And the Crimean Akhmatova does not yet guess about this future. But it is already known to her "swarthy" interlocutor and to «смуглые главы» of the Chersonesos temple...

CONCLUSIONS

It's impossible to finish (as we have seen) a conclusion to the topic "Akhmatova and Crimea": there's a lot of work to do here for a long time. In our opinion, today it is possible to state: in Akhmatova's fate Crimea played a role similar to its role in Pushkin's fate. Multi-voiced, multicultural, "dialogical" and metaphysical Crimea charged with these properties all great artists who fell into its power field.

Annex

The proposed version of the commentary
on the "Chersonesos" fragment of the poem by A. A. Akhmatova:
Всё глядеть бы на смуглые главы
Херсонесского храма с крыльца <…>.

It is about a holiday village built by N. Tur, the owner of the estate "Otrada" near Streletskaya Bay. In this village, the Gorenko family rented a cottage almost every summer from 1896 to 1903. As we know, A.A. Akhmatova called Chersonesos "the main place in the world" for her. It is not possible to determine where the cottage was located and to find out whether the family changed their summer address for eight years. We can say with certainty only that the summer cottage stood on an elevated place, so she could clearly see Chersonesos and, in particular, the St. Vladimir Cathedral "from the

---

[57] Ахматова А. А. Собрание сочинений. В 6 т. – Москва: Эллис Лак, 1998-2002; Т. 1. – С. 403.

porch". The dome of the temple and its two-tiered roofs had a dark zinc-lead coating and visually created the effect of a multi-domed cathedral. That gave rise to the poetic image of the "swarthy domes of the Chersonesos temple".

SUMMARY

The paper reveals Petersburg and Crimean realia underlying the poetic imagery in Anna Akhmatova's poem written in 1912. Among the Petersburg realia there are the main Maritime Customs House with its special flag and Prof. D. Ott's clinic founded in 1797 by Empress Maria Feodorovna and widely referred to as the Imperial Maternity Home. Among the Crimean realia there are the suburbs of Sevastopol (with N. Tour's estate Otrada and Dr. E. Schmidt's mud cure clinic), the Streletskaya and Pesochnaya Bays, Chersonese and St. Vladimir's Cathedral. New insights into the circumstances which inspired Akhmatova's text are offered such as the birth of her son Leo and her estrangement (as well as subsequent official divorce) from N. Gumilev. The double addressee of the poem is proved, as well as a special prophetic meaning of its final part. The historical and biographical methods are combined in the research with realia comments and in-depth poetological analysis. The text is interspersed with illustrations.

REFERENCES

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

2. Ахматова А. А. Сочинения. В 2 т. – Москва: Художественная литература, 1986.

3. Ахматова А. А. Сочинения. В 2 т. – Москва: Правда, 1990.

4. Ахматова А. А. Победа над судьбой. В 2 т. – Москва: Русский путь, 2005.

5. Ахматова А. А. Стихотворения и поэмы / Составление, подготовка текста и примечания В. М. Жирмунского. – Издание 2-е. – Ленинград: Советский писатель, 1977. – (Библиотека поэта. Большая серия).

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

7. Горелов В. Н. Херсонес Анны Ахматовой // Литературная газета + Курьер культуры: Крым-Севастополь: Региональное обозрение. – 2008. – 26 сентября-10 октября. – №18(23). – С. 2.

8. Севастополь: Энциклопедический справочник. Издание 2-е, дополненное и исправленное. – Севастополь: «Салта» ЛТД, 2008.

9. Золотарёв М. И., Хапаев В. В. Херсонесские святыни. – Севастополь: Фуджи-Крым, 2002.

10. Блок А. А. Собрание сочинений. В 8 т. – Москва-Ленинград: ГИХЛ, 1960-1963.

11. Реальный словарь классических древностей по Любкеру / Под редакцией Ф. Гельбке, Л. Георгиевского, Ф. Зелинского и др. – СПб.: Издание Общества классической филологии и педагогики, 1885. – 1552 с. – С. 280.

12. Гумилёв Н. С. Сочинения. В 3 т. – Москва: Художественная литература, 1991.

13. Витухновская Н. И., Зубарев А. А. Морские врачи и Севастопольская морская офицерская библиотека // Сайт «Графская пристань» (grafskaya. com).

14. Казарин В. П., Новикова М. А. Стихотворение А. А. Ахматовой «Вновь подарен мне дремотой…»: (Опыты реального комментария). Публикация 1 // Анна Ахматова: эпоха, судьба, творчество. Крымский Ахматовский научный сборник. Вып. 10. – Симферополь: Крымский Архив, 2012. – С. 60-72; Публикация 2 // Вопросы русской литературы: Межвузовский научный сборник. Вып. 24 (81). – Симферополь: Крымский Архив, 2012. – С. 11-18; Публикация 3 // Сайт «Бахчисарайский историко-культурный заповедник» (biks.org). – 06.06.2013.

Information about the author:
Kazarin V. P.,
Doctor of Philology, Professor,
Acting Rector,
V. I. Vernadsky Taurida National University
31, J. McCain str., Kyiv, 01042, Ukraine

TRANSLATION ASPECTS OF DETECTIVE STORIES

Koliasa O. V.

INTRODUCTION

Literature according to medieval anecdote is a combination of alphabet letters. That combination is creating something vivid from something lifeless and a literary work of art is generated from a set of letters. For some authors a writing process or even creating by using words is not only an artisanry or technique but alchemy understood as a skill of transforming everything what is material into something worthy.

This understanding of word alchemy suggests that literary work of art must be fruition of the Platonic idea according to which the perceived world is not real, it is an illusion, a reflection of the real world of ideas and the subject of true philosophical knowledge are permanent and unknown things. One of the most known Polish writers and translators J. Parandowski was faithful to that principle and the best proof of it is his Homer's *Odyssey* translation. Parandowski also claimed that esthetic and ethic are tightly connected and removing axiological reflection destroys the literary work of art itself. When he was asked about translation matter in an interview he answered: *a work on the translation gives a lot, it requires co-experience of the translated work. The writer meets with a work requiring a complete penetration into it, and yet there are differences in the sensitivity of his own and the translated writer (...) literary translation is the full experience of another world*[1].

According to above claim the novelty might be found in a statement that translation is the assimilation of work of art from one culture to another. It is also the transference of values which allows to widens the vision and to understand the world and people, to recognize new points of view and to uncover new words' meaning.

Translation is a language structure which is a measure of exchange, a means of mutual sharing and assimilation of cultural achievements, hence its socio-cultural importance. These tasks can be fulfilled by a good translation of course. In a good translation errors are considered, the achievements are analyzed, the principles of translation technique are established, and as a consequence a normative translation theory is created. The translation can be seen as a linguistic issue, as a kind of implementation of the relation between

---

[1] Rusinek M., (red.), 1955. *O sztuce tłumaczenia*. Parandowski J., 1955. *O znaczeniu i godności tłumacza.* Wrocław. Zakład im. Ossolińskich – Wydawnictwo.

two languages, or more precisely two language and stylistic systems. Linguistic interpretation extends the ground of evaluation of the difficulties and errors of translation, its desired achievements, the correct attitude of the translator.

According to Oxford Dictionary translation is firstly the process of translating words or text from one language into another, and secondly a written or spoken rendering of the meaning of a word or text in another language[2]. It can be said that a translation means either a translation or a product of translation. As a result of the act of translating, there exist two language creations next to each other: basic – original, and derivative – translation.

In the process of text translating, the notions of language, thoughts and their relation to the reality are important. Objective reality is related to things, events, phenomena. Thinking is a reflection of this objective reality by capturing the general features of things and finding solid relationships and relations that exist between the components of reality.

Language is the reality of thoughts, in thoughts the language might be realized; language and thoughts, thoughts and language are inseparable. By saying "thought" it might be expressed not only single concept or opinion but primarily groups of them which reflect a complicated structure of reality. In the act of translation, a two-language confrontation or even collision takes place: the source language and the target language as means of realizing the same thought content and emotional charge.

In order to clarify the definition of translation, it is worth referring to the definition of language. Language is a system, an internally organized relationship, a grammatical and lexical configuration whose elements rely on specific levels conditioned by a certain phonetic system. Each national language is a peculiar and unique grammatical system. Elements of this system are shaped and functioning in accordance with the norms relevant to this language.

Here a question may arise as to whether the elements of two language systems are somehow parallel and interchangeable, so that it is possible to simply replace source language by the element of target language. According to J. Holmes linguistic means of expressing a thought, its affective undercurrent in the lexical-semantic system, the language means of grammatical use of words in a sentence are diverse in different languages[3].

Within the same type and even the same language family there is a difference in language's sonic structure or phonetic otherness. The novelty here is that languages differ in the dissimilarity of the scope of lexical-semantic units, that is, corresponding to each other's meanings, words disperse by

---

[2] Definition of translation. URL: www.oxforddictionaries.com/definition/translation (retrieved Feb. 27, 2019).

[3] Holmes J.S., 2004. *The name and nature of translation studies*,[in:] Lawrence Venuti (ed.) (2004), *The Translation Studies Reader, 2nd edition*. P. 180–192.

meanings, an emotional undercurrent or thought content having its language expression in one language does not find it in another language. An important point here is the meaning of idioms, or phraseological compounds which meaning as a whole goes beyond the meaning of their ingredients, e.g. to run for the hills, to hit the roof, or to read somebody's hand.

The translation process cannot be understood in the literal sense of the word itself, which means that the component of the linguistic content shaped in language can be released from it by translating it into a precisely appropriate form. In translation, there is always a zone of discrepancy, and the more languages are systematically separated from each other, the more the zone expands and the field of conformity decreases. Text should not be translated literally because in such a translation the syntax, intonation, euphoria are lost, only words in some general paper-related meaning are translated, the proper sense to the given context is also lost, and the national language gets distorted. It must be added that in addition to the national language, there are also dialects which translation also requires know with cultural or geographical diversity.

Not without significance is the fact of translator's ability to speak perfectly the language being translated. Translator must master the language of the original text immaculately. He or she must know the reality that the author of the original text describes: people, culture, customs, country, which enables to understand the text correctly and protects against misinterpretation.

Very important is also the creative attitude of the translator, that is, he or she must deeply and independently experience, rethink and feel the content of the original text, he or she must mostly and at the same time most subtly penetrate the reality of the original text.

1. Detective stories' translation

The detective stories are above all about crime and investigation. It is mainly about the violation of the law, moral and legal crime of the country social values, understanding how and why this crime happened and, after solving the case, it is about returning to the normative center of this society. Because detective stories engage motives and ways of committing a crime, they are deeply concerned with characteristics, psychological motivation and detail of everyday life, which give detective clues to deviate from what is considered as normal. Crime and criminals are indicators what a particular culture perceives as legal and forensic, a barometer of social values and morality reflecting and interrogating what is recorded as a crime. The engagement concerning why a particular behavior or action is considered deviant gives an insight into structures and ideologies of power and points to society anxieties at a particular time in a specific culture.

There is a trend in research on detective stories' translation to focus on aspects related to literary translation: reception, censorship, cultural and aesthetic changes, the use of a minority language variety and many voices, just to name a few. Of course, these aspects are also the key in writing many crimes, but the novelty here is that in specific genre challenges of detective story translations remain an under-researched area: to what extent and how do constraints and genre restrictions, structure and thematic issues, formal features and rhetoric peculiarities impact on the key translation strategies[4].

Related to the question about what is characteristic of detective story and its translation is an investigation of the genre's convention historically development, how it differs in cultural and linguistic terms environment, and to what extent it adapts culturally and linguistically transfer or influence the receiving culture. This is especially interesting in relation to clearly different environments. Crime texts give in particular the analysis of cultural construction important meanings, migration of culture and cultural processes transfer, transmedia and genre.

Crime fiction might be seen as an umbrella term adopted for many subgenres, from the early detective stories about ratiocination (e.g. Leblanc's Arsène Lupine or Doyle's Sherlock Holmes) to the puzzles of the Golden Age (Christie's Poirot or Miss Marple series, Sayers' Lord Peter Wimsey or American Ellery Queen); private researchers of Hammett or hard-boiled of Chandler; professional police investigative teams procedure for the thriller (actions, forensics, pathology, etc.).

Each of the sub-genre has its own characteristics and there are typical challenges for the translator: early riddles or puzzles with their closed circle of topics are often placed in a country house with distinct class differences, creating a culturally specific description meaning, registration and misdirection central functions for the translator. In a hard-boiled fiction the narrative revolves around action, not thinking; it also evokes a very special setting, medium American urban streets inhabited by criminals, often involved in organized crime, with their street slang language and explored by a private eye working for life and speaking in the everyday, modern, often laconic tone. Style is important here, the use of orality and slang; but fast pace, a dynamic description of the action also creates problems.

In translation process even the smallest detail can turn out to be the key clue. For example at Christie's *The Mysterious Affairs at Styles,* the translator might decide to translate the "spill vase" only as a "vase", ignoring what is most important information that it contained spills made from used paper, ready for

---

[4] Translation. URL: www.openaccess.city.ac.uk./crime/fiction/translation.pdf (retrieved Feb. 27, 2019).

ignition fire: the murderer used it, breaking the aggravating letter spills and hiding it in this vase. In the source text, details of spills in vase attract attention because Poirot rearranges the ornaments on the fireplace and the memory of his cleanup releases understanding who the murderer is and how he hide the key evidence. During the tidying of ornaments is translated, in the foreground "spills" in vase are lost, and the tightly-structured chain of clues is weakened in translation.

The novelty here is that the formal narrative mechanisms and genre conventions allow and encourage subversions, disrupting the readers' expectations and generating a wrong direction through red herrings, stylistic manipulation, inference and, most importantly, the use of cohesive devices to obstruct or generate false coherence. The pronominal reference is one of the most obvious ways of suggesting connections between characters, places or items that do not really exist.

Jo Nesbo for example uses it extensively in *The Redeemer* referring to a number of characters as *he* in a series of paragraphs in which the setting or activity suggests continuity (door bell, woman answering, asking if she is alone) and that *he* is the same person. This is the detail (a red scarf, a plastic bags, a bloated face, an attractive woman with high cheekbones, etc.) which warns the reader that each paragraph concerns a different *he*, a different setting and activity or interaction, but of course the novelty here is that the translator must carefully manage the progress between paragraphs that imitate continuity, counteracting the restoration of cohesion through substitution pronouns with names and be vigilant for details that signal the difference and let the reader follow different references and their identity. While the pronominal reference can be used to hide the identity, the co-reference (where another noun is used for reference) might be used to hide gender identity using unmarked nouns (attacker, character, child, business partner, etc.). This obviously creates problems in translation into any inflected language in which the endings disclose gender.

The novelty of mentioned issues might be summed up by a greater or lesser degree of accuracy, depending on the subgenre, in which a detective story's translator must create a nuanced, believable cultural and professional setting, manage a range of voices, register, slang, dialect, to evoke different characters in their social context, location and interaction, to convey a sense of social norms and deviations from the convention or what can be expected and achieved.

2. The red herring strategy and misleading clues
in detective stories' translation

In 1928, A. Berkeley together with other crime writers founded prestigious Detection Club. The first presidents was D.L. Sayers, and members read like *Who's Who* of Golden Age detective stories. The club was created as a forum for making contacts so that adherents could help each other with technical aspects of writing and develop *a code of ethics*. Joining up, the new members had to make an oath of fair play, promising they would not stop information from your readers or solve their secrets in unrealistic way. Detectives in their stories should *"well and truly detect the crimes presented to them using those wits which it may please to bestow upon them and not placing reliance on nor making use of Divine Revelation, Feminine Intuition, Mumbo Jumbo, Jiggery-Pokery, Coincidence, or Act of God"*[5].

However, the writers' oath *"never to conceal a vital clue from the reader"*[6] did not prevent them from engaging in creative reader's manipulation and misdirection forms. It might be said that The Golden Age detective story existed in the battle of wits between the writer and the reader, where the author tried to bring the reader astray, and provides partial information by eliciting irrelevant tips and burying the most important evidence, giving facts out the context, so that their meaning and relevance was not obvious or suggesting associations and emphasizing the details that later turned out to be misleading which of course had significant impact on the translation issue. The involvement of readers largely is based on the cognitive involvement of the detective trying to solve the puzzle despite writer's misdirection, to match their wits against the detective's genius to avoid and recognize the traps laid for them. According to van Dine: *The truth about the problem must always be apparent provided the reader is clever enough to see it. By this I mean that if the reader, after learning the explanation for the crime, should reread the book, he would see that the solution had, in a sense, been staring him in the face–that all the clues really pointed to the culprit–and that, if he had been as clever 2 as the detective, he could have solved the mystery himself without going on to the final chapter*[7].

Detective fiction translation is of course similar to cognitive processes, for erroneous targeting and stylistic manipulation. A good translation maintain the condition of detective story where *the detective will repeat, go again, the ground that has been taken over by his predecessor, the criminal*[8].

---

[5] Detection Club. www.detectionclub.com (retrieved Mar. 1, 2019).

[6] Ibidem.

[7] Van Dine, S. S., 1939. *Twenty rules for writing detective stories*. http://gutenberg.net.au (retrieved Mar. 1, 2019).

[8] Brooks P., 1984. *Reading for the plot*. Cambridge, Mass: Harvard University Press. ISBN 0674748921. P. 24.

The novelty here is that translator must always keep in mind that retracing of steps that make the detective story a discontinuous and double narrative, where the perpetration is presented at the beginning of a story, initiating a double narrative going back in time, revealing steps leading to a murder, and simultaneously proceeding chronology, presenting development, growing understanding and knowledge of a detective towards solving the problem, and identification of a perpetrator.

Usually the crime is solved through logical thinking and rational deduction, where clues are discovered, interpreted and causally related, until finally different layers of meaning and discontinuous narrative threads around the hypotheses of the cause, motive, method and means are resolved into a linear narrative of effect and cause. Additionally to this fundamental structural discontinuity of detective stories, the author further postpones the narrative by consciously manipulating chronology, mistaking the association of time, place or characters, disturbing narrative perspective by moving narrators and focalisers, interspersing the evidence through text across various narrative threads and through differential treatment in terms of emphasis, also focuses on different elements of the narrative elements. All these elements must be also respected in translation process.

In detective stories there are many manipulation of readers' attention and it is defined as a red herring. Strictly speaking, a red herring is more than a misleading plot line, rather than the technical device and manipulative strategy which the author implements. It is a fact, idea or subject that takes people's attention away from the central point being considered[9]. Described issue is also a huge challenge for translators. They must pay attention not to lose anything from red herring strategy to keep a reader interested in a story.

Like the entire genre literature, detective stories are based on a set of typical tropes and *topos*, and it is these conventions the writer may use, playing a game of double-bluff with the readers' knowledge and mindfulness on how typical settings, actions, conversations, etc. may suggest a clue.

Similarly, the author may use common assumptions, which behavior or appearance of characters is typical and create a construct of characters that do not comply with the standard. Such deviations from conventional may function as a clue to moral deviation and signal a potential suspect character. It might be depict in the following two examples showing how the author exploits the reader's knowledge about genre conventions and translator's approach to that issue.

In *Mrs. McGinty's dead* A. Christie's Poirot conducts an informal investigation to clarify a suspect awaiting trial in the case of the murder of the

---

[9] Red Herring. URL: www.dictionary.cambridge.org/pl/dictionary/english/red–herring (retrieved Mar. 1, 2019).

anonymous old woman and "interviewing" all those who hired Mrs. McGinty as a cleaner: *"I am investigating the murder of Mrs. McGinty," said Poirot. "And I do not joke". "Ouch," said Mrs. Summerhayes. "I've cut my hand"*[10].

The novelty shows that an experienced reader, looking for potentially relevant clues, may interpret the fact that Mrs. Summerhayes cut her hand as feeling guilty to Poirot's announcement, as an involuntary disclosure that she was involved in a crime, rather than as an unrelated, accidental slipped a knife while chopping vegetables, and as a result she was on the list of suspects.

Similarly, in *The Bomber*, L. Marklund uses the convention that is accepted to assume the perspective presented in the prologue and intertwine first-person reflections, which are presented by the perpetrator, giving the reader an insight into the mind of the murderer that this is his voice a reader is hearing: *Sometimes I would put a lump of sugar on the hill. The ants loved my gift, and I smiled while they poured over it and pulled it down into the depth of the hill. In the autumn, when days grew colder and the ants slowed down, I would stir the hill with a stick to wake them up again. The grown-ups were angry when they saw what I was doing. They said that I was sabotaging the work of the ants and had ruined their home. To this day, I remember the feeling of injustice. I meant no harm. I just wanted a bit of fun. I wanted to rouse the little creatures*[11].

The novelty here indicates that the conclusion is that it is the murderer's voice based on the assumption that cruelty to animals in childhood is a sign of abnormal behavior and closely related to psychological profiles of murderers. It might be also assumed that the perpetrator is a man, because it is understood that the little boys who torture the animals might be the murderers in adult life, but often their victims are women. So the reader learns that the victim in *The Bomber* is a woman who was killed by brutal hit with a hammer to her head – described immediately on the page preceding the first person reflection.

Consequently, the reader focuses on a murderer's psycho structure as a human being, potentially neglecting any contextual clues implicating a woman. In the entire story, Marklund assures that all references to the killer are not gender-related, for example as *the figure*[12] and that any of the first-person's reflections include gender indicators (clothing, behavior patterns, lack of references pronominal, etc.) which is also considered in translated text.

In *The Mysterious Affair at Styles* A. Christie creates a conclusion-rich scenario in which the characters and the reader developed a series of

---

[10] Christie A., 1952. *Mrs. McGinty's dead*. p. 42 http://www.eslstudyguideresources.com/ pdf (retrieved Mar. 1, 2019).

[11] Marklund L., 2011. *The Bomber*. London: Transworld Publishers. ISBN 9780552160926. P. 10.

[12] Ibidem. P. 9.

assumptions about the identity of the male interlocutor in an argument which is overheard by the maid Dorcas, and reported to Poirot, who investigated Mrs. Inglethorp's poisoning the night following the exchange: *"Well, sir, as I said, I happened to be passing along, when I heard voices very loud and angry in here. I didn't exactly mean to listen, but – well, there it is. I stopped. The door was shut, but <u>the mistress was speaking very sharp and clear</u>, and I heard what she said quite plainly. 'You have lied to me, and deceived me,' she said. I didn't hear what Mr. Inglethorp replied. <u>He spoke a good bit lower</u> than she did – but she answered: 'How dare you? I have kept you and clothed you and fed you! You owe everything to me! And this is how you repay me! By bringing disgrace upon our name!' <u>Again I didn't hear what he said</u>, but she went on: 'Nothing that you can say will make any difference. I see my duty clearly. My mind is made up. You need not think that any fear of publicity, or scandal between husband and wife will deter me.' Then I thought I heard them coming out, so I went off quickly." "You are sure it was Mr. Inglethorp's voice you heard?" "Oh, yes, sir, <u>whose else's could it be</u>?"*[13].

In above citation maid Dorcas thinks that the argument between Mrs. Inglethorp and her husband is related to her husband's accusation of having an affair based on the rather strange phrase *scandal between husband and wife*. The novelty shows that a detective story's reader will of course realize that maid Dorcas's words certainty are a fairly obvious indicator that it is plausible that a male speaker is not Mr. Inglethorpe, and the third person reference to the husband and wife also indicates a scandal between another couple in the household. However, the English leaves it completely open to interpretation, and the reader's increased awareness is based on the knowledge of genre conventions, but in Polish text it is more precisely indicated.

Another strategy of misdirection is repetition which is based on the processing capacity of the readers and might be used to aid or confuse recall. It is known that information that has recently appeared is more easily available for recall than less-current information. The novelty here suggests that clues and crucial information are divided into small components and distributed in different narrative threads on potentially long sections of text, the author must make sure that the relevant details can be recalled by the reader at the conclusion, so that they follow the argument and finally accept it without feeling that they have been bluffed or that the information has been dissimulated. Through this balancing act of burying hints, breaking the evidence on the one hand, and following the fair play rules, repetition plays an important role in detective stories.

---

[13] Christie A., 1920. *The Mysterious Affair at Styles.* http://www.gutenberg.org/ebooks (retrieved Mar. 3, 2019).

In quoted story Mrs. Inglethorp was poisoned, and all the evidence suggested that the agent was strychnine, although there were many factors that spoke against it. The inquiry into the properties, occurrences and forms of that poison and its derivatives is a red herring (false clue) throughout the narrative, and the question whether strychnine might be a poison or whether it could be another toxin is complex and misleading, burying the identity of mentioned strychnine in the amazing plots and turns. In English text author is mentioning strychnine six times – four repetitions of strychnine hydrochloride and two minor variations: strychnine hydrochloride and Liq. Strychnine Hydro-clor.

These repetitions are also applied to keep the name of the poison sufficiently active in the reader's memory, to ease to recognize it in resolution and moreover to realize that what was suggested at the very beginning was proved to be true at the end.

Summarizing the novelty of this technique emphasizes a structure of a story which is built on a double bluff: the main suspect at the beginning turns out to be a real perpetrator, and the poisoning method also turns out to be a one originally suspected.

3. Translation issue through the prism of M.S. Andrews, J. Alex and N. Randon detective stories

From 1970s it might be observed a new trend in writing detective stories. In that time there were some writers in Poland who started publishing those stories using pseudonyms. Among them were Maciej Słomczyński who wrote as Joe Alex (rarely as Kazimierz Kwiatkowski), Andrzej Szczypiorski who created as Maurice S. Andrews and Tadeusz Kwiatkowski who used Noël Randon pseudonym. It is very interesting that when they wrote other stories not detective ones they did not use that pseudonyms. The majority of crime adherents believe that the best were created in England or France, maybe that is why M. Słomczyński wrote sensational and detective stories as Joe Alex, A. Szczypiorski as Maurice S. Andrews, and T. Kwiatkowski as Noël Randon.

An issue worth investigating would be whether in that period the receiver, who bought or borrowed subsequent volumes of their detective stories was aware of who is hiding behind pseudonyms. Here might be even a question: was the reader aware that he is reading a story that is not translation. Ever since Mona Baker, a professor of translation studies at Univerity of Manchester began to study the language of translation more intensively using corpus tools, it is known that this differs from the language of untranslated texts. The novelty here is that characteristic features are: simplification, tendency to exposition, normalization and interference with the language of the original. Also translated

texts are characterized by flattening (levelling-out): translations compared to the originals are less idiosyncratic and more similar to each other[14].

The research was repeated in various materials – both usable and literary translations – prove that there is a common feature, independent of the source or target language. Hence these properties of translation are called translation universals. They are used by majority of Polish literary translators and were described in detail by Ł. Grabowski[15]. Distinctiveness of translated text can also be seen through distant reading (reading from a distance), in this case thanks to stylometric methods.

These two facts: the specificity of the language of translation and the attempt to evoke in the reader the impression that it is a translation, tend to bring questions about whether the authors of the pseudo-Western detective stories successfully imitate "westernity" in the linguistic layer. Is the level of strangeness is only at the point of the place of action and stage design or is the illusion of strangeness also created in language? And if it works, is it an aware procedure? Whether the author who appears as a Pole once, or as a foreigner, can change not only his surname but also his style?

To compare standard frequency of words in Alex, Andrews and Randon's texts the stylometric tool such as Stylo R package might be used[16]. For example in *Msza za miasto Arras* (*The Mass for Arras City)* by M.S. Andrews a word *and* is used in 3,22% of whole text, in *Śledztwo przy ulicy Laos* (*An Investigation at Laos Street)* in 1,73%, in *Weekend w pensjonacie Cyprys* (*Weekend in The Cyprus Pension)* in 1,56%. If such comparison is made in more texts and, above all, in a large number of word forms, it turns out that these differences are not accidental, but result from conscious or unconscious preferences of the author.

The novelty is focuses on the aspect regarding common words which were taken to compare according to their frequency, next the comparison which was generalized, then it might be determined which texts are similar and which are clearly different. Of course, this is a hierarchy: the most similar to the text A is the text B, to them the text C, the text Z and A differs the most. Repeated experiments with the texts of various writers, languages and epochs indicate that if the above procedure to pen products of several authors is applied, those that came from under one pen show the largest similarity, clearly greater than those that someone else has written. They exist admittedly exceptions, but they are rare.

[14] M. Baker, 2996. *Corpus–based translation studies: The challenges that lie ahead.* Publishing Company. Amsterdam/Philadelphia. ISBN 0726–8602. P. 175–186.

[15] Grabowski Ł., 2013. *Interfacing corpus linguistics and computational stylistics: Translation universals in translational literary Polish. International Journal of Corpus Linguistics.* No. 18.2. P. 254–280.

[16] Eder, M., Rybicki, J. and Kestemont, M. (2016). *Stylometry with R: a package for computational text analysis. R Journal*, 8(1): 107–121 from: https://journal.r-project.org/archive/2016/RJ-2016-007/index.html (retrieved Mar. 15, 2019).

Machine learning (it is a field of knowledge related to the artificial intelligence) is a slightly different method: here two sets are designed: training and testing. If a reader wants to know if the story was created by the writer A whether B, then in the training set of stories of both writers are placed, but in a test set there is only one text in which a reader is interested in. The novelty here is that by using the appropriate algorithm, it might be checked whether this text is more similar to the writer's texts A whether B. Here there is no discussion about the hierarchy levels anymore, but only a greater similarity to one of the classes are found.

With all its effectiveness, the method has – from the linguist's point of view – a huge weakness. A reader would like to know not only that language author A differs from the author's language B; but he would like to know first of all in what aspects these individual languages are different. Of course it is able to give differences in the frequency of any word, e.g. conjunction and, only in reality of the individuality of style. The situation, when in terms of the turnout of a certain word, a story of a given writer is clearly different from the rest of his creativity is not unusual.

It might be said then that texts A and B differ, and they are close to other authors or distant, but the essence of difference escapes from the linguistic interpretations. Also from the literary point of view the difference in the turnout of some words cannot explain either the phenomenon of genius or the phenomenon of graphomania. Unfortunately, it must remain without a convincing answer.

Using machine learning methods it can be quite easily to distinguish between non-translated texts (originally written in a source language) and those translated. Joe Alex for example accomplishes the perfect mimicry – his texts are almost always recognized as translations. The exception is the story *Powiem wam jak zginął (I will tell you how he died)*, which is somewhere between both categories, once attributed to one, another time to the other. The same trick is used by Szczypiorski when he uses an English pseudonym. Meanwhile, this author – not pretending to be a foreigner – is still not distant from the translations *Msza za miasto Arras (The Mass for the Arras city)*. It is a bit different with Słomczyński – his debut story released under his own name *Lądujemy 6 czerwca (We land on June 6th)* has the characteristics of the translated text. However, *Śmierć i Kowalski (Death and Smith)* from 1962, so from the period of Joe Alex's creativity, stylometrically is an non-translated text. In other words, an author acts as if he was translating, an experienced writer, imitating translations perfectly, can change style and get rid of translated language features. The only one who does not succeed in mimicry is N. Randon. He is again almost unmistakably is recognized as a Pole.

At this point, it is worth asking about identity of those authors: whether there is one Szczypiorski or Szczypiorski and Andrews are other writers? Is the original fingerprint of A. Szczypiorski is also visible in stories written under a pseudonym? To be precise: whether in the analysis of clusters, the pseudo-European detective stories of this author will be closest to his other stories?

Undoubtedly A. Szczypiorski was able to perfectly play the dual role of the British writer of detective stories and his Polish translator. The stories published under his own name and those signed with a pseudonym substantially differ in a subject matter.

It might be summed up that the novelty regarding the issue of the language of translatable texts is possible without translation. It perfectly occurs in A. Szczypiorski fertility. The writer is able to differentiate his style: the stories wrote by Szczypiorski and Andrews are different stylometric books of two different authors. This mimicry does not succeed in example of T. Kwiatkowski. The perfect interpretation of a book's translation without the original text is M. Słomczyński. It is true that Joe Alex is someone other than K. Kwaśniewski and M. Słomczyński, moreover K. Kwaśniewski is a Polish writer not only by name but real. It is even more puzzling that the first Słomczyński's story, is recognized as rather a translator translation, but the one written by himself as an experienced translator sounds like the original text. That might arise from the fact that he was bilingual.

Summarizing it might be said that translation studies are an inter-disciplinary branch of science dealing with translation problems and apart from linguistics, they use such fields as: philology, cultural studies, literary studies, comparative studies, philosophy, semiotics, computer science and many others. A characteristic feature of this field is the multiplicity of different views of the topic, and hence many competing and complementary theories of translation.

The novelty is that translation understood as a particular text creation is no longer a research object in itself, but the starting point for analyzing broader phenomena, a symptom of certain intra-cultural and intercultural processes. In that context a single translation phenomenon operating at a low level of generalization, e.g. a single line in a translation, is not only an autonomous object of literature, stylistic or historical-literary analysis, a separate element in the literary field, but it becomes a symptom of certain features or functions of larger whole, such as the literary or cultural panel, seen both synchronously, and diachronically.

Regarding the issue of detective story's translation a translator has a special responsibility in the matter of making decisions how to translate including false clues (red herrings) and misdirection, because the writer only responds to himself and the characters, but the translator creates something that a reader in rather simplified way considers as the truth about what the original

is. Meanwhile, the translator interprets, the translation is the translator's statement of what the original text is according to him. Of course, the translator must maintain stylistic demands of genre and be detailed to insight into the concepts transfer processes.

CONCLUSIONS
At the beginning of the research there is a presentation of translation problem as the issue of Linguistics Studies. Here a few definition of translation process are cited also. The novelty is that translation cannot be only understood in the literal meaning but very important are other contexts: cultural, political or social factors.

In subsequent paragraphs detective stories' translation is raised. There is an exposition of historical development how that issue differs in cultural and linguistic environment and how a linguistic transfer influences the receiving culture.

Next paragraph is devoted to the red herrings strategy and misleading clues in detective stories' translation. There is an analysis of A Christie's and L. Marklund's detective stories based on which those strategies are presented. The novelty here is that the authors mistaking the association of time, place or characters, also postpone the narrative in consciously manipulating chronology, disturbing narrative perspective by moving narrators, interspersing the evidences through story and across various narrative motifs and through differential procedure in terms of emphasis and focus on different levels of the narrative elements.

The last paragraphs delineate characteristic features of style M.S. Andrews, J. Alex and N. Randon's detective stories. All of them were Polish writers in fact but they used Anglo-sound pseudonyms. The novelty here is that their fertility is described by using stylometric tool such as Stylo R package which allows to compare standard frequency of words.

SUMMARY
In the research it was underlined that translation studies are an interdisciplinary branch of science deriving from linguistics, but also: philology, cultural studies, literary studies, comparative studies, philosophy, semiotics, computer science and many others. A characteristic feature of it is the multiplicity of diverse views of the topic, and hence many competing and complementary theories of translation.

The authors, wanting to achieve unusual stylistic effects, try to implement their literary abilities and thus translation must respond those requirements. Individual expressions of the original text may have specific connotations, may be emotionally or culturally significant, may also be phrasemes. That is why translator has to meet the interlingual and intercultural differences.

In the article it was proved that through translation process of detective stories it is worth looking for a dynamic equivalent, which enables to move away from the source language and refer to the culture of the target language.

The most essential translator's challenges are: style, idiomaticity, and wording. Style is characteristic feature for particular writer, so a proper transition requires to maintain style of original text. Idioms are phrases typical to specific language, which are usually not transferable to foreign languages. Nevertheless, translator always tries to find the equivalent of the idiom in the target language. But if there is no appropriate equivalent then might be a dilemma whether to translate the given idiom literally or translate it descriptively – so that the reader will understand it. It is obvious that different words get different sounds, that is why in translation, to capture the beauty of characters' voices, onomatopoeias, alliterations, etc., original text must be many times paraphrased.

REFERENCES

1. Baker M. *Corpus-based translation studies: The challenges that lie ahead*. Publishing Company. Amsterdam/Philadelphia. 1996.

2. Grafton S. *C is for Corps*, retrieved from: www.googlebooks.com.

3. Highsmith P. *The Talented Mr. Ripley,* retrieved from: www.googlebooks.com.

4. Holmes J.S. *The name and nature of translation studies*, [in:] Lawrence Venuti (red.) *The Translation Studies Reader, 2nd edition, 2004.*

5. Iles F. *Malice Aforethought*, retrieved from: www.e4thai.com/MaliceAforethought.

6. James P.D. *Unnatural Causes*, retrieved from: www.googlebooks.com.

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

8. Kufman T. *The Snowman Review. The Washington Independent Review of Books*, 2011.

9. Marklund L. *The Bomber*. London: Transworld Publishers. 2011.

Information about the author:
Koliasa O. V.,
Candidate of Philology,
Associate Professor at the Department
of Germanic Languages and Translation,
Drohobych Ivan Franko State Pedagogical University
24, Ivan Franko str., Drohobych, 82100, Ukraine

UNITED IN DIVERSITY: CULTURAL AND COGNITIVE GROUNDS FOR WIDESPREAD PHRASEOLOGISMS

Kozlova T. O.

INTRODUCTION

Phraseologisms, most colourful and expressive lexical units, have been thoroughly studied since the introduction of the term phraseology by a prominent Swiss scholar Ch. Bally at the early twentieth century. An excellent exploration of structural, semantic and functional types of set expressions was provided by A. Kunin, Ye. Polivanov, V. Vinogradov, and later extended by I. Mel'chuk[1]. Their works remain a valuable theoretical source for well-established and new scientists. The interest in various aspects of phraseology[2] is still growing and demonstrating a shift to multidisciplinary perspective: anthropological[3], cross-linguistic[4], cognitive[5], and pragmatic-discursive[6] approaches.

It seems that there is a consensus among modern scientists about the notion of phraseology as a wide range of multi-component, structurally stable and semantically indivisible figurative expressions that transfer important cultural concepts from generation to generation. That is why a number of

---

[1] Mel'chuk I. Phraseology in the language, in the dictionary, and in the computer. *Yearbook of Phraseology*. 2012. Issue 3. P. 31−56.

[2] *Phraseology: An Interdisciplinary Perspective*. Granger S., Meunier, F. (Eds.). Amsterdam, Philadelphia : John Benjamins Publishing Co, 2008. 422 p.

[3] Telia V., Bragina N., Oparina E., Sandomirskaya I. Phraseology as a language of culture: Its role in the reproduction of cultural mentality. *Phraseology: Theory, Analysis and Applications*. Cowie A. P. (Ed.). Oxford : Oxford University Press, 1998. P. 55−75. Каліта І., Сівіцкая Н., Ляшчынская В. Беларуская мова ў люстэрку традыцый і інавацый. Пад аг. рэд. І. Каліты, Л. Яўдошынай). Ústí nad Labem: Univerzita J. E. Purkyně v Ústí nad Labem, 2019. 118 с.

[4] Piirainen E. "Widespread idioms in Europe and beyond". New insights into figurative language. *Linguo-Cultural Research on Phraseology*. 2015. Issue 3. P. 17−36. Vrbinc A., Vrbinc M. Phraseological units with onomastic components: The case of English and Slovene. *RLA. Revista de lingüística teórica y aplicada*. 2014. Issue 52. P. 133−153.

[5] Langlotz A. Idiomatic creativity: a cognitive-linguistic model of idiom-representation and idiom-variation in English. Amsterdam, Philadelphia : John Benjamins Publishing, 2006. 325 p.

[6] Árbol E. V. English versus Spanish Procedural Law Terminology and Phraseology: Troublesome Features for Translators. *Lebende Sprachen*. 2019. Issue 64 (1). P. 191−192. Goźdź-Roszkowski S., Pontrandolfo G. Phraseology in legal and institutional settings: a corpus-based interdisciplinary perspective. New York : Routledge, 2017. 280 p. Jørgensen A. M., Moreno I. O. Phraseology in teenage language in Spanish, English and Norwegian: Notes on a number of fixed expressions that articulate disagreement. *Languages in Contrast*. 2019. Issue. 20 (1). P. 1−21. URL: https://www.researchgate.net/publication/330204333 (retrieved April 15, 2019).

studies[7] on cultural phenomena manifestation in phraseological units pointed out the significance of pre-scientific beliefs and interpretations of the world, shared cultural practices and symbols in formation of phrasemes, as well as their literal and figurative readings. Attempts to look into the rich imagery implied in idioms unveiled cultural values and dominant conceptual metaphors motivating lexical means involved into linguistic construing of the world. In this respect, see a number of cross-linguistic studies on the idioms of emotion, particularly, 'anger' in Hindi[8], Tunisian Arabic[9], English and Japanese[10]. Apart from emotions, other popular target domains, which manifest in phraseology, include 'gender'[11], 'home and family', 'God', 'truth', 'danger', 'death', 'stupidity', to name but a few[12]. The findings of numerous cross-cultural studies in the field of phraseology suggest that such lexico-semantic fields as 'body parts' and 'colours' are most productive source domains due to the fact that metaphoric thinking is basically grounded in embodied, perceptive experience.

The discussion of linguistic representations of conceptualised sociocultural dominants in various languages revealed both differences and similarities in phraseology, and contributed to the widespread phraseology issues. Having analyzed the inventory of idioms in genetically related and non-related languages, E. Piirainen[13] discovered the common core of figurative lexical units, explored its origins, various sources as well as wide geographical distribution. As the research was continued[14], the findings about 280 lexically and semantically similar idioms in more than 80 European and non-European languages demonstrated the role of social contacts, intercultural exchange, and intertextuality.

---

[7] *Idioms: Processing, Structure and Interpretation*. Cacciari Ch., Tabossi P. (Eds.). New York: Psychology Press, 2014. 360 p. Fotovatnia Z., Goudarzi M. Idiom comprehension in English as a foreign language: analyzability in focus. *Procedia – Social and Behavioral Sciences*. 2014. Issue *98*. P. 499–503.

[8] Sharma S. Metaphor and emotion: A case of anger in Hindi phraseology. *Cognitive Linguistic Studies.* 2018. No 5 (2). P. 303−340.

[9] Maalej Z. Figurative language in anger expressions in Tunisian Arabic: An extended view of embodiment. *Metaphor and Symbol*. 2004. Issue 19 (1). P. 51−75.

[10] Ishida P. Contrastive idiom analysis. The case of Japanese and English idioms of anger. *Phraseology: An Interdisciplinary Perspective*. Granger S., Meunier F. (Eds.). Amsterdam, Philadelphia : John Benjamins Publishing Co., 2008. P. 275−292.

[11] Baran A. Gender in Estonian older phraseology. *Linguo-Cultural Research on Phraseology.* 2016. Issue 3. P. 315−335.

[12] *Phraseology: An Interdisciplinary Perspective*. Granger S., Meunier, F. (Eds.). Amsterdam, Philadelphia : John Benjamins Publishing Co, 2008. P. 162−172, 211−223.

[13] Piirainen E. Widespread idioms in Europe and beyond: toward a lexicon of common figurative units. Frankfurt a.M. : Peter Lang, 2012. 591 p.

[14] Piirainen E., Balazsi J. A. Lexicon of common figurative units: widespread idioms in Europe and beyond. Frankfurt a.M. : Peter Lang, 2016. 778 p.

Despite new insights into the chronological layers, cultural and linguistic similarities in idiomatic expressions of numerous languages, the causes and mechanisms of idiomatic spread remain only partly disclosed. More research is also needed into the cognitive grounds of widespread idioms. Another important issue today is their internal and external dissemination. Not much focus has been given to the common genetic source and its phraseological continuants in cognate languages.

The purpose of this study was to ascertain cultural and cognitive factors causing lexical and semantic parallelism in idiomatic expressions of geographically distant languages. A second goal was to distinguish between external (across different languages) and internal (across different varieties of one language) idiomatic dispersion.

It is argued that many widespread idioms can be attributed to some universal strategies of construing the world. Cognitive patterns that emerge from life experience form the basis for similarity in cultural encoding. Many idiomatic manifestations in various languages show structural and semantic congruence in parallel with cultural specificity. Both cognitive universals and cultural differences among linguistic sign makers find their ways in metaphoric set expressions appearing united in diversity.

1. Terminology and material employed in the study of widespread phraseologisms

Traditionally, the terms *figurative unit*, *phraseological unit*, *praseologism*, *phraseme*, *phrasal lexeme*, *word-combination*, *idiom, idiomatic phrase, set expression,* and *set phrase* have been used to describe polylexical units with the features of structural stability and semantic indivisibility. Hence 'phraseology' becomes an umbrella term to include various types of language units with different degrees of invariability and idiomaticity, i.e. being metaphoric. Following this tradition, we employ the terms *idiom, phraseologism* and *phraseological unit* synonymously in this study.

As being metaphoric, indivisible and invariable are rather general features, the units under analysis fall into different categories: (a) completely fixed expressions and those that are found both in literal and figurative contexts (E. *to have rats in the attic* meaning literally "to live in a house with an attic infested with rats" and figuratively "to have strange ideas, be slightly mad"); (b) completely rigid and variable structures (*(as) hungry as a hunter, ~wolf, ~bear* "very hungry"); (c) multicomponent phrases and full sentences.

For the clarity and efficiency of the research procedure, the selection of units is limited to phrases. Proverbs, sayings, aphorisms, and other eloquent statements were not analysed here as they are longer structures expressing a complete thought, stating and handing down common truth, or giving advice.

Another type of phraseology not considered here was syntactical phraseologisms. Even though they are expressions with fixed word order and somewhat weakened literal meanings, they are rather stereotyped syntactic deviations with variable components. The third group of expressions, which was not given due attention here, included occasionally or rarely and only recently used calques. It should be emphasised that such incorporations are speech-conscious phenomena, i.e. they are a matter of speakers' individual preferences and do not necessarily acquire systemic features.

For this study, 20 phraseological and general dictionaries were used to select idioms with structural and semantic similarities in several cognate and non-cognate languages, or in at least two geographically distant varieties of the pluricentric English. The selection was followed by a structural, contextual and conceptual analyses of idioms. As the study was not aimed at the exhaustive analysis or registration of idiomatic congruences in numerous languages, the contrastive analysis was carried out for a limited number of 50 English phraseologisms with structural and semantic parallels in other languages and varieties of English.

2. Factors of cross-linguistic congruence in phraseology

Languages differ immensely in phraseological word-stock. Idiomatic specificity is conditioned by numerous factors: cultural, occupational, or everyday practices (E. *twiddle on thumbs* lit. 'move smth repeatedly between your fingers, i.e. do smth without any purpose' hence "loaf"), social and historical situations (E. *live like a lord*, Fr. *se la faire grasse* "to have a luxurious way of life"), observations and popular beliefs about nature, human life and behaviour (Jap. *hara ga tatsu* 'lit. one's belly rises up'[15], E. *see red* "be very angry"), etc.

Standing on the way of linguistic interchange, cultural specificity is in opposition to the factors encouraging internationalisation. In spite of tremendous differences, idiomatic layers in various languages have much in common. According to the recent research[16], cross-linguistic idiomatic congruence seems to be mainly contact-induced. The translations of the Bible, literature popularity, intertextuality, and the global influence of English are

---

[15] Ishida P. Contrastive idiom analysis. The case of Japanese and English idioms of anger. *Phraseology: An Interdisciplinary Perspective.* Granger S., Meunier F. (Eds.). Amsterdam, Philadelphia : John Benjamins Publishing Co., 2008. P. 275−276.

[16] Piirainen E. Widespread idioms in Europe and beyond: toward a lexicon of common figurative units. Frankfurt a.M. : Peter Lang, 2012. 591 p. Piirainen E., Balazsi J. A. Lexicon of common figurative units: widespread idioms in Europe and beyond. Frankfurt a.M. : Peter Lang, 2016. 778 p.

among powerful factors specified by E. Piirainen[17]. There may, however, be other noticeable reasons than culture contacts.

Consider such musical phraseologisms as E. *have a face made of a fiddle* "be irresistibly attractive", *have face as long as fiddle* "look depressed", *be (as) fit as a fiddle* "be healthy and strong" (originally "suitable for purpose"), etc. In spite of their half-century history, global influence of English, and transparent motivation (violinists' affectionate reference to the instrument[18], associated resemblance between the shape and someone's face always wreathed in smiles[19], the sound produced and a sad-looking expression of somebody's face), these expressions have been confined to the English-speaking community. In contrast, E. *play second fiddle* "take subordinate position", derived in the nineteenth century from a supportive role of Second Violin within an orchestra, has found its way in over 20 Indo-European languages, including Slavonic (Ru. *играть вторую скрипку*, Ukr. *грати другу скрипку*, Pol. *grać drugie skrzypce*), Baltic (Lith. *griežti antruoju smuiku*), Germanic (Afrk. *speel tweede viol*, Ger. *die zweite Geige spielen*, Sw. *spela andra fiol*, Norw. *spille andrefiolin*), Romance (Fr. *jouer les seconds violons*, Sp. *desempeñar un papel secundario,* Port. *em segundo plano*), Greek (*παίζει δεύτερο βιολί*) and some Indo-Iranian languages. The idiom is also found in Turkic (Turk. *ikinci derecede rol oynamak*[20]), Dravidian, Austroasiatic, Afro-Asiatic, Austronesian, Sino-Tibetan, Koreanic (Korean), and isolate (Japanese) languages.

In addition to cross-linguistic similarity, phraseological units demonstrate language-internal parallelism due to the independent development of national varieties in pluricentric systems such as English. Numerous cases of phraseological congruence are found in the mainland and overseas Englishes. The latter obviously followed well-established, or normative, models to reinterpret popular perceptions and create their own, so to speak, new home-grown, phraseological expressions. Substitution with autochthonous borrowings and regionalisms proved to be the most employed strategy to produce culturally distinct, yet intelligible for speakers of other varieties phrases. Among particularly noticeable phraseologisms are those projecting local natural and cultural phenomena. For instance, general English *(as) poor as a mouse* "very poor" is continued in AusE *as poor as a bandicoot (rat)* including the name of

---

[17] Piirainen E. "Widespread idioms in Europe and beyond". New insights into figurative language. *Linguo-Cultural Research on Phraseology*. 2015. Issue 3. P. 17−36.

[18] Barber K. Six Words You Never Knew Had Something to Do with Pigs: And Other Fascinating Facts About the English Language. Toronto : Oxford University Press, Canada; Penguin Books, 2007. 240 p.

[19] Dolgopolov Yu. A Dictionary of Confusable Phrases: More Than 10,000 Idioms and Collocations. Jefferson, North Carolina, London : McFarland & Co., Inc., Publishers, 2016. P. 162.

[20] Akdikmen R., Uzbay E. Pocket Turkish Dictionary. New York, Berlin, etc. : Langenscheidt, 2006. P. 368.

an Australian marsupial popularly associated with deprivation and isolation[21]. AE *within earshort* "within reach, near" appears in AusE and NZE as *within a coo-ee*, where *coo-ee* is a borrowing from Dharuk, an Australian Aboriginal language[22]. NZE *Maori PT* and its counterpart *white man's PT*[23], combining attributively used stems with the abbreviation of *physical training* to mean "resting, loafing", are known elsewhere as *Egyptian PT*.

The transference of a phraseological unit from one variety to another can result in its reinterpretation and hence opaque similarity. The phrase *up a tree* "entrapped; in a fix; in a difficult situation; cornered"[24] was coined in the USA and gained currency in British English. It entered Australian English in the similar sense but with modified and extended shape *possum up a gumtree* (*possum* "an arboreal marsupial in Australia", *gumtree* "an Australian species of eucalyptus") when it was brought in the second half of the nineteenth century by the forty-niners who left California in search of more luck on the mining gold-fields of Australia. Being used allusively as an expression of approbation[25] in AusE, the idiom *possum up a gumtree* "in great difficulties" was soon given a different interpretation – *up a gum tree* "in another place, another state of mind; 'treed', cornered; in a state of confusion; in a predicament"[26]. It appears amazing how similar metaphoric images can produce variant associations leading to different readings of similar expressions by speakers of the same language. More instances of phraseological similarity in different Englishes are discussed in Part 4.

It can be stated with certainty that apart from cultural influence and transparency of motivation, other factors appear crucial for the formation of widespread phraseology.

3. Heteroglossia and pragmatic relevance of multiple borrowing

Due to language and culture contacts, a number of expressions entered various languages as metaphorically extended calques. Those that overlap structurally and semantically across languages come into three subgroups which primarily deal with identifiable sources and popular beliefs. Most pivotal ones include:

---

[21] *The Concise Australian National Dictionary*. Hughes J. (Ed.). Oxford, Melbourne: Oxford University Press, 1992. P. 26.

[22] Ibid. P. 135.

[23] *The Dictionary of New Zealand English. A Dictionary of New Zealandisms on Historical Principles*. Orsman H. W. (Ed.). Auckland : Oxford University Press, 1997. P. 480.

[24] *The New Oxford American Dictionary*. Jewell E. J., Abate F. (Eds.). Oxford : Oxford University Press, 2001. P.1803.

[25] *The Concise Australian National Dictionary*. Hughes J. (Ed.). Oxford, Melbourne: Oxford University Press, 1992. P. 425.

[26] Ibid. P. 247.

– phraseologisms traced back to literature, folklore, historical scenarios and witty quotes, such as *cross the Rubicon* "make an irreversible decision with consequences" found in 18 languages of the Indo-European (Germanic, Romance, Slavonic, Greek languages), Uralic (Finnish), Turkic (Kyrgyz), and Sino-Tibetan (Chinese) families;

– phraseologisms with religious and mythological account, for example, *Augean stables* "smth marked by corruption" which refers to the myth of Augeas, the king of Elis, and Hercules, and is used Indo-European, Uralic (Finnish, Estonian, Hungarian), Turkic (Kazakh), *Noah's ark* "a wide assortment of people or objects" referring to the Genesis flood narrative that found repeated variations in the Bible, the Quaran, and even older Mesopotamian stories, *apple of discord* implying "the core of a quarrel that can lead to a serious argument" used in 30 languages;

– contemporary life essential attributes and cultural symbols borrowed from international English, for instance, *be on the same wavelength* "share ideas and opinions" (from the notion of frequency in broadcast transmission) attested in 28 languages in Europe and beyond[27], *slip on a banana skin* "fail in a silly, embarrassing way" found in 27 languages[28];

– phraseologisms based on popular beliefs and observations such as *the calm before the storm* used in 53 Indo-European and other language families[29]; *crocodile tears* "pretended show of sorrow" has manifested in Indo-European (Slavonic, Baltic, Germanic, Iranian, Armenian, Greek, Albanian languages), Dravidian (Telugu), Semitic (Arabic, Hebrew), Koreanic (Korean), Sino-Tibetan (Chinese) families due to an old belief that crocodiles wept when eating what they had caught.

Even though such phraseologisms may sound outdated (E. (old-fash.) *cross the Rubicon*, *pass ~*), they are communicatively valuable. The internationalisation of such phrases is accompanied by heteroglossia. Not only do the speakers develop a kind of liking for particular expressions for cultural reasons, they tend to build up cultural continuity through the discursive co-presence of the idioms related to particular historical periods, outstanding personalities, significant events, etc. Apart from their cultural value, these expressions carry out important pragmatic functions, help to anchor certain topics to various discourses. Multidiscursivity of multiple borrowings is determined by a set of pragmatic functions.

---

[27] Piirainen E. Europeanism, internationalism or something else? Proposal for a cross-linguistic and cross-cultural research project on widespread idioms in Europe and beyond. *Hermes. Journal of Linguistics.* 2005. Issue 35. P. 65–66.

[28] Piirainen E. "Widespread idioms in Europe and beyond". New insights into figurative language. *Linguo-Cultural Research on Phraseology.* 2015. Issue 3. P. 26.

[29] Ibid. P. 21.

In mass-media and political discourses, allusions to important historical events of the distant past add expressivity to the utterances, produce rhetorical and suggestive effects in contemporary audience. For instance, the phrase *cross the Rubicon*: Turk. "*Rubicon'u geçmek? onuncu yilinda avrupa komşuluk politikasi*"[30] – "Crossing the Rubicon? European neighbourhood policy for a decade"; "*Manila, Philippines – Philippine President Rodrigo Duterte said Monday he has decided to "cross the Rubicon" in his ties with the United States and will open trade alliances and offer long-term land leases to "the other side of the ideological barrier," China and Russia*"[31]. In the given contexts, the informative function of the expression is pushed in the background by its pragmatic role of focusing on the life changing significance of the political decisions, and symbolising 'a point of no return, or a great change'.

Biblical or mythological allusions also undergo metaphoric extensions of the prototypes to be used figuratively in historical discourse, everyday communication, etc. For example, *manna from heaven* (found in 11 languages) refers to the episode from Exodus (16:15) when food was found by the Israelites on their journey out of Egypt. It is successfully employed in modern stories outside religious discourse: E. "*Whilst navvies are earning 6s. or 7s. a day by making a railway I can understand that the trade should go on. The wages of the men fall into the little town like manna from heaven. But such a fall of manna as that is apt to come to a speedy end…*"[32]; Pol. "*A to głód córko! A przynajmniej mleka / Kropelkę dajcie, wszak tu manna z nieba / Padać nie będzie dla biednej staruszki…*" (Akt 4, Scena I)[33] – "That is starving, my daughter! Could you give me some milk / Just a drop, there will be no manna from heaven for the poor old lady"; Pol. "*Wygrana w lotto była dla mnie jak manna z nieba.* – "My winning the lottery was like manna from heaven.", "*Wszystko ci przychodzi tak łatwo jak manna z nieba.*" – "He's got it all easy like manna from heaven.", "*Nie czekaj na manne z nieba a zrób coś sam.*" – "Don't wait for manna from heaven, do something yourself." (T. Babij, S. Kucharczuk, I. Jurga – from personal communication); Bulg. "*Какво правиш тука? Чакаш? – Чакам мана небесна.*" (O. Stryzhkova – from personal communication) – "What are you doing? Waiting? – Waiting for manna from heaven". In the historical accounts of the New World, the idiom provides the economy of narration and reveals the

---

[30] Yazgan H. Rubicon'u geçmek? onuncu yilinda avrupa komşuluk politikasi. *Uluslararası Hukuk ve Politika.* 2014. Issue 42. URL: https://www.ceeol.com/search/article-detail?id=284401 (retrieved May 05, 2019). P. 103.

[31] Cerojano T. Philippines' Rodrigo Duterte about to 'cross the Rubicon' with US. *The Associated Press. Global News.* September 26, 2016. URL: https://globalnews.ca/news/2964595/philippines-rodrigo-duterte-about-to-cross-the-rubicon-with-us/ (retrieved April 26, 2019).

[32] Trolloppe A. Australia and New Zealand. Cambridge : Cambridge University Press, 2013. P. 385.

[33] Słowacki J. Balladyna. Białobrzegi : Klasyka na Ebookah. Masterlab, 2015.

relief from hardships of early settlers' life in the colony. In everyday communication, it realizes hyperbolisation, and intensifies the intended influence of the sign on the addressee.

4. Cognitive grounds of polygenesis in phraseology

The appearance of structurally and semantically similar phraseologisms across languages can be attributed to their independent development in various systems. The process of polygenesis is rooted in the universal aspects of human cognition, perception, shared strategies of encoding the acquired experience and construing the worldview.

Observations of natural environment, animal and human behaviour result in similar idiomatic expressions. For instance, the beneficial effect of rain on plants seen in the acceleration of their growth have motivated congruence in the idioms meaning "abundance": E. *spring up like mushrooms after rain*, *pop up ~*, Sw. *växa upp som svampar ur marken* "lit. spring up like mushrooms out of the ground", Pol. *wyrastać (mnożyć się) jak grzyby po deszczu*, Rus. *появляться, как грибы после дождя*, Ch. *yuhou-chunsun* "spring up like bamboo shoots after rain"[34], and Jap. *ugo no takenoko* "bamboo shoots after rain"[35].

Experiencing and recognizing physiological signs of emotions may result in similar conceptualizations. Consider the state of mental violence in a situation of fury that causes the cross-cultural image of something filled with air, liquid, steam to blow up, or lift the top off: E. *blow one's top* "be very angry", Du. "*De stoom komt uit zijn oren.*" – "The steam is coming out of his ears." (W. Jongstra – from personal communication), OGr.*ἐκ-πνέω θυμόν* "lit. breath out steam, incense smoke", L. *animo concipere iras*, Jap. *hara ga tatsu* "lit. one's belly rises up", Kor. *ttukkong yolli-nda* "lit. my lid is opening"[36]. The behavioural expression of such a negative emotion as anger also fits into the "hydraulic" model encoded as outward swelling, boiling, upward movement in Slavonic (Polish), Semitic (Hebrew, Tunisian Arabic), Polynesian (Toraja), Niger-Congo Bantu (Zulu) languages[37]. To give a few other examples, gasping or not breathing as the end-of-life signs stimulated similar cross-linguistic expressions meaning "to die" derived from 'to give / breath out soul, life away'

---

[34] Huilin S. Does it have to be cheap, kitsch, and Western?: A critical analysis of the development of graphic design in China. *Contemporary Chinese Visual Culture. tradition, Modernity, and Globalization*. Crouch Ch. (Ed.). Amherst, New York : Cambria Press, 2010. P. 376.

[35] Hartley J. TV stories: from representation to productivity. *Story Circle: Digital Storytelling Around the World*. Hartley J., McWilliam K. (Eds.). Malden : Wiley-Blackwell, 2009. P. 31.

[36] Park D.−S. Slang in Korean. *Korean Language in Culture and Society*. Sohn H.−M. (Ed.). Honolulu: University of Hawai'i Press, 2006. P. 122.

[37] Lockett L. Anglo-Saxon Psychologies in the Vernacular and Latin Traditions. Totonto : University of Toronto Press, 2011. P. 155–157.

in Turk. *can vermek*[38], Ru. *испустить дух*, Pol. *wyzionąć ducha*, E. *give up the ghost*, Ger. *den Geist aufgeben / seinen Geist aushauchen /den Löffel abgeben*, OGr. *ἐκ-πνέω ψυχήν,* L. *efflāre extremum animam* "soul", ~ *halitum* "steam, breathing", ~ *spiritum* "spirit". The analogous forms and meanings in the above-mentioned instances stem from the universal strategies of conceptualization.

The theory of polygenesis is also applicable to comparative idioms. Similar expressions have originated independently in numerous languages to express disapproval of extreme thinness in people. Cf. E. *as thin / skinny as a board*, ~ *lath*, ~ *nail*, ~ *rail*, ~ *rake*, ~ *skeleton*, ~ *stick*, ~ *thread*, ~ *toothpick*, ~ *whipping post*, ~ *whippet*, ~ *wisp*, Ger. *dünn wie ein Bleistift* "pencil", ~ *Latte* "lath", ~ *Streichholz* "match", Du. *zo mager als een lat* "bar", Fr. *maige commme un clou* "nail", Sp. *hecho un fideo* "macaroni", Rus. *худой / тощий, как щепка* "chip", ~ *спичка* "match", ~ *жердь* "pole", Ukr. *худий як скіпка* "chip", ~ *тріска* "chip", Pol. *chudy jak patyk* "rod, bar", ~ *szczapa* "chip", ~ *szkielet* "skeleton", Cz. *vyzáblý jako kostlivec* "skeleton", ~ *louč* "chip, rushlight", ~ *souška* "a piece of dry wood", ~ *tyčka* "rod, pole", Turk. *degnek gibi zayif* "lit. (as) rod as thin", and Ch. *jian zui hou sai* "as thin as a monkey"[39]. An incredibly thin, anorexic body is cross-culturally conceptualised as 'a long thin object'.

In the above cases, the linguistic convergence may be linked to human psychological reality. One and the same structuring principle, or "idealized cognitive model"[40] is neutrally grounded and occurs in languages as a result of a conceptual abstracting from the perceived differences in similar cases. As the studies suggest, knowledge about thinness "includes a long, thin object schema"[41], and anger is conceptualised through the image schema of hot liquid in a container[42]. This makes clear that schemas are visual gestalts that "emerge as meaningful structures for us chiefly at the level of our bodily movements through space, our manipulations of objects, and our perceptual interactions"[43]. Being recurrent patterns and regularities, image schemas are neither confined to a single perceptual modality nor to an individual cognitive experience. Rather,

---

[38] Jacobson J. S. Turkish Folk Reader. Salt Lake City : University of Utah Printing Press, 1967. P. 20, 170.

[39] Young X. Cultural comparisons of English and Chinese idioms. In F. Zheng (Ed.), *Biotechnology, Agriculture, Environment and Energy*. London : & Taylor & Francis Group, 2015. P. 197.

[40] Lakoff G. Women, fire, and dangerous things: What categories reveal about the mind. Chicago : University of Chicago Press, 1987. P. 68–76.

[41] Ibid. P. 105–108, 114.

[42] Lakoff G., Kövecses Z. The cognitive model of anger inherent in American English. *Cultural Models in Language and Thought.* Holland D., Quinn N. (Eds.). New York & Cambridge : Cambridge University Press, 1987. P. 195−221.

[43] Johnson M. The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason. Chicago : University of Chicago Press, 1987. P. 29.

they are an essential part of collective cultural experience. Viewed from this perspective, idealized models are interpreted as condensed and dynamic (i.e. transformable) conceptual analogues of spacial operations[44] through which human beings represent the world and themselves. In addition to that, image schemas are seen as the wholes consisting of components "standing in simple relations"[45].

It is the image-schematic plasticity combined with human creativity and cognitive selectivity that enable open variation in idioms. For instance, incredible thinness in humans is conceptualized as a small distance between two opposite sides of an entity in terms of the stretching, straight up model (see the examples above), or alternatively, in terms of the monolayer model appealing to names of flat covers or materials: E. *as thin as paper*, *~ a shadow*, *~ skin,* *~ a soap bubble*, Ger. *dünn wie ein Blatt* ("leaf"), Cz. *vyzáblý jako stín* ("shadow"). The cognitive and pragmatic preferences determine the choice between vertical and horizontal projections.

Patterns of linguistic and cultural experience would work in a similar way for the variant interpretations of eccentricity. To emphasise mental and behavioural deviations, the associations are established between entities conceptualised as containers: a human head "the upper part of the body containing the brain" and an enclosure, a person's nonsensical manner or behaviour and an animal that becomes a nuisance or causes riot when disturbed. The preference for vertical model emerges as a linguistic structure incorporating a name for the top of a building (Fr. *avoir une araignée au plafond* "lit. have a spider on the ceiling", BE and AE *have bats in the belfry*, *have rats in the attic*, NZE *have / get a rat in one's garret*[46]), whereas an alternative possibility would adopt a horizontal perspective to the conceptualised experience. The latter would linguistically manifest owing to the associations with a type of container close to the ground (a plot, a fenced area, etc.) as in AusE *have kangaroos in one's top paddock*[47].

Returning to the sources and causes of widespread phraseology, it should be pointed out that cognitive force plays a great role in the dissemination of phraseological expressions. Not only does it provide the independent development of similar idioms in various languages, but also enables formations by analogy in different, historically and geographically distant

---

[44] Johnson M. The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason. Chicago : University of Chicago Press, 1987. P. 25.

[45] Ibid. P. 28.

[46] *The Dictionary of New Zealand English. A Dictionary of New Zealandisms on Historical Principles*. Orsman H. W. (Ed.). Auckland : Oxford University Press, 1997. P. 658.

[47] *The Concise Australian National Dictionary*. Hughes J. (Ed.). Oxford, Melbourne: Oxford University Press, 1992. P. 286.

varieties of a single language. This statement can be well evidenced by the above examples of phraseologisms meaning "strange, eccentric" in English. Variation has been achieved in two ways: firstly, through the cognitive pattern propagation and its increasing reproduction in different sociocultural environments; secondly, through the perspectivisation, that is a form of conceptualisation developed on choosing a certain perspective of experience interpretation.

5. Cognitive transparency and semiotic advantage

The congruence of idioms can be attributed to cognitive economy and semiotic advantage. This is found in holistic expressions explicating the syncretism of worldview. One of them is E. *day and night* "all the time" that displays parallels in 50 languages of Europe, Asia, Africa, New Zealand[48]. We cannot do more but agree with E. Piirainen, who argues this case by polygenesis, yet does not go further stating that "bipolarity between darkness and brightness is already mentioned in the earliest writings … [and] the conceptualization of the alternating daylight and dark as 'all the time' seems to have arisen spontaneously"[49]. The structure in question is of a very archaic origin that is likely to go back to the reconstructed proto-layer: PIE *$dhg^who s$ & $nok(^w)t$-. Its panchronicity is established through similarity with copulative complex structures and dvandva compounds which continue the PIE etymon in L. *dies noctibus*, Skr. *naktáṁ-dina*, OIc. *nótt ok dag*, etc. to refer to "a particular period of time": OIc. *fara dagfari ok náttfari* "lit. travel during the day and during the night (*dag-far* "a day-fare journey")"[50]; Ger. *Tag und Nacht* (as in *Tag- und Nachtarbeit* "a 24-hour work"). As follows from the ancient and modern contexts, such copulative construction is an iconic encoding of a syncretic sense 'when and how smth occurs'. It can be assumed that it has become relatively stable in the history of languages due to the cognitive economy, which is achieved through the semiotic advantage of using transparent encoding means and imitative naming strategy. That is how the notion is mirrored in language owing to the isomorphism between the encoding structure and its mental designatum, i.e. encoded experience[51]. More evidence can be retrieved from cross-linguistic investigation into idioms related to spacial

---

[48] Piirainen E. "Widespread idioms in Europe and beyond". New insights into figurative language. *Linguo-Cultural Research on Phraseology*. 2015. Issue 3. P. 28–29.

[49] Ibid. P. 29.

[50] Cleasby R., Vigfusson G. An Icelandic-English Dictionary (1874). Germanic Lexicon Project. 2019. URL: http://lexicon.ff.cuni.cz/texts/oi_cleasbyvigfusson_about.html (retrieved May 04, 2019). P. 142.

[51] Givón T. Iconicity, isomorphism, and non-arbitrary coding in syntax. *Iconicity in Syntax: Proceedings of a Symposium on Iconicity in Syntax, Stanford, June 24–6, 1983*. Haiman J. (Ed.). Amsterdam : John Benjamins Publishing, 1985. P. 189.

and temporal deixis[52] demonstrating the regularity of such dichotomies as E. *here and there, now and then*; Du. *hier en daar*; Ukr. *тут і там*; Pol. *tu i tam*; Turk. *tek tük*[53], Kor. *yeogi jeogi*[54], etc. As is clear, continuity and repetitiveness are universally encoded by full and partial (ablaut) reduplications or copulative units leading to close parallels and precision of idiomaticity available cross-linguistically.

CONCLUSIONS

Quite a number of phraseologisms are widely spread across typologically, geographically and genetically close and distant languages. With the results of this study, the sources, causes, and paths of cross-linguistic similarity in idiomatic expressions can be better explained. It is important to distinguish between external and internal dissemination of idioms. Encouraged by contact-induced situations, the external spread is produced by (semi)-calquing and internationalisation. Among multiple borrowings into different languages, units with Biblical, mythological, and historical allusions reign supreme to be inventively used in modern non-religious, non-mythological, etc. contexts. Internationalised through the repertoire of the global English, such expressions acquired multidiscursivity and pragmatic relevance, became an important part of the intercultural competence. Independent cross-language development of similar phraseology is enforced by cognitive factors: universality of perceptual and psychological activity, strive for encoding transparency and extrapolation of the acquired experience to cognise new phenomena, as well as the power of analogy. However, universal trend is accompanied by cultural specificity allowing cognitive plasticity and human creativity interact. Variability in widespread phraseology is enabled by a cognitive pattern propagation in various sociocultural environments, the choice of a perspective made by cognisers to discover new things, store, and retrieve information.

Further research investigating types and degrees of variability in the form, imagery and functions of widespread phraseologisms, could have positive implications in the fields of psycholinguistics, intercultural communication and language teaching. In cognitive and psycholinguistic experiments, participants may be interviewed for the transparency and recognizability of widespread phraseologisms to find out about their universality and role in figurative interpretation of the world, storage and processing information. It is also

---

[52] *Here and There: Cross-Linguistic Studies on Deixis and Demonstration.* Wissenborn J., Klein W. (Eds.). Amsterdam/Philadelphia : John Benjamins Publishing Co., 1982. 298 p.

[53] *Turkish. Basic Course.* Units 1-30. Swift L. B., Ağrali S. (Eds.). Washington D. C. : Foreign Service Institute, department of State, 1966. P. 425.

[54] *Learn Korean*. Level 2: Absolute beginner. Vol 3. Lessons 1-25. Innovative Language Learning. [e-Book]. 175 p.

necessary to put cultural and linguistic competence at the center of intercultural communication studies and focus on culture and language awareness, mutual intelligibility and use of widespread phraseologisms in various spheres of communication. Further work in foreign language learning and teaching suggests itself in elaborating efficient approaches to formulaic expressions acquisition and production. Familiarising learners with cross-cultural images embedded in phraseology will allow them to explore universal cultural reference, compare and contrast it with their own culture. Relevant interactive approaches and up-to-date methods will stimulate multilingualism and multiculturalism, increase cultural tolerance by demonstrating that linguistic unity and diversity are two inseparable constituents of human civilisation.

SUMMARY

Typologically, genetically, and geographically distant languages reveal some congruence in the realm of phraseology. Despite new and insightful investigations into the historical, cultural, and cognitive aspects of set expressions, the issue of their similarity and worldwide spread requires further work. Such factors as language contacts, cultural interchange, intertextuality, independent development remain insufficient for understanding convergence trends in phraseological stocks among numerous languages. The purpose of this study is to look into phraseological parallelism from cultural and cognitive perspectives, and focus on external (across languages) and internal (across English varieties) dissemination of phraseologisms. It is argued that it is necessary to distinguish between phraseology internationalization and widespreadness. Internationalisation is a result of multiple borrowing of idioms by calquing and semi-calquing, while widespreadness is a wider notion that also implies polygenesis through independent development and analogy. Phraseological dispersion can be attributed to some universal strategies of construing the world whereas internationalisation is enabled by pragmatic relevance of loans and leads to multudiscursivity of units in question. Parallel development of phraseologisms is due to universal features of human perception, cognition and psychological reality. Owing to the plasticity of image schemas and human creativity in applying acquired experience to cognise new things, similar idioms are open for variation and appear united in their diversity.

REFERENCES

1. Каліта І., Сівіцкая Н., Ляшчынская В. Беларуская мова ў люстэрку традыцый і інавацый. Пад аг. рэд. І. Каліты, Л. Яўдошынай). Ústí nad Labem: Univerzita J. E. Purkyně v Ústí nad Labem, 2019. 118 с . doi: 10.21062/ujep/265.2019/k/978-80-7561-178-9.

2. Akdikmen R., Uzbay E. Pocket Turkish Dictionary. New York, Berlin, etc. : Langenscheidt, 2006. 624 p.

3. Árbol E. V. English versus Spanish Procedural Law Terminology and Phraseology: Troublesome Features for Translators. *Lebende Sprachen*. 2019. Issue 64 (1). P. 191−192. doi: 10.1515/les-2019-0012.

4. Baran A. Gender in Estonian older phraseology. *Linguo-Cultural Research on Phraseology*. 2016. Issue 3. P. 315−335.

5. Barber K. Six Words You Never Knew Had Something to Do with Pigs: And Other Fascinating Facts About the English Language. Toronto : Oxford University Press, Canada; Penguin Books, 2007. 240 p.

6. Cerojano T. Philippines' Rodrigo Duterte about to 'cross the Rubicon' with US. *The Associated Press. Global News*. September 26, 2016. URL: https://globalnews.ca/news/2964595/philippines-rodrigo-duterte-about-to-cross-the-rubicon-with-us/ (retrieved April 26, 2019).

7. Cleasby R., Vigfusson G. An Icelandic-English Dictionary (1874). Germanic Lexicon Project. 2019. URL: http://lexicon.ff.cuni.cz/texts/oi_cleasbyvigfusson_about.html (retrieved May 04, 2019).

8. Dolgopolov Yu. A Dictionary of Confusable Phrases: More Than 10,000 Idioms and Collocations. Jefferson, North Carolina, London : McFarland & Co, Inc., Publishers, 2016. 403 p.

9. Fotovatnia Z., Goudarzi M. Idiom comprehension in English as a foreign language: analyzability in focus. *Procedia – Social and Behavioral Sciences*. 2014. Issue *98*. P. 499–503. doi:10.1016/j.sbspro.2014.03.445

10. Givón T. Iconicity, isomorphism, and non-arbitrary coding in syntax. *Iconicity in Syntax: Proceedings of a Symposium on Iconicity in Syntax, Stanford, June 24–6, 1983*. Haiman J. (Ed.). Amsterdam : John Benjamins Publishing, 1985. P. 187–220.

11. Goźdź-Roszkowski S., Pontrandolfo G. Phraseology in legal and institutional settings: a corpus-based interdisciplinary perspective. New York : Routledge, 2017. 280 p.

12. Hartley J. TV stories: from representation to productivity. *Story Circle: Digital Storytelling Around the World*. Hartley J., McWilliam K. (Eds.). Malden : Wiley-Blackwell, 2009. P. 16−36.

13. *Here and There: Cross-Linguistic Studies on Deixis and Demonstration*. Wissenborn J., Klein W. (Eds.). Amsterdam / Philadelphia : John Benjamins Publishing Co., 1982. 298 p.

14. Huilin S. Does it have to be cheap, kitsch, and Western?: A critical analysis of the development of graphic design in China. *Contemporary Chinese Visual Culture. tradition, Modernity, and Globalization*. Crouch Ch. (Ed.). Amherst, New York : Cambria Press, 2010. P. 359−390.

15. *Idioms: Processing, Structure and Interpretation*. Cacciari Ch., Tabossi P. (Eds.). New York: Psychology Press, 2014. 360 p.

16. Ishida P. Contrastive idiom analysis. The case of Japanese and English idioms of anger. *Phraseology: An Interdisciplinary Perspective.* Granger S., Meunier F. (Eds.). Amsterdam, Philadelphia : John Benjamins Publishing Co., 2008. P. 275−292.

17. Jacobson J. S. Turkish Folk Reader. Salt Lake City : University of Utah Printing Press, 1967. 187 p.

18. Johnson M. The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason. Chicago : University of Chicago Press, 1987. 272 p.

19. Jørgensen A. M., Moreno I. O. Phraseology in teenage language in Spanish, English and Norwegian: Notes on a number of fixed expressions that articulate disagreement. *Languages in Contrast.* 2019. Issue 20 (1). P. 1−21. URL: https://www.researchgate.net/publication/330204333 (retrieved April 15, 2019). doi: 10.1075/lic.17013.jor.

20. Lakoff G. Women, fire, and dangerous things: What categories reveal about the mind. Chicago : University of Chicago Press, 1987. 614 p.

21. Lakoff G., Kövecses Z. The cognitive model of anger inherent in American English. *Cultural Models in Language and Thought.* Holland D., Quinn N. (Eds.). New York & Cambridge : Cambridge University Press, 1987. P. 195−221.

22. Langlotz A. Idiomatic creativity: a cognitive-linguistic model of idiom-representation and idiom-variation in English. Amsterdam, Philadelphia : John Benjamins Publishing, 2006. 325 p.

23. Learn Korean. Level 2: Absolute beginner. Vol 3. Lessons 1-25. Innovative Language Learning. [e-Book]. 175 p.

24. Lockett L. Anglo-Saxon Psychologies in the Vernacular and Latin Traditions. Totonto : University of Toronto Press, 2011. 495 p.

25. Maalej Z. Figurative language in anger expressions in Tunisian Arabic: An extended view of embodiment. *Metaphor and Symbol.* 2004. Issue 19 (1). P. 51−75. doi:10.1207/S15327868MS1901_3.

26. Mel'chuk I. Phraseology in the language, in the dictionary, and in the computer. *Yearbook of Phraseology.* 2012. Issue 3. P. 31−56. doi: 10.1515/phras-2012003.

27. Park D.−S. Slang in Korean. *Korean Language in Culture and Society.* Sohn H.−M. (Ed.). Honolulu: University of Hawai'i Press, 2006. P. 118−131.

28. *Phraseology: An Interdisciplinary Perspective*. Granger S., Meunier, F. (Eds.). Amsterdam, Philadelphia : John Benjamins Publishing Co, 2008. 422 p.

29. Piirainen E. "Widespread idioms in Europe and beyond". New insights into figurative language. *Linguo-Cultural Research on Phraseology.* 2015. Issue 3. P. 17−36.

30. Piirainen E. Europeanism, internationalism or something else? Proposal for a cross-linguistic and cross-cultural research project on widespread idioms in Europe and beyond. *Hermes. Journal of Linguistics.* 2005. Issue 35. P. 45−75.

31. Piirainen E. Widespread idioms in Europe and beyond: toward a lexicon of common figurative units. Frankfurt a.M. : Peter Lang, 2012. 591 p.

32. Piirainen E., Balazsi J. A. Lexicon of common figurative units: widespread idioms in Europe and beyond. Frankfurt a.M. : Peter Lang, 2016. 778 p.

33. Sharma S. Metaphor and emotion: A case of anger in Hindi phraseology. *Cognitive Linguistic Studies.* 2018. No 5 (2). P. 303−340. doi: https://doi.org/10.1075/cogls.00023.sha.

34. Słowacki J. Balladyna. Białobrzegi : Klasyka na Ebookah. Masterlab, 2015. 95 p.

35. Telia V., Bragina N., Oparina E., Sandomirskaya I. Phraseology as a language of culture: Its role in the reproduction of cultural mentality. *Phraseology: Theory, Analysis and Applications*. Cowie A. P. (Ed.). Oxford : Oxford University Press, 1998. P. 55−75.

36. *The Concise Australian National Dictionary*. Hughes J. (Ed.). Oxford, Melbourne: Oxford University Press, 1992. 662 p.

37. *The Dictionary of New Zealand English. A Dictionary of New Zealandisms on Historical Principles*. Orsman H. W. (Ed.). Auckland : Oxford University Press, 1997. 965 p.

38. *The New Oxford American Dictionary*. Jewell E. J., Abate F. (Eds.). Oxford : Oxford University Press, 2001. 2023 p.

39. Trolloppe A. Australia and New Zealand. Cambridge : Cambridge University Press, 2013. 544 p.

40. *Turkish. Basic Course*. Units 1-30. Swift L. B., Ağrali S. (Eds.). Washington D. C. : Foreign Service Institute, department of State, 1966. 746 p.

41. Vrbinc A., Vrbinc M. Phraseological units with onomastic components: The case of English and Slovene. *RLA. Revista de lingüística teórica y aplicada.* 2014. Issue 52. P. 133−153. doi: 10.4067/S0718-48832014000100007.

42. Yazgan H. Rubicon'u geçmek? onuncu yilinda avrupa komşuluk politikasi. *Uluslararası Hukuk ve Politika.* 2014. Issue 42. P. 103−132. URL: https://www.ceeol.com/search/article-detail?id=284401 (retrieved May 05, 2019).

43. Young X. Cultural comparisons of English and Chinese idioms. In F. Zheng (Ed.), *Biotechnology, Agriculture, Environment and Energy*. London : & Taylor & Francis Group, 2015. P. 195−198.

ABBREVIATIONS AND SYMBOLS

AE − American variety of English
Afrk. − Afrikaans
AusE − Australian variety of English
BE − British variety of English
Bulg. – Bulgarian
Ch. – Chinese
Cz. – Czech
Du. – Dutch
E. – English
Fr. – French
Ger. – German
Gr. – Greek
Jap. – Japanese
Kor. – Korean
L. – Latin
Lith. – Lithuanian

Norw. – Norwegian
NZE – New Zealand variety of English
old-fash. – old-fashioned
OGr. – Old Greek
OIc. – Old Icelandic
PIE – Proto-Indo-European
Pol. – Polish
Port. – Portuguese
Ru. – Russian
Skr. – Sanskrit
Sp. – Spanish
Sw. – Swedish
Turk. – Turkish
Ukr. – Ukrainian
* – reconstructed form

ACKNOWLEDGEMENTS

Information about the author:
Kozlova T. O.,
Doctor of Philological Sciences, Associate Professor,
Professor at the English Department,
Zaporizhzhia National University
66, Zukovsky str., Zaporizhzhia, 69600, Ukraine

LOVE AS A COGNITIVE DOMINANT
IN FORMATTING THE POINT OF VIEW IN *THE ORANGE GIRL*
BY JOSTEIN GAARDER

Matsevko-Bekerska L. V.

INTRODUCTION

It is no coincidence that the genre of Jostein Gaarder's *The Orange Girl* is supplemented and defined as «the mystery novel". From the point of view of narrative organization of the text, such clarification is not only justified, but also necessary, since there is a continuation of an intensely defined ontological line: the incredibly complex and sometimes paradoxical question projects the most complex reception, unfolding of narration more and more actively expands the "horizon of expectation" until it becomes clear to the reader that there is no limit to this extension.

The author's narrative strategy, originally modeled in his works, consistently affirms the necessity, the need and the possibility of embodying exceptional and vital problems in the ordinary narrative situations and habitual images. The main expository form of Jostein Gaarder's poetic system is the epistolary one – in various plot, figurative and thematic modifications. The author manages to focus his point of view in such a way that the whole textual plane "works" to achieve a certain result: Sophie Amundsen (*Sophia's World*) had to continuously and intensively think about two questions – "Who are you?" and "Where did the world come from?"; Floria Emilia (*Vita Brevis: A Letter to St Augustine*) aspired to comprehend the mysterious philosophy that forced the famous "Bishop of Hippo" to abandon her and their son in order to find the meaning of existence; Stein and Solrun (*The Castle in the Pyrenees*) had to find themselves in a place that tragically separated them more than thirty years ago in order to atone for the cost of life the sins of the past and answer the questions, "Who would have thought that everything would happen again?"; little Cecilia (*Through a Glass, Darkly*) during her last Christmas, disputed with Angel Ariel to make sure that "the world exists at this moment!". Each time Jostein Gaarder manages to choose such a "fulcrum" for unfolding of narration that further detailed tragic event or story is transformed into the background for perceiving a deep truth, opening a mystery that everyone should discover on one's own, in hard work on oneself and on one's own prejudices.

The point of view, defined by W. Schmid as "formed by the external and internal factors knot of conditions that affect the perception and transmission

of events"[1] is primarily associated understanding the perspective, which distances the viewpoint and the event itself. The theoretical justification for the introduction and research activation of this category is based on three main aspects: the concept of an event and its narratological projection, differentiation of perception of a particular event and its transmission, as well as differentiation of viewpoints by essential levels for presentation of narration. According to Franz Stantzel[2], the prerequisite for introducing the category of point of view is the complexity of the concept of "narrative situation" that is basic for narratological discourse, and is optimally implemented in the system of three-level opposition: person (identity of the narrator and character). perspective (internal or external: Innenperspektive – Aussenperspektive), modus (narrator – reflector). The researcher, on the basis of structuring the opposition of the center of presentation, offers a dominant characteristic of a particular situation, and therefore, by analogy, the point of view is: "first person", which emphasizes the clear superiority of the narrator or character as the center of presentation; "auctorial", which indicates the predominance of the external view of the situation; "personal", which details primarily the reflection, and later – presentation. In G. Genette's concept, at one theoretical level there is a "way of regulating aesthetic information" and a "voice" of presentation, whereas the typology of focalization is detailed ("zero", "internal", "external"). On the part of W. Schmid[3], the major statements of the French scientist are criticized on the basis of several key questions: the phenomenon of perspective is limited to knowledge, it is not clear what is meant by "knowledge", the inability to relate the phenomenon of perspective with the criterion of "knowledge", the assumption of the possibility of existence of narrative text without point of view, and confusion within the classification itself, when some opposition pairs differ by the object, and others – by the subject of focalization. Instead, an important contribution to the development of the theory of the point of view in the narrative discourse was made by B. Uspenskyi[4], who differentiated four basic levels of implementation of the point of view – "plans" of evaluation (ideology), phraseology, spatial and temporal characteristics and psychology. In the Ukrainian literary criticism, the category of the point of view is in the active theoretical apparatus. In particular, the study of the formation and development of impressionism in the Ukrainian prose by Yu. Kuznetsov is directly related to the point of view, whose change led to the transformation of the typology of the

[1] Шмид В. Нарратология. М. Языки славянской культуры. 2003. С. 121.

[2] Rimmon (–Kenan) Shlomith. Narrative Fiction. Conemporary Poetics. London, 1983. P. 155–162.

[3] Шмид В. Нарратология. М. Языки славянской культуры. 2003. С. 113–114.

[4] Див.: Успенский Б. Поэтика композиции. Структура художественного текста и типологія композиционной формы. М. Искусство. 1970. 225 с.

narrator, and further – the structure of the narrative[5]. Closest to the foregoing, we find the rationale for a similar theoretical concept, the "point of view of interests", which is defined as "the consideration of narratives and events through the prism of interests of the character to which they relate"[6]. It should be noted that the identification of the essence of the point of view with the position of a particular character somewhat narrows the capabilities of the narrator as a meaning-creating factor.

1. Narrative centers in modeling the perspective

Poetics of the novel *The Orange Girl* presents an interesting cognitive phenomenon. It is difficult and uniquely structured, but at the same time surprisingly simple and clear both in terms of accumulation of semantic layers, and from the position of the embodiment of narrative perspective. The unified homodiegetic narration is clearly differentiated into two narrative centers, but neither of them dominates or prevails in the presentation of the story. Moreover, the novel represents two intradiegetic situations, neither of which can be defined as primary or secondary. By intriguing the reader and formulating unanswered questions, stringing mysteries, the author defines a dominant narrative line that is, in some way, distant from the direct storytelling, from the specific individuals with whom the described episodes of life are connected, making the cognitive discourse seemingly objective and argumentative.

The first-person narrative is embodied in the image of a fifteen-year-old teenager: "I am fifteen now, or rather, fifteen years and three weeks old – to be precise. My name is Georg Røed and I live on the Bumblebee Street in Oslo with my mother, Jørgen and Miriam. Jørgen is my new dad, but I just call him Jørgen. Miriam is my younger sister"[7]. The strategy of presenting the story is intentionally defined and, thus, there is a primary receptive design of the text in the style of teenage intriguing: "At the end of this book, there will be a sensational secret of Jørgen, but now I will not betray it. Who will read, will learn everything"[8]. Obviously, for convenience of analytical discourse, the medium of presentation should be defined – therefore the designations "narrator-son" and "narrator-father" are most appropriate. The plot of the story is concentrated in the fact (the found letter from the father to his son) and the process (the boy's reading, comprehension, commenting on the letter). The artistic world is devoid of actors in the traditional sense, since the main action is Georg's perceiving what was happening in his life many years ago,

[5] Кузнецов Ю. Імпресіонізм в українській прозі кінця XIX – початку XX ст.: Проблеми естетики і поетики. К. Зодіак – ЕКО. 1995. С. 5.

[6] Ткачук О. М. Наратологічний словник. Тернопіль. Астон. 2002. С. 139.

[7] Ґордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 5.

[8] Ibid.

when he could not understand anything, and his father knew that he was dying, so he hurried to tell his son the most important thing: "My dad died eleven years ago. I was only four years old at the time. I did not expect a new meeting with him, but now we are writing this book together"[9]. The subsequent story is a lengthy confession: "He wrote a story about the Orange Girl to me so I could read it when I am old enough to understand it. He wrote a letter to the future"[10]. How could you predict that the finding would be on time, and in the best way? My father hid the letter "behind the lining of a red children's sports car" with which little Georg was playing, as if encoding the time of the finding. Jan Olav was dying a very painful death, inevitably separating from those whom he loved the strongest. The cognitive circuits are as close as possible, because the young terminally ill doctor has determined the reference point for himself and the point of view for his son, which in retrospect will recreate the family tragedy: "We are not only determined by our place in life. We are timed. So it is, and the only point of reference I can choose for myself is only the moment in which I exist: August 1990"[11].

The narrative strategy of the novel is the attributive space in which all the meaningful elements of the narrative are arranged, and therefore in the context of representation of the concept of love it can be considered as one of the poetic logical constants of the artistic world: "the world of the literary work is created in it through the medium of speech and involvement of fictional subject matter; it includes not only material data, but also the psyche, the consciousness of a man, and most importantly, his very self as a spiritual and bodily unity"[12]. The way in which the positions of presentation and perception of narrative information are coordinated is largely determined by the receptive efforts and interpretative capabilities of the person who intends to communicate with the text. The narrator-father is aware of the paradoxical situation created by him, so he mentions certain features of his message: "I involuntarily catch myself because I am confusing myself with the tone that elderly women tickle at young children. This is no good, because I'm writing to adult Georg, whom I had never seen and with whom I will never be able to speak frankly"[13]. That is why, at this cognitive level of narrative, the formulation of questions and the possible answers to them must be synchronized: the father not only outlined his own position and his own point of view on the story, but also tried to project the probable reception, emotional and evaluative attitude of the adult son.

[9] Ґордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 3.
[10] Ibid. С. 6.
[11] Ґордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С.11.
[12] Хализев В. Е. Теория литературы. М. Высшая школа. 2000. С 157.
[13] Ґордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 13.

Simultaneously with differentiation of the narrator's personality, there is a temporal distancing (the father uncertainly identifies Georg's life space with his own: "Who knows, do you still live on Bumblebee Street"[14]): "... in this arithmetic problem, that is, during our last meeting, we are in two time dimensions. It is as if we are standing on our misty mountain top and trying to see each other. A valley long since forgotten has passed between us – you have just crossed it on your life path, crossed it without me. Still, I try to stick to the present, those morning hours writing, while you're in kindergarten, always mindful of future time – only your time when you read my letter"[15].

The cognitive projection of the love story in Jostein Gaarder's novel by means of artistic and emotional expression reveals the unique essence of literature as a key factor, first of all, for personal self-fulfilment, as an opportunity to see oneself "through a glass, darkly", and then later – that author-conceived subject matter that will complicate one's worldview, deepen knowledge, or synthesize experience. According to M. Zubrytska, "the path from *homo homini lupus est* to *homo homini deus est* goes through the world of literature, education, and culture, which means through the world of *homo legens*"[16]. The proposed format of narratological outline of the uplifting, moving and full of mysteries in the history of acquaintance and love between Jan Olav and the Orange Girl opens the world of emotions, the world of unexpected impressions and unpredictable associations to the fullest extent. This story has become the only possible way to harmonize one's view of oneself in the lace of one's fears, prejudices, expectations and the outside world in the uniqueness of combinations of material, spiritual and axiological contexts.

The narrators of the novel are responsible for the reasoned selection of the most important fragments for presentation of the history, for ordering the links in the narrative chain according to the concept or receptive direction that sets the parameters of the cognitive process. At the same time, the reader must take responsibility for the level of "accustoming" into the world of the literary work, for the most accurate understanding of the given content, including through the perception and comprehension of all elements of the artistic structure. Otherwise, by metaphorical definition, the reader must realize how "he is able today, like two thousand years ago, to form not only a visual but also a visionary culture of worldview, and how to learn the wisdom of the ancient principle of *animo videre* – to see with the soul"[17]. Indeed, the romantic story of the Orange Girl can only be perceived by the heart.

---

[14] Ґордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 11.

[15] Ibid. С. 15.

[16] Зубрицька М. Homo legens: читання як соціокультурний феномен . Львів. Літопис. 2004. С. 14.

[17] Ibid. С.25.

One of the important features of the novel is its accentuation of the post-postmodern tendency to mimetic expressiveness, clarity, psychological adequacy of the fictional and real worlds. The narrator-father carefully develops a style of communication that would be as clear and truthful as possible; a narrator-son without special emotional and psychological effort or trauma to his own experience enters the consciousness of the Other. The communicative component of the novel acquires a special sound, because the text becomes not only the "voice" of a vital idea or problem, but also a way of self-reflection and implementation of moral and ethical searches. The complication of the narrative style itself is caused, in our opinion, by the laws of both the objective (contextual and purely literary) level and the expansion of receptive possibilities, or, as M. Zubrytska points out, "it was the 20th century that became a vivid illustration of the literary explosion that on the one hand, led to the eruption of an avalanche of literary information and, on the other, to the multiple nature of its theoretical comprehension"[18]. Actually, the artistic space of the father-son dialogue confirms the transformation tendency of the narrative, as noted by I. Franko: "the excitement in the soul of readers by a similar feeling or mood in all the ways given by the language and the functions of our imagination connected with it"[19].

The cognitive and narrative configuration of the point of view occurs through the establishment of a sequence selection of narratively relevant elements that will represent a particular piece of history, which really forms the basis of the narrative. As the narrator-father admitted, "writing to an orphaned son is a hell of a pain, though reading will also hurt. But you're almost an adult. If I have been able to find the strength to write these lines, then you also should have the strength to read them"[20].

The process and the result that can be intertwined during the text study or appear as far apart as possible are defined by R. Gromyak as two inseparable categories of narrative discourse: the "lexeme of the narrative" conveyed categories of verb and noun: narration as the process of reporting adventures, events, experiences ends with the result – a narrative that has a certain linguistic and speech structure (text)"[21]. Therefore, the process of visualization should be considered as two-level: first, there is the selection of individual elements,

---

[18] Зубрицька М. Homo legens: читання як соціокультурний феномен . Львів. Літопис. 2004. С. 25.

[19] Франко І. З останніх десятиліть ХІХ віку. *Зібрання творів : У 50 т.* К. Наук. думка. 1981. Т. 41. С. 525–526.

[20] Ґордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 15.

[21] Гром'як Р. Проблема включення українських традицій у сучасну наратологію *Наративні виміри літератури : [матеріали міжнародної конференції з наратології]. Тернопіль, Україна, 23–24 жовтня 2003 р. / Упор. І. В. Папуша // Studia methodologica. Вип. 16.* Тернопіль. Редакційно-видавничий відділ ТНПУ. 2005. С. 11.

whose importance is assumed by the author, and then by means of artistic expressiveness, these elements are transformed into presentative types on certain issues, topics, emotional tone of presentation, projection of some receptive plane of the subsequent existence of the literary work. It is also necessary to include cognitive characteristics that complement and refine the psychological processes of transforming the story's narrative into the narrative of perception. The principle of the dual basis of imagery is also supported by Tz. Todorov's considerations concerning the basic features of the narrative, the most important of which are called the "sequence of succession" and "the relation of transformation", which must have "discontinuous units"[22]. *The Orange Girl* lacks both textual and cognitive-receptive grounds for differentiating narratives: everything in the plane of the narrator-father is a process and remains a process for the narrator-son. The time interval does not differentiate the presentation into two stories: real life narrative and narration, modeled by the speech means for perception. The cognitive chain unfolds in a special way when everything that Jan Olav experienced was gradually perceived and experienced by Georg Røed. For this purpose, proper conditions were created by all members of the family: the reading of the letter took place slowly, in isolation, with clear intentions of the relatives not to interfere and prevent the epistolary acquaintance, which was to grow into a strong friendship.

2. Narrative actionality and reception fictionality
in the cognitive plane

According to W. Schmid, "the term "narrative» does not refer to the presence of a mediated instance of the statement, but to a certain structure of the material presented"[23], so it is noted that there is almost no juxtaposition between the descriptive and narrative texts. For unification of theoretical discourse, the concepts of event (and its attributes), fictionality as "simulation without negative character"[24] (i.e., a way to establish aesthetic understanding through the text) and aesthetics were proposed, and they can be performed by the author, the narrator, the narration process or the text. In each of these aspects of presentation of the cognitive and narrative story in Jostein Gaarder's novel we can find an opportunity to establish the foundations of the image-creating process: in the discourse of eventfulness (the first meeting with the Orange Girl, long searches, the mysterious task to wait six months before the next meeting, etc.) the character-creating component is implemented at the level

[22] Тодоров Ц. Поняття літератури та інші есе. К. Вид. дім «Києво–Могилянська академія». 2006. С. 41–44.

[23] Шмид В. Нарратология. М. Языки славянской культуры. 2003. С. 12.

[24] Ibid. С. 23.

of fictionality (the world of love between Jan and Veronica appears new and romantically exalted), the cognitive and psychological patterns in the autonomization of the images of young people in love and their reception are embodied. In the context of arousing the aesthetic impression, the specificity of love as an artistic image occupies a key place, because it is through the positioning of psychological constants that the reader approaches the understanding of the work.

The event series becomes expressive at the moment of a certain emotional state: "My gaze immediately came to a pretty girl, who was standing with a heavy paper bag filled with ripe oranges up to the rim. The girl was dressed in an old orange anorak, and I remember thinking at that moment that the package she was clutching to herself was so big and heavy that it could just get out of her hands. However, I paid attention not to oranges, but to a young lady. I immediately realized that she was unusual, unlike anyone else, there was something magical and enchanting about her"[25]. For the development of the cognitive plane, it is important that the reproduction of the moment of acquaintance is maximally retarded: Jan details every movement of the girl and of his own, every change in facial expression, every step and mood change. The fixation of a real event with its careful comprehension also in some way characterizes the narrative strategy of the author – to penetrate as deeply as possible into the psychological depths of personal embodiment, to synchronize the emotional experiences of the two narrators (the direct speaker and the mental speaker). Therefore, the origin of love is described in the form of rhetorical questions: "But why was she smiling so cunningly and provocatively? Did the smile really to me? Or maybe she was smiling at some pleasant thought that had flashed into her head and had nothing to do with me? Or did she laugh at me?"[26]. The entire sincerity of the narrator cannot be called into question: "You are probably surprised that I am able to describe so vividly the event of that distant afternoon many years ago. But I remember it as a funny story, like footage of silent movies, and I want you to see it too… Actually, I feel like I'm in a dead end, or rather in despair, to be quite honest. And I do not hide it…"[27]. So, gradually, a great mystery is revealed to the son: the father, who has long been gone, has described as closely as possible the path of the related souls towards each other. Jan Olav devoted a lot of writing space to the details of finding a stranger, describing his mood in the moments of joyful exaltation and intense despair, detailing the scene of acquaintance. The tendency of fatal coincidences and analogies, as evidenced by all works of Jostein Gaarder, is actualized here by the fact of Jan's

---

[25] Ґордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 20.
[26] Ibid. С. 21.
[27] Ibid. С. 29.

longstanding, but strangely forgotten, friendship with Veronica. By calling his name before another long separation, the Orange Girl created a new mystery, made the almost enamored young man to worry even more, to seek meetings even more intensely, to look for her even more persistently: "This is madness, I am aware of it because I have not lost my mind. But it was Christmas Eve. Even if the miracle times were over, we still had one day when everything could happen. Everything in the world. When angels descend to earth, and orange girls are fluttering in flocks on the streets, as if it ought to have been so"[28]. All the questions that troubled Jan must now be of interest to his son – this is how the frenzy of love is transmitted in a peculiar inheritance: "And you, Georg, do not break your head? Can you explain: 1) Why does she have so many oranges? 2) Why did she look deeply into my eyes in the cafe, holding my hand and not saying a word? 3) Why did she carefully study every single orange at Youngstorget, selecting them so that they were not like each other? 4) Why should we not meet for six months? And the biggest mystery of all mysteries: 5) How did she know my name?"[29]. A special actualization of memory / remembrance in the cognitive chain will later happen when it turns out that the amazing stranger is his longtime and faithful companion of his children's pastimes, a neighbor-classmate: "The girl with brown eyes lived on Iris Street. We have not parted all day since we learned to walk, at least since we learned to speak. We went to one class together at school, but in the first class Veronica's family left the town. We were seven years old. Twelve or thirteen years have passed, but we have never seen each other since then"[30]. The new stage of relationship, the change of focus of perception and understanding are concretized with the most concise dialogue: "– Could I have recognized a small larva who turned into a butterfly? – Jan Olav! She snapped at me severely. We did not mention a single word on the miracle of a girl turning into a woman any more"[31]. Especially since all the questions obtained clear answers, starting from the most important one (how she knew his name) to the details of feasting one's eyes on oranges (during her studies in painting she perfected her skills by drawing these fruits) and why he had to wait six months (such a period of time was left until her graduation).

At the time of the climax of love between Jan and Veronica, as it came to life slowly and with cunning interlacement in the father's letter, there is a maximum convergence of the textual planes of the two narrators, the actual imposition of the two points of view, the psychological convergence of the cognitive chains (Table 1).

---

[28] Ґордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 29.
[29] Ibid. С. 61–62.
[30] Ibid.
[31] Ibid. С. 88–89.

Table 1

Narrator-father	Narrator-son
"When we woke up, the sun was already high in the sky. The first one was the Orange Girl – I will never forget the feeling when she woke me up. I couldn't figure out where the fantasy ended and the reality began, maybe there was no such boundary at all. I just realized that I would no longer have to wander the world in search of the Orange Girl. I have already found her"[32].	"And me too. Now I already knew who the Orange Girl was. Why I did not think of it before, long before I learned her name – Veronica... I read up somewhere to this point, when mom knocked the door again – It's already eleven o'clock, Georg! The dinner is on the table. Do you have much more to read? I replied by adding a little solemnity to the voice: – Dear little Orange Girl! I think about you... Can you wait a little longer? I could not see my mother's face, but I felt the ringing silence fell across the door"[33].

The next narrative fragment is not only the continuation of a love story, but the efforts of the father to form, develop, argue – by all possible and accessible in a rather unexpected format of communication means – a sense of responsibility for the loved ones, for their own actions and decisions that will affect the environment. The cognitive reasoning of the teenage child's predominant image is gradually completed – a grudge against the deceased father, the mother who remarried, Jørgen, who did not become Georg's father (although he was the father of his sister Miriam) is transformed. The strange power of the mysteries of love completely changed the boy's consciousness. Having spent several months in the world of his father's feelings, Georg is ready to make the important reasoning: "By using the pronoun "we", we believe that the two do something together, and in our imagination they almost merge into one being... There are "we two" or "us", that is, "we" that cannot be separated. When this pronoun is suddenly entangled in the fairy tale, its rules change, like by magic"[34]. The unfolding of the narration at two synchronized levels projects a new (in the cognitive aspect) reality: the reader is impressed by the indivisibility of the artistic world, the temporal continuity of the described story. The culminating point of emotional and cognitive dialogue should, obviously, be the narrator's story of the narrator-father about one winter night, when having realized the inevitable end he was overwhelmed by fear, and at that time the narrator-son came. A part of the night was spent in the embrace, Jan told little Georg about the structure of the universe, about the secrets of time and space, about his experiences – after all, Jan

[32] Ґордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 96–97.

[33] Ibid. С. 97.

[34] Ґордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005.

Olav cried. Changing his point of view (the recent promise was never to cry at his son's presence), the young man was extremely grateful to a child who did not yet understand, but already empathized, breathed in unison, looked at the same stars and marveled at the mysteries of nature and the world. Interestingly, Georg also remembered that night: "I remembered that night on the terrace. It is etched in the entrails of my memory. It burned a brand on my heart. Reading about it, I repeatedly felt like I was in a fever. I didn't remember anything until this time, and the starry night would never be remembered but for the father's letter, and now it is brightly remembered. Perhaps this is my only true memory of my dad!"[35]. Strengthening the position of the new perspective of the narrator-son is attested in the final part of the novel, in a kind of post-script to the letter-reply to his father: "Sincerely yours Georg, who watches over the family bastion in the Bumblebee street with a watchful eye, and has whom to take model for conduct"[36]. Thus, the concept of love has gradually been transformed into the concept of affection, which will be spread in a specific way to different levels of personal communication.

The metaphor of T. Adorno convinces us that "every literary work of art is an instant, every successful work is a certain position, a momentary halt to the process, when it opens to a persistent eye. If works of art are answers to their own questions, then they themselves are questions indeed"[37]. The peculiarity of the cognitive and psychological phenomenon, as evidenced by the style of the writer, lies in the articulation of numerous questions in the text of Jostein Gaarder's novel. The concretization of receptive effort in a particular direction – according to the intentional principles of the work or contrary to it – is largely due to the already stated "knot of conditions", in which many objective and subjective factors are unpredictably combined. The will, intention, strategy of the author are a set of objective factors of perceiving the work, they comprehensively motivate the position in perception of the text, as well as appeal to the narrative intentions that detail the cognitive process of communication of the reader with the world of the literary work. The configuration of a series of events in the life of Jan Olav and the Orange Girl has a twofold nature: arising in the narrator's imagination as the heart of an ideological, thematic, structural conception, it is consistently separated from the so-called primary content and acquires a secondary one – the one that is specified by receptive possibilities and interferences. Thus, the point of view becomes a means of registering the most significant of questions formulated or outlined by the work and, in turn, focuses on the second level questions, that is, appealing to the reader with a wide offer of individual characters that express

---

[35] Ґордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. С. 128.
[36] Ibid.
[37] Адорно Т. Теория естетики. К. Основы. 2002. С. 16.

the position of one of the narrators. The process of cognitive autonomization of the meaning of the novel is primarily due to the presence in its framework of an orderly system of the point of view embodiment by the available narrative instances. The registering of individual moments in the narrative presentation takes place at several levels each time, so that the text's own voice acquires expressiveness and conviction, and the illusion of readership becomes more authentic.

CONCLUSIONS

Thus, Jostein Gaarder's *The Orange Girl* represents a story articulated by two narrators. Typologically, each can be defined as the homodiegetic narrator in the intradiegetic situation (according to W. Schmid: secondary diegetic narrator). Being recognized by the identified expression of his private history with maximum self-presentation and individualized embodiment of a certain emotion, this type of narrator synchronizes all three plans of the point of view. Thus, in W. Schmid's practical recommendations on the point of view analysis we refer to three key aspects that enable its holistic characterization: "1) *selection*, 2) *evaluation* and 3) *designation* of the narrative units – acts that correspond to the plans of the point of view: 1) *perceptual*, 2) *ideological*, 3) *speech*" (italics of the author. – L.M-B.)[38]. Naturally, the identified aspects of research interest raise three important questions: "Who is responsible for the *selection* of narrative units in this passage? Who is an *appraisal* instance in this fragment? Whose *speech* (vocabulary, syntax, expressiveness) determines the style of this fragment?"[39]. The response to each questions, intended for the specifics and features in the textual design of each type of narrator, which arises through the modification in the alignment of their own position in the narrative structure of the work, gives reason to summarize the functional circle of the point of view, both as an important poetological factor and as a meaning-creating phenomenon. The purpose of Jostein Gaarder's narrative strategies is not only the expressiveness of style, but also the cognitive and psychological structuring of aesthetically valuable material, the receptively defined set of indicative signs that, firstly, provide adequate perception of the Other and, secondly, activates the co-creation of the reader at the stage of its appropriation. In particular, at all three levels – perceptive, ideological and speech – we observe a representation of the complete internal identity of the source of presentation (= knowledge, understanding, experience) and the subject of presentation (= instant emotions and uncontrolled behavior changes). The concept of love becomes the poetic factor that formats the narration, designs the reception and defines the interpretation.

---

[38] Шмид В. Нарратология. М. Языки славянской культуры. 2003. С. 143.
[39] Ibid. С. 143–144.

The maximally personalized presence of the narrator in the framework of the fictional world influences the way of formatting the point of view. The leveling of the formal distance between the narrator and his story provides the cognitive integrity of a meaningful context with considerable variability in emotional tone at the basic levels of perspective plans. The rapprochement of the narrator with the process of unfolding the event within the narrative story of *The Orange Girl* manifests itself in blurring the obvious boundaries in the embodiment of the plans of the point of view. At the same time, forms of speech organization in the text are particularly activated, such as internal monologue, reported direct language, monologized dialogue, which in the complex of specially selected lexico-syntactic and intonational means provide the artistic work with receptive persuasiveness and the possibility of individual modeling of the interpretation field.

Thus, the poetics of the novel *The Orange Girl* by the Norwegian writer Jostein Gaarder in appealing to the problem of love as a complex ontological phenomenon sometimes raises paradoxical answers to seemingly simple questions. The search for meaningful constants is becoming increasingly active in the mimetic canon, and the universalization of content in the configuration of complex problems acquires convincing emotionality, as if placing an epic presentation in a new – lyricized -– cognitive optics, again originally rotating the "polaroid lens".

SUMMARY

The genre of Jostein Gaarder's *The Orange Girl* is not coincidentally supplemented and defined as "the mystery novel". The narrative organization of the text gives grounds for this addition to the genre of the literary work. The Norwegian writer unfolds complicated ontological lines: complex, sometimes paradoxical, questions project the most complex reception, unfolding of narration every time widens the "horizon of expectations" until it becomes clear to the reader that there is no limit to this extension.

The author's narrative strategy, originally modeled in his works, consistently affirms the necessity, the need and the possibility of embodying the exceptional and vital problems in the ordinary narrative situations and habitual images. The main expository form of Jostein Gaarder's poetic system is the epistolary one – in its various plot, figurative and thematic modifications (*Sophia's World, Vita Brevis: A Letter to St Augustine, The Castle in the Pyrenees, Through a Glass, Darkly*).

The peculiarity of the cognitive and psychological phenomenon, as evidenced by the style of the writer, lies in the articulation of numerous questions, in particular, in the text of *The Orange Girl*. Concretization of this receptive effort in a particular direction – according to the intentional principles

of the work or contrary to it – is largely due to the already specified "knot of conditions", in which many objective and subjective factors are unpredictably combined. The will, intention, strategy of the author are a set of objective factors for understanding the work, they comprehensively motivate the position of perception of the text, as well as the appeal to the narrative intentions that detail the cognitive process of communication of the reader with the world of the literary work.

REFERENCES

1. Адорно Т. Теория естетики. К.Основы. 2002. 518 с.

2. Гром'як Р. Проблема включення українських традицій у сучасну наратологію *Наративні виміри літератури : [матеріали міжнародної конференції з наратології]. Тернопіль, Україна, 23–24 жовтня 2003 р. / Упор. І. В. Папуша // Studia methodologica. Вип. 16.* Тернопіль. Редакційно-видавничий відділ ТНПУ. 2005. 330 с.

3. Ґордер Ю. Помаранчева дівчинка. Львів. Літопис. 2005. 152 с.

4. Зубрицька М. Homo legens: читання як соціокультурний феномен. Львів. Літопис. 2004. 352 с.

5. Кузнецов Ю. Імпресіонізм в українській прозі кінця ХІХ – початку ХХ ст.: Проблеми естетики і поетики. К. Зодіак – ЕКО. 1995. 304 с.

6. Ткачук О. М. Наратологічний словник. Тернопіль. Астон. 2002. 173 с.

7. Тодоров Ц. Поняття літератури та інші есе. К. Вид. дім «Києво-Могилянська академія». 2006. 162 с.

8. Успенский Б. Поэтика композиции. Структура художественного текста и типологія композиционной формы. М. Искусство. 1970. 225 с.

9. Франко І. З останніх десятиліть ХІХ віку. *Зібрання творів : У 50 т.* К. Наук. думка. 1981. Т. 41. С. 471–529.

10. Хализев В. Е. Теория литературы. М. Высшая школа. 2000. 398 с.

11. Шмид В. Нарратология. М. Языки славянской культуры. 2003. 312 с.

12. Rimmon (-Kenan) Shlomith. Narrative Fiction. Conemporary Poetics. London, 1983.

Information about the author:
Matsevko-Bekerska L. V.,
Doctor of Philological Sciences, Associate Professor,
Head of World Literature Department,
Faculty of Foreign Languages,
Ivan Franko National University of Lviv
1, Universytetska str., Lviv, 79000, Ukraine

LEXICAL-SEMANTIC SPACE OF THE MODERN GERMAN FAMILY DISCOURSE

Osovska I. M.

INTRODUCTION

Family communication had been outside the scope of linguistic investigations for a long period of time. In the second half of the XXth century it became more popular, starting from the linguocultural items in the Russian language materials[1]. Some aspects of the family discourse were included in the investigation of the structure and pragmatics of conversational everyday communication[2], age and gender differentiation of the tactics and strategy configuration[3]. The cognitive-discursive paradigm gives the basis for the definition of family communication as one of the discourse types and the research of its communicative-pragmatic peculiarities in the English speaking society[4]. The aim of the German family discourse study is the determination of the functional-stylistic peculiarities of the family communication[5], linguo-pragmatic aspects of everyday communication[6], linguocultural specificity of the ethical behaviour[7]. At the end of the 20th and the beginning of the 21st century

---

[1] Байкулова А. Н. Речевое общение в семье: дисс. … канд. филол. наук: 10.02.01. Саратовский госуниверситет. Саратов, 2006. 290 с. Занадворова А. В. Прозвище и обращение в семейном речевом общении. *Русский язык сегодня*. М. : Азбуковник, 2001. С. 260–267.

[2] Борисова И. Н. Русский разговорный диалог: структура и динамика. М.: КомКнига, 2005. 320 с.

[3] Галапчук О.М. Вікова диференціація стратегій і тактик дискурсу в сучасній англійській мові: автореф. дис. … канд. філол. наук: 10.02.04. Харківський нац. ун-т. Харків, 2000. 18 с.; Піщікова К. В. Стратегії домінування в аргументативному дискурсі: гендерний аналіз (на матеріалі англійської мови): автореф. дис… канд. філол. наук: 10.02.04. Харків, 2003. 23 с.

[4] Бігарі А. А. Дискурс сучасної англомовної сім'ї: автореф. дис… канд. філол. наук: 10.02.04. К., 2006. 21 с.; Гридасова О. І. Особливості актуалізації стереотипних ролей в англомовному сімейному конфліктному дискурсі: автореф. дис… канд. філол. наук: 10.02.04. Харків, 2010. 24 с.

[5] Смирнова А. Г. Функционально-стилистическое своеобразие семейной речи (на материале немецкого языка): дисс. … канд. филол. наук: 10.02.04. М., 2008. 178 с.

[6] Mackeldey R. Alltagssprachliche Dialoge: Kommunikative Funktionen und syntaktische Strukturen. Leipzig: Enzyklopädie, 1987. 160 S.; Spiegel C. Streit: eine linguistische Untersuchung verbaler Interaktionen in alltäglichen Zusammenhängen. Tübingen: Narr, 1995. 326 S.

[7] Романова Е. В. Этический аспект немецкого обиходного языка: дисс. … канд. филол. наук: 10.02.04. М.: МГПИИЯ, 2007. 315 с.; Haferland H., Paul I. Eine Theorie der Höflichkeit. Osnabrücker Beiträge zur Sprachtheorie. 1996. 52. S. 7–69.

the lexical space of a couple[8] or family[9] communication also became apparent in the boundless discursive space as on object of continuous topicality, caused by the permanent transformation of a family as a social institution and a small social group.

– Family as one of the environment reference elements, which in the result of a cultural-historic development gained the greatest sense and emotional importance, transformed into one of the symbols of a human consciousness[10]. In this regard, the modern German family discourse becomes an interactive activity of thinking and communicating of the family members as a small group of the German ethnocultural society, which is performed to provide an everyday private individuals' activity through the accomplishment of the practical tasks in the social reproductive process[11].

The specificity of its verbal realization in the semantic space is based on the dominant items for each family, characterized by certain word-forming and motivational parameters, and form a family vocabulary – familect, known in the modern linguistic literature as 'family language', 'family everyday communi-cation', 'domestic phraseology', 'family dialect', 'family notions', 'family communication', 'family language', 'family lexicon', 'oikolect'[12]. Familect is a complex of formal and stylistic peculiarities, used within specific family. The core material of the familect is formed of the family vocabulary – modified creation within the lexical fund of the nationwide language, which unites numerous language means, specific for each family. They are used as the basis for the lexical supply of the family discourse – inner family notions, family jargonisms, colloquial language, dialect, sexualisms. The main feature of the familect is a high frequency of those language elements, which emphasize an identity, affiliation of the members to the group – precedential inner family phenomena: nicknames, appelations, denominations, phrases etc.

[8] Leisi E. Paar und Sprache. 3. Auflage. Quelle&Meyer Hedelberg–Wiesbaden, 1990. 167 S.; Loewit K. Die Sprache der Sexualität. Frankfurt am Main, 1992. 240 S.

[9] Нефёдова Л. А. Явление девиации в лексике современного немецкого языка: монография. М.: Прометей, 2002. 260 с.; Fiehler R. Kommunikation zwischen den Generationen: Wunschvorstellung oder Wirklichkeit? *L.O.G.O.S. Interdisziplinär*. 2007. № 15, 3. S. 200–207.; Kratzmeier H. Du nervst mich, aber ich mag dich: Fragwürdige Sprüche von Eltern und Großeltern. Hildesheim: Bernward, 1988. 88 S.

[10] Osovska I. The analysis of semiotics of the family language as a verbalized area of family discourse. *Technology transfer: innovative solutions in Social Sciences and Humanities*. Tallinn, 2018. P. 3.

[11] Осовська І.М. Сучасний німецький сімейний дискурс: когнітивно-семантичний і комунікативно-прагматичний виміри: дис…. д-ра філол. наук: 10.02.04. Чернівці, 2014. С. 77.

[12] Занадворова А. В. Прозвище и обращение в семейном речевом общении. *Русский язык сегодня*. М.: Азбуковник, 2001. С. 260–267. Семенюк А. А. Гендерні та вікові особливості кооперативної мовленнєвої поведінки в сімейному дискурсі (на матеріалі сучасної англійської мови): автореф. дис. … канд. філол. наук: 10.02.04. Донецьк, 2007. 27 с.

The aim of the research consists in the familect specificity description in the modern German family as the lexical-semantic family discourse space.

The research materials include verbal interactions and film scenarios. The method of visual-audio observation with verbal registration of speech facts was used to analyze around 20 hours of spontaneous interactions of three married couples of various age groups H. (25–30 years old, Frankfurt am Main), R. (45–55 years old, Braunschweig) and L. (75-80 years old, Göttingen). The fact that the author of the article was the member of one of the groups, due to long friendly relations, resulted in the maximum natural behaviour of a couple. The great part of the materials includes situations from the modern German literary films and serials of the relevant subject with overall duration of 120 hours.

Taking into consideration an ethic side of the research subject within the selected object, the collection and fixation of the lexical items as the translators of certain intimate aspects common for the family idiolectal discourse was performed as a poll of 100 respondents – direct, as well as through the Internet forums. Regardless of certain imperfection of the method, the results specify the concept of language standards and linguistic conventions in a private sphere of the family space overall and intimate one, in particular.

1. Methodology

The research of the familect as a lexical-semantic item of the discourse, which represents emotional-sensual and modal parameters of an individual cognitive space of a person, is based on the lexical-semantic methods accompanied by general scientific ones.

Semiotic analysis[13] helps to distinguish the core representations of the nominal ideas of the family space in the family discourse – specific nominative acts as the immanent items of different language levels determined by the peculiarities of the referents.

The specificity of the lexical items in the language of a small group consists in the reaction of the language system to the necessity of naming an object or phenomenon, used within its boundaries. A new sign appears as the result of a new meaning formation, becoming a means of particular language tasks fulfillment. They are relevant in a specific discourse and appear as a consequence of an individual search of lexical means for an accomplishment of the communicative task. Accordingly, the structure-semantic and word-formation analyses of the family notions are necessary for the study of communicative processes in a family as a small social group.

---

[13] Лотман Ю. М. Семиосфера. СПб.: Искусство, 2004. 704 с.; Шаумян С. О понятии языкового знака. *Язык и культура: факты и ценности: К 70-летию Юрия Сергеевича Степанова*: Отв. ред. Е. С. Кубрякова, Т. Е. Янко. М.: Языки славянской культуры, 2001. С. 149–165.

The study of the core sphere of the family discourse semiotics allows determining and categorizing the items of the family vocabulary. Inner family notions are investigated by the usage of the word formation analysis (the structure research) and motivational analysis (motivational element determination). The peculiarities of the lexical-semantic space of the German family discourse, discovered by the method of linguistic observation, are classified and interpreted on the basis of a contextual analysis. The great role in a range of the relevant methods of the family discourse lexical level research plays the descriptive method with such main constituents as observation, generalization, interpretation and classification[14].

2. Family language semiotics

The former investigations state that the specificity of the family language, first of all, makes possible the symbolism of the language system elements[15], while the main representation of symbolic notions of the family space is a range of specific denominations[16].

Taking into consideration the main types and features of the signs, according to Ch. Peirce, – sign as it is, its meaning and syntagmatic functioning in an interaction with others[17], we can note the whole range of features of semiotic essentials[18] in the inner family notions. However, the core sense of 'sign' in the family discourse lies within a division of signs to icons (similarity with a thing), indexes (transformed similarity with a thing) and symbols (dissimilitude with a thing, thus with an interpretation based on a precedent). In particular, in the context of the family discourse iconic inner family notions are fixed. Their inner form includes description (for example, height or age – *das kleine Paulche*), hypothetic future (successful career of a model – *unser Star-Modell* or musician – *Mozart aus Usedom*), fact from the past (for example, the former profession – *Gas-Klaus*), denotata, as a separate element of a scenario (may raise the voice – *die Schrei-Mädi*) etc. Signs-indexes, which are related to denotat, may be considered as various types of speakers'

[14] Комарова З. И. Методология, метод, методика и технология научных иследований в лингвистике. 2-е изд., испр. и доп. М.: Флинта: Наука, 2013. 820 с.

[15] Osovska I. The analysis of semiotics of the family language as a verbalized area of family discourse. *Technology transfer: innovative solutions in Social Sciences and Humanities*. Tallinn, 2018. P. 4.

[16] Осовська І.М. Сучасний німецький сімейний дискурс: когнітивно-семантичний і комунікативно-прагматичний виміри: дис…. д-ра філол. наук: 10.02.04. Чернівці, 2014. С. 240–264.

[17] Пирс Ч. С. Избранные философские произведения. М.: Логос, 2000. С. 53.

[18] Osovska I. The analysis of semiotics of the family language as a verbalized area of family discourse. *Technology transfer: innovative solutions in Social Sciences and Humanities*. Tallinn, 2018. P. 5.

cooperation within the family discourse, which provides the referential relations. As a consequence, an individual-interpreter attains the orientation points, which help to reveal the meaning of scenarios, in which he or she participates and gets an ability of a successful orientation in a family space. The majority of signs in the family discourse are the symbols, so far as they give a reference to a family space associatively, including an index or other indirect way, for instance, the usage of love poems, where the elements of a complex sign may be characterized as iconic – private notions common for denotat. The collection of sign elements makes it possible to juxtapose the denotat with an informational structure through indexation, which in certain situational family context is used as a symbol – 'switch on', that proves an 'adequacy' of information and allowance for the development of one of a family communication scenarios[19].

Consequently, the presence of a strong estimation and value components in the family discourse structure gives the ground to claim about the global symbolism of the items, which denote them, in the language of modern German family. This symbolism is peculiar only to the most significant, for an individual, cultural facts related to the values[20].

The symbolism of a 'family' sign, stipulated by the precedent-based interpretation, allows us to confirm the common apperception basis and precedent-setting features of the family discourse on the lexical level. The foundation of the 'family precedence' is an experience within the boundaries of the collective cognitive space – common (recognizable, usable and cited by other members of a family group) memories, which determine a self-identification of a person as a family representative, who accept its values, norms, ideas, priorities, tastes and traditions. It gives a representative an ability of orientation in the present socio-cultural environment, arranges a vital activity, anticipates its consequences, and allows certain type, manner and form of communication. Symbolic family precedent items are also represented by other complex signs. Among them are jokes, situations, stories, which happened during some important family events like weddings, christenings, vacations, birthday parties and holy days, as well as such significant family events as repair, removal etc. Family precedent can be considered as a family (verbalized or non-verbal) stereotype, unknown or little-known outside its boundaries.

The lexical level of the familect is represented by names and nicknames, which guide to an inter-subjective group space and put a speaker in a certain

---

[19] Osovska I. The analysis of semiotics of the family language as a verbalized area of family discourse. *Technology transfer: innovative solutions in Social Sciences and Humanities*. Tallinn, 2018. P. 5.

[20] Красавский Н. А. Эмоциональные концепты в немецкой и русской лингвокультурах: монография. М.: Гнозис, 2008. С. 21.

position within discursive structure, catalyzing the discourse type from the side of a speaker-initiator and transforming it into a special 'navigator' for a speaker-recipient.

Traditional status and role nicknames and their derivatives in the German family have a range of modifications: shortened denominations (*Mutti, Mom, Mama, Mami, Mudda, Vatti, Vadda, Papa, Dada,* some clearly express an influence of Americanisms), pronoun of address *du* (*Du, Mama, gib mir was zum Schreiben!),* address to parents by names (*Gabi, gib mir ein Buch bitte).* Symbolic components of the family discourse are also expressed by typical pet names (feel-onyms) (*Schatz, Engel, Liebling, Puppe)* and zoonym pet names (*Bär, Maus, Hase, Biene, Frosch, Schmetterling, Maikäfer, Spatz, Tunfisch, Tiger, Büffel)* with numerous derivatives (*Engelchen, Schätzchen, Püppchen, Schatzi, Stupsi, Herzlilein, Schlaue (s/r), Süße (s/r), Kleine (s/r), Schöne (s/r), Bärchen, Mäuschen, Mausi, Mausilein, Mäuselchen, Hasi, Brummbär, Goldbärchen, Mausbär* and others).

The main discursive symbolism of a sign demonstrate proper names as symbols, which undergo an indexation through modification mechanisms, despite an appealing designation, situationally get positive and negative connotative shades, symbolizing a type of the family discourse – cooperative, where a positive evaluation is marked, for example, on the phonetic level (*Gabi, Lisi, Hanse, Ronaldo,* Peterli, Roserl, Lising, Antje, Klausilein) *or by the widen metric name (*Sandmännchen (Sandmann))*, or confrontational, activated by certain substitutional mechanisms (Radeklepner (Rademacher)*, Scheißhenne *(Mayer-Henne*). As a rule, family language includes strategically adequate double names of one and the same person, created by various phonetic and lexical means (*Hoa, Colli / Fanta, Dala* in cooperative, *Horst, Nicole, Daniella* in confrontational communication).

Emotionally-valued meanings may be marked by certain phonetic means, substitutionally, by the shortening or widening of a metric name. Lexemic modifications of a surname as a derivative basis are created by synonymic or antonymic forms. Individual denominations are also popular[21].

The inner family nicknames in the family discourse have a status of descriptive signs, stipulated by a polyfunctionality, expressed by onomastic and communicative-pragmatic functions. They can describe an appearance (*Hexchen* – tousled hair*, Spargel* – height, *Tonne / Dicki / Birne* – obesity, *Bart* – presence of a beard*, Schädel* – bald spot, *Mozart* – curly hair), temper (*Knoten* – stubbornness, *Paprika* – temperament, *Seele* – soulfulness, *Zwerg* – greed), behaviour (*Stopfer* – glutton, *Pieps die Maus* – low voice, *Mimose* –

---

[21] Osovska I. The analysis of semiotics of the family language as a verbalized area of family discourse. *Technology transfer: innovative solutions in Social Sciences and Humanities.* Tallinn, 2018. P. 4.

delicacy, *Party-Huhn, Lisi V.I.P.* – party lover), residence (*Zwettler Oma, Wolfenbuttels Cheriff*), documental events (*Gretchen* – participation in a school play 'Faust' by J. W. von Goethe), being unknown to a person (*Spitznäschen* – younger daughter, who hates her appearance because of a snub nose; *Zugvogel* – son, who often changes his work place), functioning in a small family circle (*Fee und Prinz)* or being popular among a wide circle of relatives.

The inner family denominations have fixed rational and mythological (*Edembewohnerin, Brunhilda, Kronjuwelle, Satansbruder, Nebelkrähe, Megäre, Gewitterhexe*) motivation. Non-obvious motivation characterizes the denominations in the meaning structure of which the univerbation of syntactic totality is shown implicitly. Semantic community of transpositions is based more on individual associative features, than on common semes – for example, *Investor* – father as a person, who invests in financial future of his children; Solist – lone person, who plays the first and only fiddle in his life.

On the basis of the apprehension of a systematic word-forming model shown in permanent relations, during the process of inner family nicknames creation, some classic word-forming samples are noted: suffixal, prefixal, prefixal-suffixal, composite, root words, non-affixal[22].

The majority of composite words with anthroponymic components (Schnitt-Kai, Zug-Sebi), binding (*Öko*utchen, Küchenkati, Meckerrony, Frierkatja, Quatschliese, Lachmaja) and analogical formation (Möchtegern-Klaus, Gerneklug-Hardo) are characterized by intercomponental implicity.

The German family discourse is often denoted by constructions, formed in accordance with a sample 'motivator' + (modified) proper name/surname (supportive component)', which unite an attribute and anthroponym (der junge Rademacher), appeal and anthroponym (Ach-Marta), several anthroponyms (Zopf-Kristian, Pinsel-Hardo, Brillen-Klaus), toponym and anthroponym (McDonalds-Mia).

Suffixation of a lexeme is aimed at personification (Schmarrer, Krämer, Bluffer), or qualitative subjective estimation (Nervi, Provo, Schizo). *Semantic nature of a few prefixation cases consists in the explication of a nominative case (*Antipapa).

The most effective method of the family nicknames creation is a usage of other names, objects denominations, images by virtue of associative dependency, which through the prism of semasiology is a process of a specific discursive sign symbolization, when the weakening of a referential juxtaposition is compensated in an inner form by the strengthening of descriptive semes (Einstein, Don Juan, Napoleon, *Lorelei, Woody, Micki und*

---

[22] Осовська І.М. Сучасний німецький сімейний дискурс: когнітивно-семантичний і комунікативно-прагматичний виміри: дис. … д-ра філол. наук: 10.02.04. Чернівці, 2014. С. 250–253.

Mausi). Moreover, an associative field of each word is formed on grounds of an individual meaning features and psychological peculiarities of a speaker, which are not always obvious.

In addition, great attention is paid to the names of household items and tools, which implicitly illustrate certain quality, comprehended in some other way and directed to a person (Tanker becomes a denomination of a big and persistent family member, *Emmentaler* – a lover of the same named cheese).

The specificity of the family discourse creates peculiar abilities for the nominative process, where they globally transform its mechanism into semantically implicit. An occasional nature is fixed not only within special methods of standard samples relevance (das Elter (die Eltern), *Bete (Beate)*), but also in the usage of not typical, out of norm formats (*die Daniella (Daniel), Herz*matikus (Rheumatikus) or entire models.

The nicknames created syntactically or by word-forming are simultaneously signs and deictic markers, which include a reference to the informational structure 'behind the scenes' of a lexeme. Thus, the denomination *Micki und Mausi* refers to the scenario of a cooperative parental interaction, where the concept KINDER implicates such features as *klein* and *befreundet*. A complex sign *Mädi V.I.P.* not only names a person, but also indexly emphasizes on the denotata characteristics, categorizing it as *Frau aus den hohen Kreisen / Powerfrau / wichtige Person*.

As a conclusion, the German inner family nicknames appear as signs-names with certain implicit meaning in an inner form, which indexly correlates denomination with the sphere of origin: appearance, features, and habits. In the communicative-pragmatic point of view, an absence of nicknames affirms a worsening of relations, general conflict atmosphere of the family discourse or complication by permanent or occasional conflict situations.

3. Peculiarities of the family lexicon

The sphere of family denominations demonstrates the level of a speaker's creativity within the limits of self-realization and various levels of 'presence' of a speaker in the discourse – neutrality and activity, observed during both, the creation of family nicknames and nomination of things, objects and events. Active 'presence' of a speaker widens the family lexicon through an inner family new creations, which appear as a result of: a) innovation in speech, that keeps a semantic word structure (for example, *Doofino* denoted as silly, senseless action); b) formation of new meaning as a consequence of permanent word usage (personalization of, for example, *Blech, Gretchen, Elefant* – cars, *die Macht* – remote controller , *Volltreffer* – good mark, *Regenbogen* – mother, who rarely appears at home because of business trips, *Schlenderei* – corridor).

It might be assumed, that the formation of the family denominations not only structurally, but also semantically, allows the deviation of references and techniques, that provides positive refocusing of negatively connotative (*Rübe, Fratz, Ziege, Kröte, Hexe, Wurmi*) and even pejorative items (*Miststück, Mausespeck, Pappnase, Scheißerchen, mein Stinker, kleine dicke Hummel*).

Affiliation to small groups inside a family (matrimonial and parental; gender and age) is also objectively present in the meaning structure of family denominations and influences the selection of lexical-grammatical means by the speakers. Thus, for instance, from an ethical standpoint, indecent jokes are conditionally 'permited' only in the same age category, while conversations on topic of physiological peculiarities of an organism – only in the same gender group. Generally, the family discourse demonstrates moderate gender (more frequently – anti-feminine) asymmetry (Klatschweib, Giftspritze, Schlange, Dreckliese, Dorfquatsche, Kratzbürste).

Precedential nature of the given items provides their status of 'access codes' to the conceptual discursive family system as an informational domain. While choosing an adequate language item, a speaker subconsciously and associatively juxtaposes them with both, a range of verbalizers of a discourse forming concepts and main cognitive discursive scenarios of family communication.

Discursive precedence (repentance and family usage) underlying in a secondary denomination reveals not only the names of people, objects nominations, but also situations, texts or expressions. Thus, the fixed examples of the German language family verbalized and non-verbal symbols include a necessary kiss when people meet each other, raise of hand in a crowd when searching for somebody or showing a desire to express oneself, whistle to message about a set table or „M&M'stest" (guessing a partner's mood according to the eaten chocolate candy colour), standardization of onomatopoeia of the nature, cars, drums, clock ticking. Familect may be special in the usage of precedential expressions of the literary origin: '*Alle spielen hier Theater*' *(*W. Shakespeare), '*Ich weiß nicht, was soll es bedeuten...* (G. Heine).

Family communication may be characterized by a significant tendency called intervention of the elements of other style or out of genre, especially in specific spheres of the family discourse, in particular, intimate one (*Geschrieben ist, am Anfang war das Wort; Es sei darauf hingewiesen, dass du nicht recht gehabt hast*).

Some precedential cliché expressions (for example, *So hat immer Oma gesagt; Das sind Mama's Worte; Ich kenne nicht den Grund, aber sie hat immer das wiederholt*) belong to the category of individual senses as emotionally marked and available for the comprehension of other family members without getting the code before its decoding. Family discourse is also composed

of certain precedential situations, like the ones saved in the memory and due to the presence of iconic element become symbolic in the family discourse: *Aber bitte nich wie gestern, gegangen und alles vergessen* (to wife, who forgot to throw out the trash*); Haben wir schon mal was verloren (*a story about a bag left in the shop, known to family members); *Jemand war schon mal am Meer ... (*reminder of a situation, when father had almost drowned in the see). Every day family sources enrich the familect in the process of daily life, children language, based on expressively marked events, slip of the tongue or slip of the pen of family members.

Semantics of the family lexicon proves that its items stand for signs of a peculiar nature with word-forming and semantic non-typical features, motivation and sometimes unpredictable meanings, as well as expressiveness. They are modified symbols, supportive elements, invariable core that unites the world view of the family members.

Substandard phenomena are also an important component of the German family discourse lexical basis. They consist of slang as both, sociolect as the most dynamic part of the lexical-semantic system of the German language, and dialect as its socio-functional type, which mark a group identity strategy as a systemically inherent that makes the boundaries between standard and substandard blur.

Family discourse as a space of the family society produces a conglomeration of sociolects – child one as an aspiration for imitation, teenage as a desire of 'alienation' from an 'adult society', youth with a 'special signal function and playing manner of the language usage'[23], creating an exclusive familect. An obvious presence of slang in all types of the family discourse is expressed by language playing features for the variety of socially equal participants (matrimonial), while for the family communication of different social level (parental) – cryptolalic that gives the meaning of a secret language of a group.

Family slang is opposite to the literary language. As an informal, stylistically lowered, functionally limited phenomenon, family jargon has the functions of expressiveness and valuation.

The analysis of the given family discourse component makes it possible to note jargonisms of: big and friendly family (*Aus-ein-und-demselben-Glas-Trinker, Clique, Schnullerfamilie);* marriage / divorce, betrayal (*Zweipersonen-modus, aufs Ehepferd steigen, die Kuh kaufen, ein junges Talent verpflichten, legalisieren, Ringe werfen, Sich-ver-heiraten, friendgehen);* wife / partner (*Alte, Atta-Girl, Beschärmede, bessere Hälfte, Bettgenossin, Bodeningenieuse, Ehehälfte, Ehefotze, Ehenutte, Ehekrüppel, Fußbodenkosmetikerin, Gemahlin, Gespielin,*

---

[23] Heinemann M. Kleines Wörterbuch der Jugendsprache. Leipzig: Bibliographisches Institut, 1989. 122 S.

Herzdame, Nebengeräusch); husband / partner (*Alter, Altarhäschen, Beteiligter, Beischläfer, Bubba, Co., Compagnon, Dude, Feigendepp, Fotzenknecht, Hauptrechner, Unter dem Pantoffel);* child (*Balg, Bankert, Bauchbewohner, Blagen, Drecksmade, Fickfehler, Flurscheisser, Fruchtzwerg, Gör, Haiei, katholisches Kaninchen)*; father (*der Alte, Familienoberhaupt, Familientorpedo, Familienschreck);* mother (*die Alte, Familienmanagerin, Gebärmaschine, Raumpflegerin);* parents, the older generation (*Komposti, Grufti, Friedhofsgemüse, UHU (unter Hundertjährige), Kohlenbeschaffer, haben Mumienausweis/Runzelpas, Noch-Berufstätige, Experte, Exzentriker, Clown);* the uppbringing (*Erzug).*

According to the informants, the family discourse uses highly effective slang words-nominators of the main life processes and subjective groups, for example: food and the process of consumption (*Brikett, Fraß, Fressen, Haveritis; hinter die Binde hauen, beißen, dinieren)*; drinks and the process of drinking (*Gsiff, Schaumtüte, Schlurre, Schwemme, Schwenze, gießen, piperln, püttkern, rotzen);* alcohol intoxication (*angeblasen, angedonnert, angeflaschelt, angesäuselt, angestochen, ausgeflippt, beduselt, Fetze, Glut);* smoking (*Karlschachter, Lungenbrötchen, Lungentorpedo, Nikotinnudel, Stummel, eine Abgerissene heizen, nebeln, paffen, puffen, schmökern);* clothes (*Brocken, Brustgeschirr, Decke, Fassade, Fetzen, Hülse, Hupferspreizn, Janker, Kittel, Kluft, Kotze, Maskerade, Panier*); financial transactions (*Blüten, Fetzen, Flak, Ischlinge, Knöpf, Plärrer; ausbluten, blechen, gestapft sein, schaufeln, löhnen);* professions, work / idleness (*Kähle (Arzt), Putzer (Frisör); bremsen, buckeln, hakeln, knausern);* means of transport (*Affenschaukel, Asphaltblase, Düsi, Flitzer, Flieger, Furzerl, Glühi, Karren, Kraxn, Kübel, Leibschüssel*); body parts (*Bollen (Oberschenkel), Brotladen (Mund), vier Buchstaben, Dääz (Kopf), Döppen (Augen), Flossen, Fotz, Fresse, Globus, Gnack, Hespen (Beine));* physiological processes (*AA machen, brechen, Dünnpfiff, Dünnschiß, entleeren, gacken, ludeln, pforzen);* state, mood and processes (*angerührt, angespeist, angefressen, anzipfen, arg, geht mir auf die Eier, ikeabel (reife und stabile Beziehung, die sogar einen IKEA-Besuch übersteht), mir geht das Hammerl (wütend sein), Hammer, high sein (richtig gut sein), mir fallen die Keks obi, kein Leiberl haben, öd, einen Pecker haben, bei dir piepts wohl (keine Geduld haben), hochunbegabt (in bestimmten Bereichen ohne jede Begabung), hell auf der Platte sein, ihm geht der Reis, mir geht das Sieberl, ätzend (unmöglich), booor ej (widerlich));* names and descriptions of people (*Tussi, Schnalle (Mädchen oder (junge) Frau), Zombie / Gruftie / Kompostie / Oldie (alter Mensch), Kretin (Dummkopf, Idiot), Busselkatte (unruhiger Mensch), Fruiseküttel (Mensch, der schnell friert), Heudommes (nutzloser Mensch));* names of objects (*Äslämmeken (Klinke in der Hose), Glotze (Fernseher), Gedöns (unordentliche Ansammlung von Gegenständen), Hasenbutter (ein Butterbrot, meist „Zugeklapptes");* processes

and actions (*eine Show abziehen, anmachen, baseln (sich ungeschickt und hektisch/laut bewegen), betuppen (mogeln, bescheißen), blinstern (blinzeln / versuchen, genau hinzusehen), blirken, blierken (mit heller schriller Stimme sprechen), busseln, burseln (wühlen));* description of people, phenomena, processes and objects (*belämmert (dumm), blösig (windig), dörroin (verwirrt), druihörig (stur), etterig (streitsüchtig), ferme (heftig), harre (laut), hibbelig (nervös, zappelig), kruselig (kraus, unordentlich liegend)).*

In general terms, family slang demonstrates both, deviation from the rules and implementation of creativity for the formation of a new language item. Practically, they are innovative in the sphere of meaning and expression and cover the morphological (*hypermäßig, Spasti, realo*) and lexical-semantic (*rotieren (zu viel zu tun haben und den Überblick verlieren), tanken (trinken), nicht richtig ticken (verrückt sein))* levels.

The dominance of jargonisms in one of the partners' language (for example, *frustriert, motiviert, sensibilisiert, paranoid, schizophren, orale Gelüste* for a professional psychologist) may lead to the communicative deviations in matrimonial discourse.

Another significant peculiarity of the German family language is the usage of dialect as the most archaic language level, medium of family communication and identification. This is confirmed by the poll of respondents, who claim of dialect predominance in 62% of the modern German family communities.

Stereotypic conception about the fact that 'in the majority of German territory, dialect corresponds with a cognitive deficit, low social status and culture'[24], correlates with a statement that the German community representatives of different social positions not only have a favorable attitude to their native dialect, but also know several other dialects, can add certain dialect expression to the literary speech, communicate using colloquial language, which is close to dialect[25].

Taking to consideration a choice of the researchers of colloquial dialect forms, for the analysis we select literary adapted (artificial) dialect that contains special features of dialect and is available to the reader. We determine the dialectal peculiarities of the German family discourse supplementing it with the samples from the works of linguist-variantologist W. Näser[26].

Due to the informants, generally, the genre of family communication stipulates a switch to dialect. The usage of the literary language by a dialect native speaker in certain intimate situations is usually inappropriate.

---

[24] Löffler H. Germanistische Soziolinguistik. Berlin: Erich Schmidt Verlag, 1994. S. 161.

[25] Меркурьева В. Б. Литературный язык и диалект в естественной и художественной коммуникации. *Теория и история германских и романских языков в современной высшей школе России.* Калуга : Изд-во Калужского госпедуниверситета, 2002. С. 6.

[26] URL: http://staff–www.uni–marburg.de/~naeser/dial–bsp.htm.

The functioning of dialect in the family discourse is revealed, first and foremost, in the usage of address forms of a dialectal nature. Suffixes *-i*, *-lein*, *-ili* modusly mark the expressions (here and further the form of records from the sources is maintained): – *Chum jetz, Hansli, chum, was, jo das hemmer s'letscht Mol scho agluegt, chum jetzt, he jo, mier gönd wieder einisch is Verchehrshus, natürlich, chum jetzt, chum. Was? Was das isch? Das wirsch wohl wösse, eh jo, 's isch jo no agschribe, eh jo, Swissär schtoht jo droffe*. – *Nur no ei Bussi, bitte*!

Through an indexation of intimacy and familiarity, the diminutives provide a scenario of a cooperative family interaction: – *Hallöchen, Gabirle! Bring mir doch so ein Kofferle mit seinen Klamotten. Schau, wie ich des gmacht hab, vielleicht kriegst dus raus, wenn de dir mal sowas ankuckst.*

Dialectal suffixes *-li* and *-la* may index insincere, contemptuous attitude to a partner: – *Lass mich doch in Ruh, Pauli, altes Scheißbubi! – Morräing Schatzla, kann ikk fütt di jätz, jätz morl ... 'n Schdück Porräing kriegn?*

Spontaneous switch to a dialect in any of a speaker's phases (even in conditions of general acceptability of the literary language usage) is expression of symbolism of a sign in the family discourse, which is performed with an aim to paraphrase, reform (*Das ist gar nicht wahr. Des is net wohr*), mark the beginning or end of thematic unity (*Also, Schluß mit der Vorstellung. Setzts aich niede…),* change the mode of conversation, turn to other scenario.

4. Family discourse global strategy marking

The basis for verbalization of the global (cooperative / confrontational) strategy in the family discourse is language subsystems, the items of which 'switch on' the relevant meanings in speakers' consciousness. Among such subsystems are intimate vocabulary and language play (for cooperative family discourse), invectives (for confrontational family discourse)

Among principle features of the matrimonial discourse are emotionality, rituality, symbolism, frankness, culturally determined non-verbal code. Respectively, the fundamental functional subsystems of an idiolect of a couple are love, sex and play, which on the lexical level are expressed through a private code. By encoding an intimate individual sense using maximum individualized denominations, the participants of the matrimonial discourse identify relationship as 'exclusive', and themselves as the members of a 'mini-group'. An intimate sphere of the matrimonial discourse is maximally individualized, 'cryptonimicly esoteric'[27].

Private code is expressed by numerous denominations-feel-onyms exchanged between communicants: *Ampel, Bobole, Butz, Büsi, Chatz, Chatzli,*

---

[27] Ренц Т. Г. Романтическое общение в коммуникативно–семиотическом аспекте: автореф. дисс. … д-ра филол. наук: 10.02.19. Волгоград, 2011. 42 с.

Cremeschnittli, Siebenschön; *Aasgeier, Biestli, Böckli, Bubi, Cheri, Frosch, Fui, Häsi, Hedgehogli, Igelchen, Kobold, Leu, Löffeli, Lümpli, Manunggel, Munggel, Mutzer, Mutzli, Pigel Piglet, Pip*; *Chäfer, Darling, Dummerli, Herzblatt, Holde (r), Honey.*

Diminutives play an essential role in the matrimonial discourse. Their predominance is explained rather by the desire to use a diminutive denotation than by an affective condition of a speaker. Level of its creativity is also variable: the majority of denominations is traditional (*Mausi, Käfer, Häschen, Schnucki*), transformed (*Schnuckiputz → Schnugi / Schnügel / Butz*) or semantically metaphorized. New creations are noted (*Schabidu, Schmüderli, Fui, Pip, Nanu, Ladli, Hagara, Schä*), the etymology of which is obscure. Creation of new words and new design of existing forms may be considered as an indication of private language as a specific group variant. Some couples limit it to several phrases, while others develop it to the status of the original language of a couple (for instance, '*Nuh deh alleliebsse Pumbusch es bikenke, weil sölm bifundsteint!*'[28]).

For a long period of time, intimate denominations had been a prerogative of 'man' vocabulary. This situation has changed only with a change of social grounds. The poll confirms that in conditions of maximum disposition to the literary language (79% of respondents), German people use sexual literary denominations in the matrimonial discourse in quite reserved manner (28%). However, sexual denominations of vulgar language – 'style that is regarded as rough and lowered, contains taboo notions and formulations, which in this social space concern to the spheres related to shame and disgust'[29], despite its general unpopularity (15% of respondents), almost preferentially are used in an intimate sphere of the German matrimonial discourse (86% of cases).

Respondents distinguish the principle intimate denominations and metaphors of sexual sphere of a couple, the most frequent of which are denominations of intimate zones: *Amors Pfeil, Asylbewerber, Banane, Barometer, Blasrohr, Dauerbrenner, glatzeter Knabe; Balkon, Birnen, Milchfabrik; Batterie, Fotze, Motorraum, Muschi, Pelz, Steckdose.* Categorization of data obtained from respondents gave an ability to generalize the categories of 'sexual' metaphors: movements and actions (*ausklopfen, in die Büchse rühren, bügeln, bürsten, polieren);* permeation, filling (*bohren, in die Büchse rühren, eintunneln);* beating (*ausklopfen, puffen, stempeln);* sports activities (*kegeln, ringen, rumturnen);* struggle, aggression, destruction (*anschießen, ausbomben, clinchen, umhauen);* denominations of body, sounds, animal actions.

---

[28] Poth C. Taktik des Ehekrieges. Fischer Taschenbuch Verlag, 1996. Bd. 2484.

[29] Leisi E. Paar und Sprache. 3. Auflage. Quelle&Meyer Hedelberg–Wiesbaden, 1990. S. 148.

Obviously, the literary language that provides only 39 denominations within the notion of 'sexual contact' metaphorizes 'material' aspects of actions without implementation of volitive aspects. Explicity of vulgar language in denomination of certain aspects of sexual activity contributes to vivacity and demonstration, which speakers bear in mind claiming that it 'transports desire and attraction'[30]. Aggressiveness of vulgar language causes its legalization only through allowing mechanisms, implicated in a private code.

Situational characteristic of the German family discourse often consists in speaker's positively directed psychological instruction with the elements of language play, which is practically a range of metasemiotic methods, 'based on knowledge of language items system, norms of their usage and ways of their creative interpretation'[31].

Specific language code that is formed in relationships and then transformed into communication with descendants, distinguished by the growing need in spontaneous communication, creates the frames for a play experiments. Demonstration of language play may be viewed as morphological variants, syntactic or syntactic-semantic deviations, inobservance of semantic congruency – rules for the logical structure of words combination, usage of modified foreign words and expressions, stylistic shifts[32]. In general, the frequency of language play usage can be testified as healthy micro-climate of the family.

Expression of negative emotions is characterized by a higher level of creativity and demonstration than positive ones, as soon as 'person becomes sincerely natural and clear only while quarreling'. 'Blessing has always been the same, – and conversely, curse has always been diverse'[33].

Aggressiveness of confrontational communicative mode is, first of all, implemented in an invective colloquial vocabulary as system of signs, which 'catalyze' an inclusion of a confrontational family discourse to the scenario. Regardless of the fact, that the invectives are stylistically marked as rough and vulgar, appears an idea of their justification due to certain life conditions as a password, means of contact establishment, self-presentation as a person free

[30] Deppert A. Die Metapher als semantisches Wortbildungsmuster bei englischen und deutschen Bezeichnungen für Geschlechtsverkehr. *Sprache – Erotik – Sexualität*. Hobert R. (Hrsg). Berlin: Erich Schmidt Verlag, 2001. S. 148.

[31] Санников В. З. Русский язык в зеркале языковой игры. М.: Языки русской культуры, 1999. С. 13.

[32] Осовська І.М. Сучасний німецький сімейний дискурс: когнітивно-семантичний і комунікативно-прагматичний виміри: дис.. д-ра філол. наук: 10.02.04. Чернівці, 2014. С. 291–295.

[33] Müller H. Heute wär ich mir lieber nicht begegnet. Frankfurt am Main: Fischer Taschenbuch Verlag, 2010. S. 225.

from superstitions, the process of taking attention, an expression of trust, shortening of interpersonal distance, rebellion etc[34].

Investigation of the verbal component of the German family discourse, socially relevant basis of which is the widening of boundaries of what is acceptable in practice of the daily-life language, make it possible to confirm a bigger role of bad language under the circumstances of transformation of moral norms and family principles towards a disappearance of authoritarianism and higher level of tolerance. It seems that Germany as the lawful government with strict monitoring mechanisms managed to form a social system not only of legislative, but also moral, subconsciously controlled, objectively effective means of deprecation, implemented through the laws and orders, as well as developed and fixed in several generations moral and legal society efforts. This condition explains an exceptional permission of the functioning sphere of the invectives or limits of a core zone of discursive environment, or its conditionality of a high emotional expressiveness.

The fundamental point of invective vocabulary in the German language consists of a few generally known origins. The periphery is inaccurate, and its limits are conditional and set by social conventions. This layer of abusive pejorative vocabulary, which expresses negative attitude of a speaker towards an addressee, state of affairs or situations, is a main body of an invective field, activated in confrontational type of the matrimonial discourse.

Among the fixed semantic groups of pejoratives are those which denominate: negative features (of a wife: *Dreckstück, Fotze, Fut, Kuh, Sauweib, Schlampe, Socke, Zicke;* of a husband: *Arschloch, Bengel, Depp, Drecksack, Hundesohn, Schuft, Schweinehund, Trottel*); appearance (of a wife*: Birne, Biest, Brett, Bohnenstange, Bügelbrett, Männerschreck, Sauluder, Schachtel;* of a husband: *Frauenschreck, Krauterer, Sack, Zottelbock*) and partner's age (old age (for a woman: *Schachtel, Schaluppn, Scheune, Spinatwachtel;* for a man: *alter Bock, Knacker, Krauterer*); youth (for a woman: *Gemüse, junges Ding, junges Stück;* for a man: *Grünschnabel, Hosenscheißer, Lauser*); personality traits (of a woman: foolishness (*Dummkopf, Gans, Hendl, Kuh, Trottel),* anger, quarrelsomeness (*Beiβzange, Drache, Furie, Giftspitze, Hausdrache, Zange*), talkativeness (*Dorfklatsche, Klapperschlange, Klatschweib, Maulheldin, Schnattergans, Schwätzerin, Schlabberschnute),* alcohol addiction *(Schnaps-drossel, Säuferin, Schnapsschwester);* of a man: foolishness (*Blödmann, Depp, Dummerjan, Dummkopf, Kaffer, Lotter, Narr, Sachafskopf, Sepp, Trottel, Schleicher),* rudeness, clumsiness (*Bauer, Bauernflegel, Flegel, Grobian, Lackel, Lümmel, Rüppel, Rustikus, Runks),* egoism, arrogance, bluster (*Bramarbas, Geck,*

---

[34] Жельвис В. И. Поле брани. Сквернословие как социальная проблема в языках и культурах мира. М.: Ладомир, 1997. 230 с.; Форманова С. В. Інвективи в українській мові: автореф. дис. … д-ра філол. наук: 10.02.01. Одеса: ОНУ імені І. І. Мечникова, 2013. 39 с.

Gockel, Pfau, Prahlhans, Protz, Schniegel, Schnösel), weakness of will, spinelessness (*Pantoffelheld, Pisser, Schlappschwanz, Waschlappen, Weib, Wicht),* alcohol addiction *(Alki, Branntweiner, Saufer, Schnapsbruder, Trunkenbolt),* adulation (*Arschlecker, Arschkriecher, Arschkratzer, Buckelmacher, Speichellecker),* cowardice (*Angsthase, Bettscheißer, Hasenfuß, Hosenscheißer, Hosenbrunzler, Pisser);* sexual behavior (men unscrupulousness: *Casanova, Gockel, Hurentreiber, Hurenbeutel, Hurenbock, Schürzenjäger, Weibernarr*; women accessibility: *Betthäschen, Dirne, Fickfrosch, Flittchen, Hure, Horizontale, Matratze, Nutte, Pritsche, Schlampe, Schlitten, Strichmädchen*); profession (of a man: *Aktenhengst, Bürohengst, Bürohans, Bürofritz, Federfuchsler, Paragraphenhengst, Sesselfurzer, Schreiberknecht, Tintenpisser;* of a woman: *Bürolampe, Büroschickse, Büroklammer, Bürowanze).*

Metaphorical pejorative expressions, fixed in the matrimonial discourse, designate: domestic animals (*Esel, Ferkel, Hammel, Kaninchen, Kuh, Pferd, Schaf, Schwein, Ziege* and hyperonyms *Tier, Herdentier, Vieh, Wildling, Bestie)*; birds (*Gans, Hendl, Huhn, Pute)*; reptiles (*Natter, Kobra, Schlange, Wurm)*; insects (*Floh, Laus, Käfer, Schabe, Wanze* and hyperonyms *Insekten, Parasiten, Schädlinge)*; exotic animals (*Affe, Hyäne, Kamel, Pfau, Ratte): – Kannst du dich nicht schneller bewegen, du Kamel. – Lassen wir das. – Gar nichts lassen wir, du dumme Ziege!);* plants (*Birne, Gurke, Pflaume, Tomate, Unkraut);* objects (*Fettsack, Mehlsack, Puppe, Schachtel, Schraube, Stehaufmandel, Waschbrett, Waschlappen);* organic waste (*Dreck, Mist, Rotz, Scheiße);* historical and mythological characters (*Biest, Casanova, Drache, Hexe, Judas, Monster, Neandertaler, Satan, Teufel, Xantippe, Zwerg);* body and spirit defects (*Debile, Geisteskranke, Idiot, Krüppel, Siech, Wahnsinniger).*

Metonymic pejoratives are also frequently used (*Arsch, Arschloch, Fotze, Schwachkopf, Geizhals, Großmaul, Ohrfeigengesichter, Menschenschwanz, Miss Silikontitten, Scheißkopf*) or those with metaphorical transformation (*Schweinesack, Hundsfotze, Stiernacken, Fratze, Affenarsch, Affenschädel, Schafskopf*): – *Halt's Maul! – Sperr den Schnabel auf! Pfoten weg! (*„Kokowääh").

Pejoratives are commonly deemed as the markers of a confrontational family discourse. However, they may be noted in other types of the family discourse as word-forming elements for a translation of a speaker's state through his/her negative attitude to an object or situation: – *So ein Scheißwetter, dabei ist es bereits Mai! – Das hat dir noch nie gestört, das Dreckwetter; – Kann jemand das alles wegschmeißen? Hier liegt überall noch dieses Mistzeug herum! – Es ist mir scheißegal, tu, was du willst! – Wieso soll ich diese Sauarbeit machen?* („Bella Martha").

Blasphemous expressions as a part of confrontational communication is a controversial question, as soon as their current usage presupposes a great

range of situations – from positive ones to familiar and drastically conflict ones. Situational conflict direction in the family discourse may be implemented by blasphemous expressions (*Gott verdamm mich! Himmel noch (ein)mal! Himmel, Kreuz, Donnerwetter! Himmel und Holle! Teufel noch (ein)mal! Pfui Teufel! Im Teufelsnamen! Hol's der Teufel! Sakrament!): – Kannst du mir denn mal genau zuhören, wenn ich etwas erkläre, Teufel noch mal! Himmelherrgott, mach endlich das Radio leiser! – Jesus, Maria, lass mich doch in Ruh!*

In conclusion, the German confrontational matrimonial discourse is a background for the usage of a wide socially and situationally determined range of pejorative expressions, which usually mark the highest level of emotionality of a conflict between spouses / partners.

CONCLUSIONS

'Family' semiotic space includes verbal (lexical nominators of people, objects and events, precedential expressions, texts, genres) and non-verbal (kisses, embraces, engagement rings, family emblems, heritable artifacts) signs with specific meaning, which not only implement an idea about typical patterns of behaviour in family sphere, but also become the core symbols in the German people consciousness. Symbolism of a 'family' sign is stipulated by the common apperception basis and precedence – an experience within collective cognitive space that determines self-identification of a person as a family representative. In a family member's consciousness 'family' symbol activates specific scheme of situation with fixed conditions of expression, existence of which in a recipient's consciousness gives him an ability to comprehend it.

The major sphere of the German family discourse semiotics consists of specific lexical items – inner family denominations, jargonisms, colloquialisms, dialectisms, sexualisms. Family lexicon unites peculiar appellations (names, feel-onyms, zoonims with various word-forming derivatives); diminutive, emotional-evaluative, synonymic, antonymic, individually creative forms of proper names, which through indexation gain positive or negative connotations, symbolizing a type of the family discourse; inner family nicknames – semantically different denominations, which without name of denotat get correspondence only within a family group, as soon as they implicate a meaning that juxtaposes denomination with a sphere of origin (appearance, features, habits); inner family new formations, which are created as the result of an innovation in speech or the homonyms creation by a division of lexical meanings of a word and weakening of connection between them.

Substandard phenomena (slang and dialect) are significant elements of the lexical basis of the German family discourse. The German family slang contains specific words and expressions, which characterize the nature and peculiarity of the family coexistence, demonstrate special features of a family

communication, function inclusively showing affiliation to a group. Language play as a feature of slang is relevant, first of all, for the matrimonial discourse as a type with social status equality of participants, while cryptolalic – for the parental discourse of different social level.

Marking of strategy in the German family discourse is accomplished by the usage of certain patterns and individual means, which for the family members become associated with cooperative or confrontational behaviour. Among the activators of the global strategies in the German family discourse are peculiar items of language inherently cooperative or confrontational subsystems, which in speakers' consciousness 'switch on' the relevant meanings: intimate vocabulary and language play in cooperative family discourse, and invectives – in confrontational one.

SUMMARY

The article represents the results of a research of lexical-semantic space of the modern German family discourse – familect, the core feature of which is the family lexicon. As semiotic background, its items include verbal and non-verbal signs, which implement the notions of the typical patterns of behaviour in the family sphere and become the core symbols in the German people consciousness. Symbolism of a 'family' sign is stipulated by the common apperception basis and precedence – an experience within collective cognitive space. The major sphere of the German family discourse semiotics consists of specific lexical items – inner family denominations, jargonisms, colloquialisms, dialectisms, sexualisms. Substandard phenomena (slang and dialect) are significant elements of the lexical basis of the German family discourse.

REFERENCES

1. Байкулова А. Н. Речевое общение в семье: дисс. … канд. филол. наук: 10.02.01. Саратовский госуниверситет. Саратов, 2006. 290 с.

2. Занадворова А. В. Прозвище и обращение в семейном речевом общении. *Русский язык сегодня*. М.: Азбуковник, 2001. С. 260–267.

3. Борисова И. Н. Русский разговорный диалог: структура и динамика. М.: КомКнига, 2005. 320 с.

4. Галапчук О.М. Вікова диференціація стратегій і тактик дискурсу в сучасній англійській мові: автореф. дис. … канд. філол. наук: 10.02.04. Харківський нац. ун-т. Харків, 2000. 18 с.

5. Піщікова К. В. Стратегії домінування в аргументативному дискурсі: гендерний аналіз (на матеріалі англійської мови): автореф. дис… канд. філол. наук: 10.02.04. Харків, 2003. 23 с.

6. Бігарі А. А. Дискурс сучасної англомовної сім'ї: автореф. дис… канд. філол. наук: 10.02.04. К., 2006. 21 с.

7. Гридасова О. І. Особливості актуалізації стереотипних ролей в англомовному сімейному конфліктному дискурсі: автореф. дис… канд. філол. наук: 10.02.04. Харків, 2010. 24 с.

8. Смирнова А. Г. Функционально-стилистическое своеобразие семейной речи (на материале немецкого языка): дисс. … канд. филол. наук: 10.02.04. М., 2008. 178 с.

9. Mackeldey R. Alltagssprachliche Dialoge: Kommunikative Funktionen und syntaktische Strukturen. Leipzig: Enzyklopädie, 1987. 160 S.

10. Spiegel C. Streit: eine linguistische Untersuchung verbaler Interaktionen in alltäglichen Zusammenhängen. Tübingen: Narr, 1995. 326 S.

11. Романова Е. В. Этический аспект немецкого обиходного языка: дисс. … канд. филол. наук: 10.02.04. М.: МГПИИЯ, 2007. 315 с.

12. Haferland H., Paul I. Eine Theorie der Höflichkeit. *Osnabrücker Beiträge zur Sprachtheorie.* 1996. 52. S. 7–69.

13. Leisi E. Paar und Sprache. 3. Auflage. Quelle&Meyer Hedelberg–Wiesbaden, 1990. 167 S.

14. Loewit K. Die Sprache der Sexualität. Frankfurt am Main, 1992. 240 S.

15. Нефёдова Л. А. Явление девиации в лексике современного немецкого языка: монография. М.: Прометей, 2002. 260 с.

16. Fiehler R. Kommunikation zwischen den Generationen: Wunschvorstellung oder Wirklichkeit? *L.O.G.O.S. Interdisziplinär.* 2007. № 15, 3. S. 200–207.

17. Kratzmeier H. Du nervst mich, aber ich mag dich: Fragwürdige Sprüche von Eltern und Großeltern. Hildesheim: Bernward, 1988. 88 S.

18. Osovska I. The analysis of semiotics of the family language as a verbalized area of family discourse. *Technology transfer: innovative solutions in Social Sciences and Humanities.* Tallinn, 2018. Pp. 3–6.

19. Осовська І.М. Сучасний німецький сімейний дискурс: когнітивно-семантичний і комунікативно-прагматичний виміри: дис. … д-ра філол. наук: 10.02.04. Чернівці, 2014. 474 с.

20. Занадворова А. В. Прозвище и обращение в семейном речевом общении. *Русский язык сегодня.* М.: Азбуковник, 2001. С. 260–267.

21. Семенюк А. А. Гендерні та вікові особливості кооперативної мовленнєвої поведінки в сімейному дискурсі (на матеріалі сучасної англійської мови): автореф. дис. … канд. філол. наук: 10.02.04. Донецьк, 2007. 27 с.

22. Лотман Ю. М. Семиосфера. СПб.: Искусство, 2004. 704 с.

23. Шаумян С. О понятии языкового знака. Язык и культура: факты и ценности: К 70-летию Юрия Сергеевича Степанова: Отв. ред. Е. С. Кубрякова, Т. Е. Янко. М.: Языки славянской культуры, 2001. С. 149–165.

24. Комарова З. И. Методология, метод, методика и технология научных иследований в лингвистике. 2-е изд., испр. и доп. М.: Флинта: Наука, 2013. 820 с.

25. Osovska I. The analysis of semiotics of the family language as a verbalized area of family discourse. *Technology transfer: innovative solutions in Social Sciences and Humanities*. Tallinn, 2018. Pp. 3–6.

26. Осовська І.М. Сучасний німецький сімейний дискурс: когнітивно-семантичний і комунікативно-прагматичний виміри: дис. … д-ра філол. наук: 10.02.04. Чернівці, 2014. 474 с.

27. Пирс Ч. С. Избранные философские произведения. М.: Логос, 2000. 416 с.

28. Osovska I. The analysis of semiotics of the family language as a verbalized area of family discourse. *Technology transfer: innovative solutions in Social Sciences and Humanities*. Tallinn, 2018. Pp. 3–6.

29. Красавский Н. А. Эмоциональные концепты в немецкой и русской лингвокультурах: монография. М.: Гнозис, 2008. 374 с.

30. Osovska I. The analysis of semiotics of the family language as a verbalized area of family discourse. *Technology transfer: innovative solutions in Social Sciences and Humanities*. Tallinn, 2018. Pp. 3–6.

31. Осовська І.М. Сучасний німецький сімейний дискурс: когнітивно-семантичний і комунікативно-прагматичний виміри: дис. … д-ра філол. наук: 10.02.04. Чернівці, 2014. 474 с.

32. Heinemann M. Kleines Wörterbuch der Jugendsprache. Leipzig: Bibliographisches Institut, 1989. 122 S.

33. Löffler H. Germanistische Soziolinguistik. Berlin: Erich Schmidt Verlag, 1994. 240 S.

34. Меркурьева В. Б. Литературный язык и диалект в естественной и художественной коммуникации. *Теория и история германских и романских языков в современной высшей школе России*. Калуга : Изд-во Калужского госпедуниверситета, 2002. С. 21–27.

35. URL: http://staff-www.uni-marburg.de/~naeser/dial-bsp.htm.

36. Ренц Т. Г. Романтическое общение в коммуникативно-семиотическом аспекте: автореф. дисс. … д-ра филол. наук: 10.02.19. Волгоград, 2011. 42 с.

37. Poth C. Taktik des Ehekrieges. Fischer Taschenbuch Verlag, 1996. Bd. 2484.

38. Leisi E. Paar und Sprache. 3. Auflage. Quelle&Meyer Hedelberg–Wiesbaden, 1990. 167 S.

39. Deppert A. Die Metapher als semantisches Wortbildungsmuster bei englischen und deutschen Bezeichnungen für Geschlechtsverkehr.

Sprache – Erotik – Sexualität. Hobert R. (Hrsg). Berlin: Erich Schmidt Verlag, 2001. S. 128–157.

40. Санников В. З. Русский язык в зеркале языковой игры. М.: Языки русской культуры, 1999. 541 с.

41. Осовська І. М. Сучасний німецький сімейний дискурс: когнітивно-семантичний і комунікативно-прагматичний виміри: дис. … д-ра філол. наук: 10.02.04. Чернівці, 2014. 474 с.

42. Müller H. Heute wär ich mir lieber nicht begegnet. Frankfurt am Main: Fischer Taschenbuch Verlag, 2010. 240 S.

43. Жельвис В. И. Поле брани. Сквернословие как социальная проблема в языках и культурах мира. М.: Ладомир, 1997. 230 с.

44. Форманова С. В. Інвективи в українській мові: автореф. дис. … д-ра філол. наук: 10.02.01. Одеса: ОНУ імені І. І. Мечникова, 2013. 39 с.

Information about the author:
Osovska I. M.,
Doctor of Philology, Professor at the Department of Germanic,
General and Comparative Linguistics,
Yuriy Fedkovych Chernivtsi National University
2, M. Kozyubynskogo str., Chernivtsi, 58002, Ukraine

HUMANITARIAN DEMINING IN UKRAINE:
THE PROBLEM OF TERMINOLOGY TRANSLATION

Palchevska O. S.

INTRODUCTION

Terminology can be interpreted in three different ways: glossary of terms, terminology science and practice. As term is defined as a linguistic unit that designates a concept belonging to a given subject field, it was concluded that the formal side could be examined with linguistic methods.

In times of relative peace, the process of mine removal is referred to as humanitarian demining. This is a thorough, time-intensive process that seeks to locate any and all mines so that the land or sea area may be safely returned to normal use. It is vital that this process be exhaustive. In this context demining is one of the tools of mine action. Coordinated by Mine Action Coordination Centers run by the United Nations or a host government, civilian mine clearance agencies are tasked with the demining. In post-conflict areas, minefields are often contaminated with a mixture of explosive remnants of war (ERW) that includes unexploded ordnance as well as landmines. In that context, the humanitarian clearance effort is often referred to as battle area clearance. The Geneva International Centre for Humanitarian Demining (hereinafter referred to as GICHD) sends its experts to the governmental and non-governmental organizations in Ukraine in order to make their valuable contribution to the implementation of the projects aimed at reduction of mines and explosive remnants of war impact in the Eastern Ukraine. In terms of support to mine action in Ukraine, GICHD conducted a serials of training courses for translators, interpreters and language assistants on the proper use of English technical terminology in the context of humanitarian demining. Being the participants of one of the mentioned trainings, we analyzed the peculiarities of communication in the context of humanitarian demining, identified so-called "white spots" and problem areas, and, accordingly, set the main tasks that Ukrainian interpreters and linguists face in this area. Thus, the purpose of this article is to analyze the features of communication, terminology and lexicography in the sphere of Humanitarian Demining. First of all, it should be noted that the vocabulary of humanitarian demining is a virtually new area for Ukraine both in the context of translation and in the context of theoretical terminological research.The research makes an attempt to divide and analyze the collected information in three problem blocks: communication problems

that arise when the information is rendered from English-speaking to Ukrainian-speaking participants of the humanitarian demining process; collection and linguistic analysis of mine clearance vocabulary; creation of explosives and demining devices complex bilingual dictionary.

1. Theoretical bases for terminology translation

Terminologies are playing an increasing role in the society of today. The combination of an accelerated rate of information production and the increase in speed at which information travels has many consequences, and raises many issues. If we humans are to both produce and consume more information in less time while maintaining or even improving the content quality, we need all the help we can get. For specialized domains, using the correct terminology plays a major part in efficient communication. Creating and maintaining a terminology however, has been, and still is, a time consuming activity. A terminology contains definitions of domain-specific concepts and the terms which represent these concepts. A terminology also contains information on how the different concepts are related to each other. Having a common terminology within a subject field, together with tools that integrate the terminology with e.g. document authoring activities, can, among other things, reduce the number of possible communication errors. Terminology Work (TW) (analyzing terminology and creating a terminology), terminography (publishing terminology reference works), and terminology management are all tasks within the field of terminology which have traditionally been performed without the aid of computers. All tasks involve dealing with relatively large data sets with complex dependencies and relationships. For example, to create and publish a domain-specific terminology, terminologists would manually extract possible terms, i.e. term candidates, either by analyzing domain-specific literature or by interviewing domain experts. The relations between term candidates would then be disseminated, and where necessary the terminologist would consult domain experts. Finally, the terms are structured into defined concepts which are then published as a work of reference.

The term terminology is ironically an ambiguous term, and can represent three separate concepts. Terminology can either refer to 1) "Terminology science, [the] interdisciplinary field of knowledge dealing with concepts and their representations", 2) an "aggregate of terms which represent the system of concepts of an individual subject field", or 3) a "publication in which the system of concepts of a subject field is represented by terms"[1]. Analyzing, defining and naming concepts is referred to as terminology work and publishing

---

[1] Felber H. *Terminology manual*. Available online http: //unesdoc.unesco.org/Ulis/ cgi- bin/ulis.pl?catno=62033, Paris 1984.

the results of this work is referred to as terminography. The field of terminology (Terminology Science) is a polymethodological and polytheoretical field, and methods and theories tend to differ between practitioners in different countries. Ongoing work is however being done at the International Organization for Standardization (ISO), specifically within ISO Technical Committee (ISO/TC 37)1, aimed at providing a common standard related to terminology work. The ISO history behind the creation of the ISO terminology standards originate from Eugene Wüster's work and the so called Vienna school of terminology[2]. In her article on scientific and technical translation in the second edition of the Routledge Encyclopedia of Translation Studies[3], claims that "[t]he binominal phrase 'science and technology' occurs frequently in corpora of news and academic prose [...] and it is perhaps its familiar nature which leads us very readily to use the term 'scientific and technical translation'." What Olohan is concerned with here is whether these two terms can really be grouped together in any meaningful way when referring to a particular field of translation. Byrne[4] seems to be sceptical with regard to this issue since he draws a clear distinction between *scientific translation* and *technical translation*, using Pinchuck's[5] three key categories of information that provide the material for STT:

1. The results of basic or pure science.

2. The results of applied scientific research geared toward solving particular problems.

3. The work of technologists, which is intended to create marketable industrial products or processes.

Before discussing the issue of scientific *and* technical translation or scientific *vs.* technical translation, let us first consider some definitions of the terms *science* and *technology*. Oxford Dictionaries Online defines science as "the intellectual and practical activity encompassing the systematic study of the structure and behaviour of the physical and natural world through observation and experiment", while technology is defined as "the application of scientific knowledge for practical purposes, especially in industry"[6]. describes science as

---

[2] Felber H. Terminology manual. Available online http: //unesdoc.unesco.org/Ulis/ cgi- bin/ulis.pl?catno=62033, Paris, 1984.

[3] Olohan M. *Scientific and Technical Translation*, in: Baker, Mona; Saldanha, Gabriela (eds): Routledge Encyclopedia of Translation Studies, London/New York 2009, P. 246–249.

[4] Byrne J. *Scientific and Technical Translation Explained. A Nuts and Bolts Guide for Beginners*, Manchester, 2012.

[5] Pinchuck I. *Scientific and Technical Translation*, London, 1977.

[6] Brekke M. *Linguistic Aspects of the Translation of Scientific and Technical Texts,* in: Kittel, Harald; Frank, Armin P.; Greiner, Norbert; Hermans, Theo; Koller, Werner; Lambert, José; Paul, Fritz (eds); in association with House, Juliane; Schultze, Brigitte: Übersetzung. Translation. Traduction. Ein internationales Handbuch zur Übersetzungsforschung. Volume 1. Berlin/New York P. 619–635, 2004.

"an essentially open-ended effort to uncover, describe, quantify and account for the fundamental non-intentional regularities of the perceivable or cognizable universe" and technology as "an advanced form of tool-based problem solving arising at the point where a practical need or intent is illuminated by theoretical insight" (ibid.:628). Byrne[7] gives a very vivid description of the distinction between science and technology with regard to translation, stating that "scientific translation relates to pure science in all of its theoretical, esoteric and cerebral glory while technical translation relates to how scientific knowledge is actually put into practical use, dirty fingernails and all."[8] makes a less colourful but equally intuitive distinction by referring to Newmark's[9] comparison between the "concept-centred" language of science and the "object-centred" language of technology. However, as intuitive as this distinction may seem at a theoretical level, both Salama-Carr and Byrne note that, in reality, it is more difficult to draw a clear line between scientific and technical texts since it is common for texts to combine elements of both the scientific and the technical realm. This close interrelation between science and technology is highlighted by Brekke[10], who calls technology "the 'worldly' face of science". Also, Pinchuck[11] claims that "today's pure science may be tomorrow's technology" and indeed, it seems that there exists a symbiotic relationship between science and technology that inextricably binds the two fields together. For example, as Pinchuck (ibid.) points out, Faraday's experiments were initially prompted by sheer curiosity but eventually laid the foundations for the industrial application of electrical energy.

Looking at the issue from another angle, most of today's scientific experiments cannot be envisaged without the help of technical appliances, such as telescopes and microscopes, which extend our epistemological capacities of basic-level perception and manipulation[12]. So, when Byrne[13] (2012:2) claims

---

[7] Byrne J. *Technical Translation. Usability Strategies for Translating Technical Documentation*, Dordrecht, 2006.

[8] Salama-Carr M. *The Translation of Scientific Discourse – Constraints and Challenges*, in: Krein-Kühle, Monika; Wienen, Ursula; Krüger, Ralph (eds): Kölner Konferenz zur Fachtextübersetzung (2010), Frankfurt/M. P. 19–32. 2013.

[9] Newmark P. *Approaches to Translation*, London 1981.

[10] Brekke M. *Linguistic Aspects of the Translation of Scientific and Technical Texts,* in: Kittel, Harald; Frank, Armin P.; Greiner, Norbert; Hermans, Theo; Koller, Werner; Lambert, José; Paul, Fritz (eds); in association with House, Juliane; Schultze, Brigitte: Übersetzung. Translation. Traduction. Ein internationales Handbuch zur Übersetzungsforschung. Volume 1. Berlin/New York P. 619–635 2004.

[11] Pinchuck I. *Scientific and Technical Translation*, London 1977.

[12] Lakoff G. *Women, Fire, and Dangerous Things. What Categories Reveal About the Mind*, Chicago 1987.

[13] Byrne J. *Scientific and Technical Translation Explained. A Nuts and Bolts Guide for Beginners*, Manchester 2012.

that technical texts are "designed to *convey* information as clearly and efficiently as possible", while scientific texts "will *discuss*, *analyze* and *synthesize* information with a view to *explaining* ideas, *proposing* new theories or *evaluating* methods", he may in fact be describing a continuum, with science and technology as the two endpoints and applied science covering the middle ground. While keeping in mind this general distinction between science and technology, the symbiotic relationship between the two fields and the hybrid nature of many scientific and technical texts encountered in the real world seem to justify the joint use of the two terms in the designation *scientific and technical translation*.

However, a distinction that should be made for the sake of clarity is that between *technical translation* and *specialized translation*. Olohan[14] notes that the term *technical translation* is often used to refer to the translation of texts outside the fields of science and technology and that some scholars see *technical translation* as a synonym for *specialized translation*. In the same context, Byrne[15] (2006:3) criticizes the tendency to subsume LSP texts from the fields of law, finance or economy under the label *technical translation*. The problem, as Byrne rightly points out, is that "[s]imply because a field or subject area has unique or specialised terminology does not make it technical". For the purpose of the present thesis and in line with Borja et al.[16], I understand *specialized translation* as the translation of texts that serve practical rather than aesthetic purposes. After all, when dealing with texts that can clearly be assigned to one of the two fields, we can still resort to the more specific designations *scientific translation* or *technical translation*.

Specialized translation can thus be seen as a cover term for various more specific modes of translation, such as legal translation, financial translation and also STT, while *scientific and technical translation* is to be understood in the narrower sense discussed above.

As researchers working in the field of scientific and technical translation often point out, this huge significance of STT both at a societal level and at the level of individual translation practice stands in sharp contrast to the scarcity of translational research carried out in this field. Traditionally, STT has been considered as easier or as more straightforward than literary translation due to the "perceived universality of the language of science and/or of scientific

---

[14] Olohan M. *Scientific and Technical Translation*, in: Baker, Mona; Saldanha, Gabriela (eds): Routledge Encyclopedia of Translation Studies, London/New York 2009, P. 246–249.

[15] Byrne J. *Technical Translation. Usability Strategies for Translating Technical Documentation*, Dordrecht 2006.

[16] Borja A., Garcia I., Montalt V. *Research Methodology in Specialized Genres for Translation Purposes,* in: Mason, Ian (ed.): The Interpreter and Translator Trainer 3(1), Special Issue: Training for Doctoral Research, Manchester P. 57–77, 2009.

thought"[17]. and due to the apparent absence of linguistic or conceptual creativity in this field of translation. Scientific and technical translation, together with specialized translation in general, has therefore often been reduced to a simple, almost automatic transcoding process. Some scholars, such as Mounin[18], went so far as to claim that scientific translation could eventually be completely automated (see also Arntz 2001:172)[19]. This derogatory view of STT and specialized translation in general has a long tradition that can be traced back to Friedrich Schleiermacher. What is also interesting is Schleiermacher's justification for his disparaging view of commercial translation. What is striking with regard to this quote is that, if we disregard his remark on "negotiations", Schleiermacher's description seems to be readily applicable to technology and science, the former dealing with well-defined objects and the latter trying to uncover and to describe regularities in the world, often by resorting to measurements or arithmetical or geometrical operations. Therefore, it seems that Schleiermacher's criticism of commercial translation can also be interpreted as a criticism of STT.

The linguistic analysis was based on the two-foldedness of the term, so we took into consideration that terms had a conceptual and a linguistic side, and the linguistic form itself was composed of two parts: a base and a modificator. We only dealt with linguistic characteristics that might be relevant for terminology and translation, for terminology management and for term identification. Accordingly, the formal side was examined from a morphologic, syntactic, lexical and semantic point of view, as for the conceptual side the central element of the term structure (the base) was identified.

In the linguistic examination a distinction was made between the analysis of the complete terminological units (term forms, semantic and syntactic analysis) and the analysis of the individual lexical items (lexical units, word classes, word formation mechanisms). The analysis of the complete terminological units took place with the help of syntax, semantics and terminology, which was accompanied by the analysis of the individual lexical constituents by means of morphology and lexicology.

Each linguistic analysis started with the classification of the terminological units according to their structures, based on which we differentiated between simple, complex and short form terms. The collection of the equivalents and the term variants made it possible to examine terminological synonymy, i.e. how many concepts are designated with more

---

[17] Olohan M. *Scientific and Technical Translation*, in: Baker, Mona; Saldanha, Gabriela (eds): Routledge Encyclopedia of Translation Studies, London/New York 2009. P. 246–249.

[18] Mounin G. *Die Übersetzung. Geschichte, Theorie, Anwendung*, München, 1967.

[19] Arntz R. *Fachbezogene Mehrsprachigkeit in Recht und Technik*, London/New York. P. 43–63, 2001.

than one term. The study of the relations between the term variants lead us to the distinction of four major (and 12 minor) groups: the variants were formed by short forms, lexical modification, structural modification and borrowing.

The comparison of the terminological forms pointed out the presence of polysemy. This phenomenon is an important issue in the translation-oriented terminology since the starting point is the linguistic form appearing in a text; it is thus essential to determine which meaning of the term we are dealing with.

As we saw every term as a structure composed of a base and a modificator we could distinguish four different groups according to the linguistic forms of the terminological units: complex terms, compounds, simple terms and short forms (acronyms and abbreviations).

Within the framework of the syntactic analysis we examined how many lexical units the terms were composed of, and we described the most frequent structures.

From a lexical point of view the number of the terminological entries (concepts), the number of the terms, the total number of the lexical units and the number of the individual units were determined. The first 15 most frequent nouns and the first 10 most frequent adjectives were identified. In the case of the individual lexical items a word class classification was carried out.

In the morphological part, firstly the affixes were identified: the nominal and adjectival prefixes and suffixes occurring in the individual lexical items, and then the compounds were analyzed from a structural point of view.

2. Humanitarian demining and translation

The OSCE Project Co-ordinator in Ukraine is directly involved in humanitarian demining[20].

The terminological system of humanitarian demining has not yet been the subject of research of Ukrainian scientists, although an attempt has been made to analyze some nominations in the context of military terminology and translation studies A. T. Aksenov, V. V. Balabin, Ye. A. Yelina, V. M. Lisovskyi, I. M. Matiushyn, L. L. Neliubin, R. Kh. Salimova, O. O. Chernyshov, V. N. Shevchuk, N. D. Fomina.

According to the international requirements, the official language of humanitarian demining in Ukraine is English, which can create problems in transferring information to Ukrainian demining specialists.

In the framework of further support for mine action programs in Ukraine, GICHD (Geneva International Center for Humanitarian Demining) conducted

---

[20] Мартинюк Віталій, Зварич Олена. *Гуманітарне розмінування Донбасу – довгий шлях до безпеки людей. УНЦПД*, 22 рік видання, №30/753, 30 квітня 2016. Available online URL: http://www.ucipr.org.ua/index.php?option=com_content&view=article&id=91:guman-tarne-rozm-nuvannya-donbasu-dovgiy-shlyah-do-bezpeki-lyudey&catid=8&lang=ua&Itemid=201.

two training courses on the preparation of translators for the use of English technical terminology in the context of humanitarian demining. The course was developed by GICHD in co-operation with the Danish Refugee Council / Danish Mine Action Group (DRC / DDG) and was first implemented in January 2017 as a pilot project. The aim of this course was to improve the ability of local governmental and non-governmental organizations to participate in training and consultive missions, and also in creating the expert interpreters group with knowledge of specialized terminology within the relevant organizations framework. The training was focused on the correct use of English-language technical terminology in the context of humanitarian demining.

Because of the participation in one of the mentioned trainings, we analyzed the peculiarities of communication in the context of humanitarian demining, identified the so-called "white spots" and problem areas, and, accordingly, we set the main tasks that are addressed to Ukrainian translators and linguists in this area. Thus, the purpose of this investigation is the attempt to explore the features of communication, terminology and lexicography in the framework of humanitarian demining.

First of all, it should be noted that the vocabulary of humanitarian demining is practically a new area for Ukraine both in the context of translation and in the context of theoretical terminological exploration. Accordingly, the research task is an attempt to divide and analyze our collected information in the direction of three conditional problem blocks:

- communication problems that arise from the transfer of information from English-speaking to Ukrainian-speaking participants humanitarian demining of the process;

- collection and linguistic analysis of the demining terms;

- creation of complex bilingual dictionary of explosive devices.

There are significant differences in the NATO and former USSR ammunition classification systems that cause misunderstandings during interpreting or translation of documents. As a consequence, different categories of munition process use different classifications. The occupational titles in the demining groups of NATO countries and the former USSR also differ, as well as the number of participants in the group (which may lead to wrong perceptions of orders and commands). Very often, translators who are involved in the humanitarian demining process are not demining specialists and do not have basic knowledge in this area, and demining specialists who sometimes perform interpreting functions do not have sufficient English language proficiency, which can lead to serious communication errors.

The peculiarity of the terminological sphere of humanitarian demining is that it lies on the border of military terminology and terminology of emergency situations. Such a terminological system as the terminology of other high-tech

fields of science and technology can be regarded as developing very dynamically. Many linguistic and extra-linguistic factors influence this. For example, the same nominations can appear in both terminological systems with different shades of meaning.

When processing and standardizing the terms of humanitarian demining and their subsequent translation, the following factors, which cause problems and misunderstandings, should be taken into account.

For example, the mix of demining terms and the mining theory terms should be avoided. In the context of this remark, we propose to consider a key nomination for the English language term. According to Oxford English Dictionary included in ABBYY Lingvo x5 in the form of a noun, the nomination has several values (including nomadic ones):

1) an excavation in the earth for extracting coal or other minerals a copper mine

[in sing.] an abundant source of something, especially information the text is a mine of information for biographers and historians;

2) a type of bomb placed on or just below the surface of the ground or in the water, which detonates on contact with a person, vehicle, or ship

a subterranean passage under the wall of a besieged fortress, especially one in which explosives were placed to blow up fortifications[21].

The British Free Library Encyclopedia has got 2416 articles with the "mine" component, where the semantics corresponds to either the first or second LSV[22]. Here are examples of fragments of some of them.

Mine (weapon) Mine, in military and naval operations, a usually stationary explosive device that is designed to destroy personnel, ships, or vehicles when the latter come in contact with it. Submarine mines have been in use since the mid-19th century; land mines did not become a significant factor in warfare until a hundred years later. https://www.britannica.com/technology/ mine-weapon

King Solomon's Mines novel by Haggard

King Solomon's Mines, novel by H. Rider Haggard, published in 1885. One of the first African adventure stories, it concerns the efforts of a group of Englishmen to find the legendary diamond mines of King Solomon. https://www.britannica.com/topic/King-Solomons-Mines-novel-by-Haggard

Chile mine rescue of 2010

Chile mine rescue of 2010, also called Chile mining accident of 2010, rescue of 33 workers from the San Jose gold and copper mine on October 13,

---

[21] *ABBYY Lingvo* x5. URL: Available online https://www.abbyy.com/ru-ru/support/lingvox5_sr/.
[22] *Encyclopedia Britannica.* URL: Available online https://www.britannica.com/ search?query=mine.

2010, 69 days after the mine's collapse on August 5. https://www.britannica.com/event/Chile-mine-rescue-of-2010.

Thus, when the first and second fragments contain clear linguistic and extralinguistic markers of the "mine" (weapon) type which point to the semantics of the nomination, the third part, which deals with rescue, may be problematic for a person to perceive, whose basic knowledge of the English language is not high enough.

Among the terms we studied, a significant number of full or partial borrowings from English or through English are singled out: *аудит (audit); векторні дані (vector data); ГІС (GIS); детонатор (detonator); економічна ефективність (cost-effectiveness); інспекційний орган (inspection body); інспекція (inspection); інцидент при розмінуванні (demining incident); контракт (contract) ; контрольна зона або пункт (control area or point); ліцензія (licence); маркування (marking); механічні інструменти (mechanical tools); моніторинг (monitoring); незнешкоджений елемент бомби (bomb live unit (BLU)); нейтралізувати (neutralise); операційний аналіз (ОА) (operational analysis (OA)); партнер з імн (mre partner); пілотне випробування (pilot test); постійна система маркування (permanent marking system); постійнодіючі оперативні процедури (ПОП) (standing operating procedures (SOPS)); протокол V (protocol V); ризик, пов'язаний з мінами (mine risk); розблокування території «ленд-реліз» (land release); розмінувальна машина (demining machine); самонейтралізація (self-neutralisation); система екологічного менеджменту (СЕМ) (environmental management system (EMS); система маркування (marking system); спонсор (sponsor); стандартні оперативні процедури (СОП) (standard operating procedures (SOPS)); форс-мажор (force majeure).*

A large number of terms is a terminology commonly used in the vocabulary or they fall into the terminology of humanitarian demining with other terminology systems. For example, let's look at the term *очищення / розмінування (clearance)*. According to the Dictionary of the Ukrainian language, *очищення*, "action meaning to clean and clear": *Скільки існує ремонт суден, стільки ж очищення й фарбування ланцюгів робились вручну (*Worker's Newspaper, 9.I. 1962, 1); *Для очищення і сортування насіння використовують усі наявні зерноочисні машини (*Cereal legumes, 1956, 42); *Ідеальне очищення стічної води дав змогу якнайповніше її використати (*Khliborob Ukraine, 4, 1966, 27); *Чекаючи гостей, король зігнав тисячі селян для очищення замка (*Anton Hizhnyak, D. Galitsky, 1958, 555); *Велику роботу по оздоровленню, очищенню і збагаченню нашої мови провадять, звичайно, наші лексикографи (*Maksym Rylskyi, III, 1956, 66)[23].

---

[23] *Словник української мови в 11 томах* / за ред. І. К. Білодіда, Київ 1970–1980.

The English nomination "clearance" has the following main LSVs:

1) *the action or process of clearing or of being dispersed;*

2) *the removal of buildings, people, or trees from land so as to free it for alternative uses;*

3) *the removal of contents from a house; (in soccer and other sports) a kick or hit that sends the ball away from one's goal;*

4) *the potting of all the balls remaining on the table in a single break.*

Очищенн /розмінування (clearance) in the context of mine action, concerns tasks or measures for the disposal and / or destruction of all hazards associated with mines in a given area at a given depth[24].

A specific problem for translation is a group of slang nominations, which often appear in the communication of demining specialists. For example:

Bone (literally bone) – A B-1 bomber B-1 (American Supersonic Strategic Bomber with variable sweep wing)

Bull Bomb (literally a bull bomb) A package intended to disperse propaganda leaflets. Recommended by user Steve Neal. Fitty – Slang for an M2 .50 caliber machine gun

Arc light (literally arc lamp) code name for B-52 bombers strikes along the Cambodian-Vietnamese border. These operations shook earth for ten miles away from the target area.

Bouncing Betty (literally jumping mine) antipersonnel mine with two charges: the first propels the explosive charge upward, and the other is set to explode at about waist level

Chicom mine (literally mines of Chinese Communists) Chinese mine; can be made of plastic

Clacker (literally rattle, rattlesnake) a small hand-held firing device for a claymore mine

Claymore (literally mine Claymore) an antipersonnel mine carried by the infantry which, when detonated, propelled small steel cubes in a 60-degree fan-shaped pattern to a maximum distance of 100 meters[25].

Creating a comprehensive bilingual dictionary of explosive devices.

Ukrainian language policy is realized in the need to create both monolingual Ukrainian terminological dictionaries and glossaries as well as bilingual lexicographic sources. Unfortunately, there is no dictionary published in Ukrainian in the field of demining. In 2014, the UN Mine Action Service (UNMAS) developed and issued the Glossary of Mine Action Definitions,

---

[24] *Глосарій термінів, визначень і скорочень з питань протимінної діяльності.* URL: Available online https://www.mineactionstandards.org/fileadmin/MAS/documents/imas-international-standards/Ukrainian/IMAS_04.10_ukr.pdf .

[25] *Glossary of Military Terms and Slang from the Vietnam War.* URL: Available online *http://www2.iath.virginia.edu/sixties/HTML_docs/Resources/Glossary/Sixties_Term_Gloss_A_C.html.*

which is kind of the activities standard[26]. This glossary provides a list of terms, definitions and abbreviations used in anti-mine activities. If there are two or more alternative definitions commonly used, they are all given. Glossary article looks like this:

Залишені касетні боєприпаси (abandoned cluster munitions) (2009)

касетні боєприпаси або вибухонебезпечні бойові елементи касетних боєприпасів, які не були використані і були залишені чи кинуті і більше не знаходяться під контролем тієї сторони, що їх залишила або викинула. Вони можуть бути підготовленими до використання або й ні. (Конвенція про касетні боєприпаси (Конвенція ССМ)).

The glossary has 43 pages and contains only basic concepts and definitions, which in our opinion is not sufficient for high-quality oral and written translation. The document is based on the English language standard IMAS 04.10 "Glossary of Mine Action Terms, Definitions and Abbreviations"[27]. Here is the example of the article of the glossary:

abandoned cluster munitions (2009)

cluster munitions or explosive sub-munitions that have not been used and that have been left behind or dumped, and that are no longer under the control of the party that left them behind or dumped them. They may or may not have been prepared for use. (CCM)

It can be noted that when information in the English standard is given in alphabetical order, the Ukrainian translation retains the principle of submitting the terms of the original (terms are ordered in English), which can create significant problems for the interpreter.

Russian authors S. M. Palei and T. F. Serafyna have compiled an English-Russian and Russian-English dictionary "Dictionary for the removal of explosive devices[28]. The dictionary was published in 2010 and includes 5000 terms. The dictionary is based on cluster principle. Amount and structure of the dictionary do not allow to contain all the necessary terms. For example, the above term *abandoned cluster munitions* is not included in the dictionary. Lexical unit *cluster* is found in the munition dictionary article on p. 90, which looks like this:

*munition боеприпас (ы); средства поражения; снаряжение (*военное)

---

[26] *Glossary of mine action terms, definitions and abbreviations*. URL: Available online https://www.mineactionstandards.org/fileadmin/MAS/documents/imas-international-standards/english/series–04/IMAS_04.10_Glossary_of_mine_action_terms__definitions_and_abbreviations.pdf.

[27] Ibid.

[28] Палей С. М., Серафина Т. Ф. *Словарь по обезвреживанию взрывных устройств = Dictionary of explosive ordnance disposal: (англо–русский и русско–английский): 5000 терминов,* Москва 2010.

air-scatterable ~s боеприпасы для дистанционного минирования с воздуха «внаброс»

area denial artillery ~ артиллерийский боеприпас кассетного снаряжения

cluster ~ кассетное снаряжение

dispenser ~s кассетные боеприпасы

dud ~ неразорвавшийся боеприпас

mortar ~s миномётные боеприпасы

pursuit deterrent ~ защитное вооружение.

This cluster dictionary structure is appropriate for people with philological education at a time when ordinary demining specialists who do not have sufficient English language will not be able to use the source.

CONCLUSIONS

Thus, it can be postulated that the terminology of humanitarian demining is an indispensable object of philological terminological exploration. The practical meaning of the such nominations research is beyond doubt, since the process of humanitarian demining in Ukraine just begins, which creates the demand for translators in this field. The need for the English-Ukrainian dictionary of explosive devices not only exists, but can also be considered as a priority for Ukrainian terminological study.

SUMMARY

The article deals with the specialised communication that is realised with the help of specialised languages which can be defined as linguistic tools used for specialised communication between experts, in specialised contexts for the transfer of specialised knowledge. The choice of the linguistic tools is determined by the form of the communication and the level of the specialisation. Within specialised language, oral and written communication as well as official and non-official specialised language usage can be distinguished. In our classification the specialised texts are seen as the main tool of the written form of the official specialised communication, while jargon was considered as the primary form of the oral non-official specialised communication.

In the absence of active military actions in eastern Ukraine for more than a year, one of the main threats to the lives of both Ukrainian servicemen and Ukrainians living in the zone of ATO became mines, unbreakable shells and remnants of explosive devices, which are practically sown on the territory of Donbass. On October 2, 2015, in Paris, an agreement was reached between the leaders of Ukraine, France and Germany, that Paris and Berlin would assist Ukraine in demining of the territory under the aegis of the OSCE.

Ukrainian language policy is realized in the need to create both monolingual Ukrainian terminological dictionaries and glossaries as well as bilingual lexicographic sources. Unfortunately, there is no dictionary published in Ukrainian in the field of demining.

REFERENCES

1. *Глосарій термінів, визначень і скорочень з питань протимінної діяльності.* URL: Available online https://www.mineactionstandards.org/fileadmin/MAS/documents/imas-international-standards/Ukrainian/IMAS_04.10_ukr.pdf.

2. Мартинюк Віталій, Зварич Олена. *Гуманітарне розмінування Донбасу – довгий шлях до безпеки людей. УНЦПД*, 22 рік видання, №30/753, 30 квітня 2016. Available online URL: http://www.ucipr.org.ua/ index.php?option=com_content&view=article&id=91:guman-tarne-rozm-nuvannya-donbasu-dovgiy-shlyah-do-bezpeki-lyudey&catid=8&lang= ua&Itemid=201.

3. Палей С. М., Серафина Т. Ф. *Словарь по обезвереживанию взрывных устройств = Dictionary of explosive ordnance disposal: (англо-русский и русско-английский): 5000 терминов,* Москва 2010.

4. *Словник української мови в 11 томах* / за ред. І. К. Білодіда, Київ 1970–1980.

5. *ABBYY Lingvo* x5. URL: Available online https://www.abbyy.com/ ru-ru/support/lingvox5_sr/.

6. Arntz R. *Fachbezogene Mehrsprachigkeit in Recht und Technik*, London/New York P. 43–63 2001.

7. Borja A., Garcia I., Montalt V. *Research Methodology in Specialized Genres for Translation Purposes,* in: Mason, Ian (ed.): The Interpreter and Translator Trainer 3 (1), Special Issue: Training for Doctoral Research, Manchester P. 57–77 2009.

8. Brekke M. *Linguistic Aspects of the Translation of Scientific and Technical Texts,* in: Kittel, Harald; Frank, Armin P.; Greiner, Norbert; Hermans, Theo; Koller, Werner; Lambert, José; Paul, Fritz (eds); in association with House, Juliane; Schultze, Brigitte: Übersetzung. Translation. Traduction. Ein internationales Handbuch zur Übersetzungsforschung. Volume 1. Berlin/New York P. 619–635 2004.

9. Byrne J. *Scientific and Technical Translation Explained. A Nuts and Bolts Guide for Beginners*, Manchester 2012.

10. Byrne J. *Technical Translation. Usability Strategies for Translating Technical Documentation*, Dordrecht 2006.

11. *Encyclopedia Britannica.* URL: Available online https://www.britannica.com/search?query=mine.

12. Felber H. *Terminology manual*. Available online http: //unesdoc.unesco.org/Ulis/cgi- bin/ulis.pl?catno=62033, Paris 1984.

13. *Glossary of Military Terms and Slang from the Vietnam War*. URL: Available online *http://www2.iath.virginia.edu/sixties/HTML_docs/ Resources/Glossary/Sixties_Term_Gloss_A_C.html*.

14. *Glossary of mine action terms, definitions and abbreviations*. URL: Available online https://www.mineactionstandards.org/fileadmin/ MAS/documents/imas-international-standards/english/series-04/IMAS_04.10_Glossary_of_mine_action_terms__definitions_and_abbreviati ons.pdf.

15. Lakoff G. *Women, Fire, and Dangerous Things. What Categories Reveal About the Mind*, Chicago 1987.

16. Mounin G. *Die Übersetzung. Geschichte, Theorie, Anwendung*, München 1967.

17. Newmark P. *Approaches to Translation*, London 1981.

18. Olohan M. *Scientific and Technical Translation*, in: Baker, Mona; Saldanha, Gabriela (eds): Routledge Encyclopedia of Translation Studies, London/New York 2009, P. 246–249.

19. Pinchuck I. *Scientific and Technical Translation*, London 1977.

20. Salama-Carr M. *The Translation of Scientific Discourse – Constraints and Challenges*, in: Krein-Kühle, Monika; Wienen, Ursula; Krüger, Ralph (eds): Kölner Konferenz zur Fachtextübersetzung (2010), Frankfurt/ M. P. 19–32. 2013.

Information about the author:
Palchevska O. S.,
Ph.D., Associate Professor at the Department
of Foreign Languages and Translation Studies,
Lviv State University of Life Safety
35, Kleparivska str., Lviv, 79007, Ukraine

TRANSFORMATION OF THE CHRISTIAN MODEL
OF WORLDVIEW AS THE BACKGROUND
OF AN ETHIC-AND-AESTHETIC CONCEPT OF J. GENET

Semenets O. S.

INTRODUCTION

The problematic scope of J. Genet autobiographical works is inextricably linked to his mentality of a fringe. Being in a liminal condition, the writer feels the need for self-identification. Deep solitude inherent in the inner state of the fringe forces J. Genet to seek ways of overcoming it in unity with God, aspiration for sanctity (G. Bataille, S. Isaiev, Yu. Mishima, J.-P. Sartre emphasized this fact, giving characteristics to the life and work of the writer). This aspiration also creates a range of problems which are common to the whole novelistic period of J. Genet's work: an appreciation of God and the nature of sanctity, and hence his understanding of morality-immorality, the identification of good and evil. In ethical-and-aesthetic terms, the writer consistently tries to, by shocking society, realize his own spontaneous need for self-determination, bring out his own formula of beauty and sanctity, organize and prove the validity of his views as an aesthetic system.

Being on the fringe of the moral society in the midst of the lowest strata of the population, deprived of the opportunity to identify himself in the dominant continuum, J. Genet loses the sense of verge, ceases to perceive Good and Evil, God and the Devil, morality and immorality in an appropriate way. According to the theory of Yu. Kristeva[1], all this undermines self-identification, system and order and causes disgusting one. Joining the environment of traitors, scammers, "decent" criminals, shameless rapists, and murderers – all those whom the moral society treats with disgust, J. Genet dissolves in it. That is, we have a situation when "disgusting simultaneously builds and destroys the individual", which leads to self-aversion. The emergence of this feeling is justified by the Christianity as one of the virtues – humility before God (an example is St. Elizabeth). Disgusting can be identified with perversive because both do not refuse, but at the same time do not assume the implementation of prohibitions, rules and laws, and "using them and tearing them apart, do not recognize them". J. Genet being unable to change for himself the basic

---

[1] Кристева Ю. Отвращение / Юлия Кристева // Силы ужаса: эссе об отвращении / Юлия Кристева; [пер. с фр. А. Костикова]. – Х. : Ф–Пресс, ХЦГИ, 2003. – 256 с. – (Серия «Гендерные исследования»).

constants of society, such as Religion, Morality and Law, undertakes writing activity in order to confirm their absurdity. He uses them and interprets them in his own way, perverts them. The writer, fascinated by the disgusting, imagines its logic, projects himself, introduces and, consequently, distorts the language – both style and content. Thus, according to Yu. Kristeva, contemporary literature, represented by J. Genet, "transposes the dichotomous categories of Pure and Impure, Prohibition and Sin, Morality and Immorality"[2].

1. The path to "sanctity" by Jean Jenet

Reinterpretation of the conventional and instilled in early childhood religious and moral virtues occurs for J. Genet in the process of his marginalization. Once he finds himself under classed where religion and morality are neglected, J. Genet begins to adapt his knowledge to the environment. That is why we agree with S. Isaiev[3], who believes that praising and glorification of murder, betrayal and violence as the highest virtues masks the Christian model of worldview of J. Genet. Indeed, the writer's prose works are oversaturated with Christian symbols, images, motives, plots, but their understanding is somewhat different from the universal Christian vision.

The writer, being left by a twist of a fate outside of society, transposes the idea of faith into a marginal space, rejecting conventional understanding of religion. Thus, J. Genet repeatedly emphasizes that he goes to seek not just God, but his own God through the attainment of sanctity, but in the sense that he himself put into this word, considering *"la sainteté"* the most beautiful word in French language. His God was the god of criminals and murderers, that's why he projects the divine sphere into a criminal world, creating his own religion based on unity and identity to God.

Rejection of Christian tenets by a future writer goes back to his childhood. Children in orphanages, where J. Genet was brought up, were raised in a rather harsh environment, but religion as the only way to save the soul was imperative in this process. That is why faith in God, instilled from a young age, has been with the writer throughout his life. However, narrow-mindedness of priests who hid themselves under the commandments of God and chose not to notice the heyday of the outrage and dirt that prevailed in the penitentiary facilities and orphanages forever turned J. Genet away from the church. Hence the disdain for its representatives observed under any references to the ministers of the church in the novels of the writer. A striking illustration is the childhood

---

[2] Кристева Ю. Отвращение / Юлия Кристева // Силы ужаса: эссе об отвращении / Юлия Кристева; [пер. с фр. А. Костикова]. – Х.: Ф–Пресс, ХЦГИ, 2003. – 256 с. – (Серия «Гендерные исследования»). – С. 52.

[3] Исаев С. Нежный / С. Исаев // Строгий надзор / Жан Жене; [Сост. С. Исаев]. – М. : Изд-во «ГИТИС», 2000. – С. 7–22.

episode in the novel "Miracle de la rose", which took place during the visit of the bishop from Tours to the Mettray Penal Colony. The director of the colony pathetically welcome the bishop and expressed confidence that from now because of the presence of the holy father of the church "Les colons ne prennent la résolution de vivre saintement"[4], and all of a sudden when exchanging mutual courtesy in "cette oasis d'un calme religieux"[5], "cette colonie est une pépinière d'hommes gagnés à Dieu"[6], between Rigo and Ray through some former quarrel began a real fight to death "jusqu'à la damnation"[7], which clearly testified to the vanity of sermons and blessings. In general, the hypocrisy of church officials was a constant pretext for the irony of J. Genet, who portrayed them in a very unattractive way. One of the priests buys for money the love of a young homosexual and for love promises him the position of church warden in his parish, another one has a love affair with a logger on a meadow, the third one sneaks to the altar, the fourth one with disgust gives an oblation for the Holy Communion to the souteneur Mignon and prostitute-transvestite Divine. The nuns are also not a model of repentance and humility. In "Miracle de la rose", the Sister Superior does not even try to understand the colonist, but rather "<…> le regardait avec, sur ses lèvres, ce qu'elle appelait son sourire de miséricorde"[8], calls him a hypocrite. Another Sister of Mercy from "Miracle de la rose" hates juvenile criminals and tries to inject them as painfully as possible.

Gradually, J. Genet begins to doubt the basic tenets of religion, and finds Christian dogma imperfect. Thus, he thinks: "<…> car du sacré, qu'on appelle, hélas! Le spirituel, on ne rit ni ne sourit: il est triste. S'il est ce qui touché à Dieu, Dieu est donc triste? Dieu est donc une idée douloureuse? Dieu est donc mal? <…>"[9]. But no, after all "Dieu est bon, c'est-à-dire qu'il sème tant d'embûches sur notre parcours que vous ne pouvez pas aller où il vous mène"[10]. Realizing that a human is tainted since their birth because of the original sin, and therefore can not change anything, yet they dare to live and live to the full, J. Genet is ready to name it "la beauté des grandes malédictions, car c'est digne de ce que fit dans le cours de tous les âges l'Humanité mise à la porte du Ciel. Et c'est proprement la sainteté, qui est de vivre selon le Ciel, malgré Dieu"[11].

---

[4] Genet J. Miracle de la rose // Oeuvres completes de Jean Genet. II. Paris, Gallimard, 1952. P. 160.

[5] Ibid. P. 161.

[6] Ibid. P. 161.

[7] Ibid. P. 162.

[8] Ibid. P. 239.

[9] Genet J. Notre-Dame des Fleurs. Lyon: Barbezat-L'Arbalète, 1948. P. 139.

[10] Genet J. Miracle de la rose // Oeuvres completes de Jean Genet. II. Paris, Gallimard, 1952. P. 288.

[11] Ibid. P. 45.

That is, sanctity leads to Heaven through crime, and "Les voies de la sainteté sont étroites, c'est-à-dire qu'il est impossible de les éviter et, lorsque, par malheur, on s'y est engagé, de s'y retourner pour revenir en arrière"[12]. This refers us to the assertion about the path of the criminal (once committing a faux pas, having committed the crime, it is impossible to correct anything and become pious. One should go all the way).

Constantly speaking ironically about Christian religion and blind faith in the tenets of the church, J. Genet tries to "defecate" from any religiosity. But, according to M. Eliade, the modern religious human, try as they would to free themselves and get rid of the prejudices of their ancestors, still remains the heir of a religious human. That is why, since they deny religion, and reject it, but "conceals in the depths of their nature a religiously oriented behavior"[13]. J. Genet, experiencing an existential crisis, finds salvation in building his own system of values, a kind of "own religion" that is adapted and transformed to his own needs by a Christian model of worldview.

J. Genet chooses his path to God through the attainment of absolute sanctity, and in order to become saint one must "as a coat, take off the Christian morality". And above all, in order to understand the writer and support his point of view, one must get rid of Christianity stereotypes. That is why the author constantly tries to shock the reader with candid characters which appeal to the biblical. Thus, to the prostitute-transvestites he gives the names of First Communion, Paradise Apple, Teresa. He does not aim at making fun of the Christian religion, he really wants to impart chastity and purity to his characters, trying to rehabilitate them in the eyes of the community. J. Genet notes "<…> ses noms sont venus au hasard. Il existe entre eux une parenté, une odeur d'encens et de cierge qui fond, et j'ai quelquefois l'impression de les avoir recueillis parmi les fleurs artificielles ou naturelles dans la chapelle de la Vierge Marie, au mois de mai <…>"[14]. The author gives the name of Our Lady (Notre Dame) to the cold-blooded killer. The life of the writer's heroes is "le Ciel souterrain" ("the underground sky"), where bartenders, pimps, homosexuals, and night beauties reside, but their life is Heaven. Projecting the world of the sacred to the criminal environment, J. Genet calls the young colonists who are capable of betraying their comrades and being sold to the guards, as angels or children of angels, the killer of Gorgi – as the Archangel. Jesus' commandment of "Love!" he interprets as such, which "<…> devait donner naissance au plus

---

[12] Genet J. Miracle de la rose // Oeuvres completes de Jean Genet. II. Paris, Gallimard, 1952. P. 265.

[13] Еліаде М. Священне і мирське; Міфи, сновидіння і містерії; Мефістофель і Андрогін; Окультизм, ворожбитство та культурні уподобання / [пер. Г. Кьоран, В. Сахно]. К.: Видавництво Соломії Павличко «Основи», 2001. С. 112.

[14] Genet J. Notre-Dame des Fleurs. Lyon: Barbezat-L'Arbalète, 1948. P. 340.

extraordinaire ramassis de monstres <…>"[15], with its bullying and reincarnations for the sake of carnal, filthy love. Describing the way of life of the colonists who lived in homosexual families in Mettray Penal Colony, J. Genet appeals to the Bible: "<…> le livre d'Enoch: "Les anges se choisirent chacun une femme, et ils s'en approchèrent. Et ces femmes conçurent. Et elles enfantèrent des géants dont la taille... Ils dévoraient tout ce que les hommes pouvaient produire. Les anges aux enfants enseignaient la magie, l'art de faire des épées et des couteaux, des boucliers, des cuirasses et des miroirs <…> – de sorte que le monde fut corrompu, l'impiété s'accentua et la fornication se multiplia". Ces textes m'étant tombés sous les yeux, il me parut que l'on ne pouvait peindre ou dépeindre mieux le domaine secret des colons <…>"[16]. The word "amen" for the writer is in tune with the word "a frenching?" or "ammonia", and the male genital organ is similar to the Infant Jesus resting in a crib. The biblical story of washing of Jesus' feet J. Genet brings into the space of the chamber of the Fontevrault prison, where the renegades of the lower rank wash feet to the leaders. For the writer's heroes plundering the church for the sake of making money is not a sin, but a common thing.

Such an overloading of novels with transformed Christian metaphors is intended to expand the limits of the conventional understanding of sanctity, because the lowest heroes of the novels are closest to God. It is symbolic for the writer that modern prisons are housed in the former buildings of temples and churches, so prisoners and colonists are often compared to monks. In addition, they renounce all earthly goods, as the Church enjoins. Being the most abhorrent of creatures, the representatives of the social bottom constantly feel the oppression of condemnation and neglect of the dominant continuum, that is, they already atone for their sin. At the same time, Jean, Divine, Querelle and others deliberately renounce everything they love and cherish, as they approach to sanctity, they become lonely and suffer from it. By the law of God, they deserve more to be forgiven because their atonement is conscious and thorny. And forgiveness leads to sanctity, in Heaven, draws closer to God.

J. Genet warns the reader not to equate the generally accepted interpretation of the concept of "sanctity" with his own, because for him it has a completely different meaning; it is an authority that is beyond the concepts of Good and Evil. The writer gives a form of mystery, a sacred ritual to the life of his characters, just to remind people, "<...> that higher reality, sacred, divinity goes beyond their mental perception that Grund can only be grasped as a mystery and paradox, that divine perfection must not be perceived as the sum of

---

[15] Genet J. Miracle de la rose // Oeuvres completes de Jean Genet. II. Paris, Gallimard, 1952. P. 238.
[16] Ibid. P. 148.

qualities and virtues, but as absolute freedom, beyond good and evil <…>"[17]. For J. Genet, in order to comprehend God and the higher reality, one must refuse "<...> to feel divine in the concepts of direct experience <...>". To attain sanctity for the writer's heroes means to completely surrender to evil, to succeed in such a moral act that is beyond the concept of "morality", to act beyond good and evil, to commit crime for crime, evil for evil, and therefore for good ("Je suis emporté dans cette chute qui. coupant par sa vitesse même et sa verticalité tous les fils qui me retiennent au monde, m'enfonce dans la prison, dans l'immonde, dans le rêve et l'enfer pour atterrir enfin dans un jardin de sainteté où fleurissent des roses<…>"[18]).

And the more serious crimes are committed by the killer, knowing that with every crime he moves farther and farther away from everything on earth, the closer he is to God. Sanctity for J. Genet is "unity with God", and consequently identity with God. Based on the unity of the Father, the Son, and the Holy Spirit, J. Genet proclaims that anyone who attains sanctity can be equated with God. Hence he identifies dishonest killers with the Holy Spirit, Jesus and God.

2. "Notre-Dame-Des-Fleurs" as the first step of the writer's ethico-aesthetic concept

The first novel "Notre-Dame-Des-Fleurs" J.-P. Sartre described as a "peak of discontent", in which J. Genet seemed to be trying to break free from "poisoning" by traditional morality and to approach sanctity by way of the utmost exaltation of crime, prostitution and violent death. The purpose of human downfall for J. Genet is ritual purification. At the beginning of the work, the death of the protagonist, Lou Coulafrois, a prostitute-transvestite nicknamed Divine (Godly), and the events after his death have been already depicted. The novel ends with depiction of the last moments of the hero's life. J. Genet builds the plot of the novel so that Divine's life and death become the background for the destiny of other characters. All of them, when being at the bottom of society, rise to the top only because they accidentally come across the living space of the "heroine". First it is a pimp Mignon, then a young killer, a petty drug-slut Notre Dame de Fleur (Our Lady of the Flowers), then a dark-skinned criminal Gorgi and others.

In general, the novel "Notre-Dame-Des-Fleurs" is based on the biblical story of Jesus actions. Before Notre Dame, Mignon emerges in the novel, who

---

[17] Еліаде М. Священне і мирське; Міфи, сновидіння і містерії; Мефістофель і Андрогін; Окультизм, ворожбитство та культурні уподобання / [пер. Г. Кьоран, В. Сахно]. К.: Видавництво Соломії Павличко «Основи», 2001. С. 362.

[18] Genet J. Miracle de la rose // Oeuvres completes de Jean Genet. II. Paris, Gallimard, 1952. P. 202.

is initially mistakenly compared to the infant Jesus. It is then reported that "Ondoyé, c'est-à-dire béatifié aussi, canonize quasi, fut Mignon, avant sa naissance, dans le ventre chaud de sa mère. On lui fit cette sorte de baptême blanc qui devait, dès que mort, l'envoyer dans les limbes<…>"[19]. Likewise, John the Baptist, the forerunner of Jesus, was often confused with the Messiah because of his special status. Mignon was called to bring into the world Notre Dame, to inform people about him. He will never become God himself, for he is not capable of indulging in evil and crime as selflessly as Notre Dame, who, according to Divine, was the "innocent killer" who similar to Jesus appeared sinless before the Father of God. Like Jesus, who was unable to retreat from the Holy Prophecy, though it caused terrible torment, Notre Dame knows that "<…> son destin s'accomplit et, s'il sait (<…>) que son destin s'accomplit à chaque instant <…>"[20] and so he undergoes a kind of "bloody baptism" which gives him the right to be called Notre Dame, that is, the Virgin Mary. Then the activities of Notre Dame begin. Crime by crime, betrayal by betrayal, and he closer approaches God, however "<…> ne pensait à rien, et c'est ce qui lui donnait l'air de tout savoir d'emblée, comme par une sorte de grâce. Etait-il le favori du Créateur? Dieu l'avait peut-être mis au courant. (<…>); mais, puisque les littérateurs expliquent que les yeux des petits Jésus sont tristes jusqu'à la mort de la prévision de la Passion du Christ, j'ai bien le droit de vous prier de voir, dans le fond des prunelles de Notre-Dame, l'image microscopique, invisible à votre oeil nu, d'une guillotine"[21]. So, as Jesus knew that for his glorious deeds he would be crucified on the Cross to resurrect and be reunited with his Father, so Notre Dame consciously committed the murders, knowing that they would bring him glory and bring him to the scaffold and his death will be the last stage of sanctification, as "La mort de Bulkaen et de Botchako auraient dû les édifier, les sanctifier <…>"[22] There are 12 jurors present at the hearing of the Notre Dame case, like 12 apostles of Jesus. The chairman of the hearings is a kind of embodiment of Pontius Pilate, who believes in the divine nature of the killer and does not want to execute him, so he repeatedly asks the young man not to confess. And as Jesus says in court, "I am the Son of God", so does Notre Dame shout: "Je suis l'Immaculée Conception"[23]. And before execution "Les gardiens lui parlèrent et le servirent, comme si, le sachant chargé du poids des péchés du monde, ils eussent voulu attirer sur eux la bénédiction du Rédempteur"[24]. Thus, the court became his God, and the

---

[19] Genet J. Notre-Dame des Fleurs. Lyon: Barbezat-L'Arbalète, 1948. P. 50.
[20] Ibid. P. 104.
[21] Ibid. P. 267–268.
[22] Ibid. P. 248.
[23] Ibid. P. 323.
[24] Ibid. P. 353.

sentence was his resurrection, for he attained the highest sanctity, having confessed his sins and received the death sentence (decapitation). By the way, J. Genet chooses this kind of death sentence for all his heroes whom he magnifies to the saints, through his own steady "<…> aspiration vers une sainteté aux éclats assourdis <…>"[25], and that is what encourages him to "<…> firent secrètement élire la décapitation qui a pour elle d'être réprouvée, de réprouver la mort qu'elle donne, et d'éclairer son bénéficiaire d'une gloire <…>"[26]. If we turn to the research of M. Eliade, the decapitation can be interpreted in different way. The human's body is a temple in which the soul lives, and their head is the closest to the sky, through the upper hole the soul flies up to the sky at the moment of death. Dead yogis are usually punched in the skull to help the soul leave the body <…>"[27].. In the novel by J. Genet, the decapitation also symbolically facilitates and accelerates the way of the condemned saint to complete reunion with God.

All the characters of the novel aspire to the divine essence. Lou Coulafrois, a prostitute-transvestite, chooses the name Divine, which means "Godly", and on the way to sanctity plays the role of a martyr. Devine is devoutly pious; she goes to the church every Sunday, enduring the disdain of people around her and aversion of the priest. She, like Coulafrois, will always be compelled to "<…> d'aimer ce qu'elle abhorre, et cela constitue un peu de leur sainteté, car c'est du renoncement"[28]. She is hated by her own mother and despised by her lovers, her friends constantly betray her, and loneliness becomes her an eternal companion, but for the sake of sanctity, Divine compels herself to love them all even more and "<…> fait de ses amours un dieu au-dessus de Dieu, de Jésus et de la Sainte Vierge <…>"[29]. To be immoral requires a great deal of effort, which causes her suffering. For Divine to commit a crime for the sake of breaking free from the pressure of morality means only to be even closely connected with it. As if the Prophet Divine is walking around the streets of the city and singing Veni Creator. She often thinks of a suicide as a way to sanctity, but she does not dare to commit it and decides to kill an innocent girl and receive the death penalty for this crime. Thus, surrendering to police after committing a crime "Elle ne vivra plus que pour se hâter vers la Mort"[30], to her own sanctity, for she already knows that she is saint, because

[25] Genet J. Miracle de la rose // Oeuvres completes de Jean Genet. II. Paris, Gallimard, 1952. P. 7.

[26] Ibid. P. 7.

[27] Еліаде М. Священне і мирське; Міфи, сновидіння і містерії; Мефістофель і Андрогін; Окультизм, ворожбитство та культурні уподобання / [пер. Г. Кьоран, В. Сахно]. К.: Видавництво Соломії Павличко «Основи», 2001. С. 92.

[28] Genet J. Notre-Dame des Fleurs. Lyon: Barbezat-L'Arbalète, 1948. P. 164.

[29] Ibid. P. 142.

[30] Ibid. P. 359.

"<…> la sainteté fut sa vue de Dieu et, plus haut encore, son union avec Lui. Cette union ne se fit pas sans mal (douleur) de part et d'autre"[31]. In ancient cultures, physical and mental sufferings were equated with the torture required for initiation, and therefore revival. Devine deliberately condemns herself to such suffering, and the girl's "ritual killing" is the final stage of consecration, the penultimate stage in the final reunion with God.

God is also Clement, to whom after the murder of his lover the light came down from heaven and made him "<…> prêtre. sacrificateur. officiant"[32], who "<…> avait ordonné, vengé, sacrifié, offert, il n'avait pas tué <…>"[33]. In his studies as to the mystical light, M.Eliade concludes that "meeting with light <...> radically changes human life, opens the world of the spirit" [34]. Thus, "having closed his eyes to his common sense", Clement broke free from his Christian soul, as if from pagan rags, and understood his mission in the world.

If in "Notre-Dame des Fleurs" biblical figures are used in a chaotic way, and the author sometimes contradicts himself, indicating that the author's vision of the problem has not been completely formed, then in the following prose work there is a clearly expressed hierarchy of saints, as well as specific and only accessible path to God in the perception of J. Genet is outlined.

3. Worldview constants in the novels "Miracle de la Rose" and "Pompes funèbres"

In the novel "Miracle de la Rose", the features of Jesus and God are given to the prisoner of Fontevrault prison Harcamone, who is sentenced to death because of double homicide. Every time Harcamone is mentioned there is a reference to the light that was radiated by him. In India and many other countries, the light is identical with being and immortality, and in M. Eliade's opinion, "light is the very essence of the divinity, and the mystically perfect beings are radiant"[35]. Thus, appealing to our religious subconscious, J. Genet tries to make the reader also believe in divine nature of this criminal. The criminals sought to get to the Central to be closer to Harcamone, as the pilgrims flocked from everywhere to the sacred place (Fontevrault prison is repeatedly compared to the Church) to pay homage to God. For Jean, the main character of the novel, Harcamone is the embodiment of Christ, who deliberately chose for himself the destiny of the redeemer and forever destroyed

---

[31] Genet J. Notre-Dame des Fleurs. Lyon: Barbezat-L'Arbalète, 1948. P. 361.

[32] Ibid. P. 188.

[33] Ibid.

[34] Еліаде М. Священне і мирськ ; Міфи, сновидіння і містерії; Мефістофель і Андрогін; Окультизм, ворожбитство та культурні уподобання / [пер. Г. Кьоран, В. Сахно]. К.: Видавництво Соломії Павличко «Основи», 2001. С. 312.

[35] Ibid. С. 321.

all the ways to salvation and earthly life, when he deliberately killed the overseer. "Harcamone "m'apparaissait""[36], – Jean remembers seeing a doomed prisoner on a walk. He continues: "Je sentais, dans toutes mes veines, que le miracle était en marche. Mais la ferveur de notre admiration avec la charge de sainteté qui pesait sur la chaîne serrant ses poignets – ses cheveux ayant eu le temps de pousser, leurs boucles s'embrouillaient sur son front avec la cruauté savante des torsades de la couronne d'épines – firent cette chaîne se transformer sous nos yeux à peine surpris"[37]. Harcamone was already the Son of God, because after committing the murder, he achieved "<…> la pureté gagnée par le sang – on dit le baptême du sang <…>"[38], he had walked his short path of sanctity and was then awaiting the death penalty to take the final step to reunion with God, to be sanctified. A violent death on the scaffold would give him the glory of a "superhuman", because after the death, the head of the dead is crowned with a nimbus, like that of the holy martyrs. When the overseers were beating him, Harcamone heard God speaking to him: "Tu seras roi, mais la couronne qui te serrera la tête sera de fer rougi <…>"[39]. This is exactly how the King of all people was crowned with a crown of thorns. Harcamone, like Notre Dame from "Notre-Dame des Fleurs", was also a lamb for sacrifice, a sacrificial offering.

Jean became a symbolic Pupil of Christ-Harcamone. He suffered with him, tried to give his life powers to the Master, and through this he received a vision that indicated the right path to sanctity, to God: "Ce meurtre d'une enfant par un enfant de seize ans devait m'amener à cette nuit où me serait donné la vision d'une montée vers le paradis qui m'est offert <…>"[40]. Jean sought sanctity, and Harcamone pointed him his way. In this novel, the process of attaining sanctity is less important to the writer then miraculous power of the sacred influence that Harcamone exerts on others. And in order for the reader to finally "believe", the narrator describes the miracle of the killer's resurrection. The executioner and the guards found a mysterious red rose in Harcamone's heart, "<…> monstrueuse de taille et de beauté"[41], and were stunned by its grandeur, because "Les rayons de la rose les éblouirent <…>"[42]. However, the executioners who don't "believe" are unable to feel respect and reverence to the miracle of resurrection. The red rose has long been the epitome of the mercy and torments of Christ, for it grew from the drops of His blood on Golgotha.

---

[36] Genet J. Miracle de la rose // Oeuvres completes de Jean Genet. II. Paris, Gallimard, 1952. P. 18.

[37] Ibid. P. 18-19.

[38] Ibid. P. 95.

[39] Ibid. P. 229.

[40] Ibid. P. 278.

[41] Ibid. P. 285.

[42] Ibid. P. 285.

By using the symbol of the rose to portray the resurrection of Harcamone, J. Genet enhances the effect because the rose is the ancient symbol of God in many mythologies and religions. It is simultaneously a symbol of the Passions of Christ, and eternal life, and resurrection, and martyrdom, and the emblem of the saints, and the sign of the sacrament.

If in "Notre-Dame des Fleurs" the narrator only tries to find the way to God, to define for himself the notion of sanctity, and therefore gives divine names to many heroes, main and minor, then in "Miracle de la Rose" there is already the one God – Harcamone, and all others only the angels and His pupils, and Harcamone's path to sanctity is the only right one.

In the same plane as the nature of sanctity, there is a solution to other problems which lead to it. And above all, it is a problem of betrayal, as a moral act, which gets a human closer to sanctity. The third novel by J. Genet ("Pompes funèbres") is dedicated to the mentioned problem. According to P. Bugon, this is "the first work of J. Genet, in which the fixation of politics and history is essential"[43]. The events of the novel unfold on the background of World War II, the fights for Paris liberation, the period of German occupation, when each person made their choice which side to take. The problem of betrayal is not new to J. Genet's work, however, if in "Notre-Dame des Fleurs" and "Miracle de la Rose" it is less important, and the author mentions it only as an attribute of sanctity and only in certain episodes, then in "Pompes funèbres" it becomes fundamental. The path to sanctity has already been outlined in previous works, and J. Genet, in addition to murder, includes to the saint virtues also the virtue of betrayal.

The novel is full of biblical symbols, characters, Holy Scripture quotes, and prayers. The interpretation of the commandment of God, which says "Love thy neighbor!", is supplemented by J. Genet in the key to the concept of sanctity. Christians love more when they suffer, and suffering leads to martyrdom and sanctity. The narrator is the main character, brings the police to his friend's from the Resistance movement, reflects: "Sans doute cette trahison me cause une souffrance inouïe, m'apprenant de même coup mon amitié pour ma victime et pour l'homme un amour encore vivace, mais au milieu de cette souffrance, il me semblait que demeurât, la honte m'ayant brûlé de toute part, au milieu des flammes ou plutôt des vapeurs de la honte, d'une forme aux lignes sévères et nettes, d'une matière inattaquable"[44]. One should be very mean spirited to betray and kill those you love, but betrayal and killing are a kind of sacrifice for the glory of God, because they lead to loneliness and renunciation of all that is dear to the heart. The novel is imbued with the cult of betrayal: the

[43] Bougon P. Politique, ironie et mythe dans Pompes funèbres // Europe. août-septembre 1996. №°808-809. P. 66.

[44] Genet J. Pompes Funèbres. Paris, Gallimard, 1953. P. 82.

mother of the fallen resistance activist Jean has a lover – a Nazi Eric, her maid for money has love affairs with German soldiers and betrays them to her boyfriend, who is fighting on the side of the French, the narrator is a lover of Eric, although he is acquainted with the mother of his beloved deceased Jean, Rhyton does not even know who sell himself out to move to abyss faster. He joins the Militia forces, the vilest dregs that punish their fellow citizens, makes love to Eric, and then kills "freak" out of love for him. The apostasy of this feast of betrayal becomes the priest's delation on the rebels. Rhyton motivates his act by the idea that "Il fallait à Dieu cet admirable péché"[45] i "Dieu se révèle à moi qui révèle le péché des autres"[46]. And all of this is done by the heroes of "Pompes funèbres" through love, for even the priest calls, "Save them!". Great love, concentrated in betrayal as a liminal manifestation, brings the feeling of total loneliness that comes when you betray or find yourself betrayed.

The problem of solitude, which is one of the fundamental for existentialism, which representative J. Genet was to some extent in his early works, is also resolved by the writer in the context of sanctity. Solitude for him is an achievement on the way to sanctity. It is sacred because it brings torments. Hermit monks immured themselves in cells or went to the deserts, where alone and in poverty, devoid of all earthly temptations, learned revelation, got closer to God. From the very beginning, the representatives of the social underclass had nothing to tempt them in the Christian sense of the term – neither wealth nor power, so to achieve sanctity they only needed to attain solitude, so that nothing could distract them from their goal to become "the saints". And such unbearable solitude the fringes obtained through the betrayal of loved ones.

The problem of solitude is closely connected with the problem of freedom, in the sense of freedom of choice and universal freedom from all the earthly, which is equal to sanctity. According to Yu. Pokalchuk "in his ecstatic, almost religious praising of absolute freedom of the human person, free to do both good and evil, there is indeed something that fascinates, compels even involuntary to listen to him as to inexplicable, but obviously complicated and energetic prayer of the Tibetan monk"[47]. Even Jesus was free from the Christian morality distorted by the Jews (for example, He healed on Sabbath – the holy day of rest, defended the woman-sinner who had committed the terrible sin of adultery). The Son of God himself chose his way of redemption, knowing about the Passion of the Christ. For J. Genet, sanctity is equal to freedom.

---

[45] Genet J. Pompes Funèbres. Paris, Gallimard, 1953. P. 248.
[46] Ibid. P. 248.
[47] Покальчук Ю. Дзеркальні лабіринти «святого» Жене // Покоївки: [П'єса] / [пер. із фр. та післямова Ю. Покальчука]. Львів: Кальварія, 2002. С. 120.

The problem of solitude in the "Haute surveillance" is also dominant, as solitude is a sign of freedom and therefore sanctity for the Green-eyed man. "Je suis tout seul <…>"[48], "Maintenant je suis tout seul"[49], "Je suis la forteresse et je suis seul au monde"[50] – he constantly exclaims. However, if in the novels solitude was a conscious choice of the main characters on the way to sanctity, then the Green-eyed man does not dare to terminate his relationship with his wife, he wants someone to bring flowers to his grave and mourn for him after his execution ("YEUX-VERTS: "<…>. Elle pourrait venir prier sur ma tombe et y porte… (Il hésite.) des fleurs…"[51]. Lefrand seeks to make the Green-eyed man completely free, so he deliberately causes a quarrel between him and his wife, considering her a burden for his idol: "LEFRANC: Oui, mon petit Maurice, tu as deviné: depuis longtemps je fais mon possible pour qu'elle le laisse choir. <…>. Il y a longtemps que je cherche à le décoller d'elle. Je m'en fous de sa femme. D'elle je m'en fous. Je voulais que Yeux-Verts soit tout seul"[52]. The Green-eyed man finally realizes that on the way to sanctity, he must give up everything on earth, and his wife as well, and in order to make his fall even more abrupt, to kill her. But he is imprisoned, so the only possible way out is a renunciation, a symbolic act of killing their feelings: "YEUX-VERTS: "Va lui dire qu'elle s'en retourne". LE SURVEILLANT: "Définitif?" YEUX-VERTS: "Tout ce qu'il y a de. Mademoiselle est morte"[53].

4. "Evil for the sake of Evil" in the novels "Querelle de Brest" and "Journal du voleur"

The writer further deepens the meaning of the concept of sanctity, thoroughly revealing it mostly in his fourth novel "Querelle de Brest". The key point of the question has already been raised in the novel "Miracle de la Rose" and in the play "Haute surveillance", which thematically and problematically are more related to the prose work of the writer than to the playwriting. To become a completely free from social, moral and religious rules, a judge and a defendant at the same time, the master of his destiny, life and death, doing both good and evil freely, and therefore, beyond these concepts, Harcamone and Green-eyed man have committed their horrific crimes, and that gave them a resurrection and a divine essence. Jean, a character from "Journal du voleur" took his friend's money and gave it to the street beggars. While his abducted friend was starving to death in the ditch,

---

[48] Genet J. Haute surveillance : (Nouvelle version). Paris : Gallimard, 1993. P. 50.
[49] Ibid. P. 49.
[50] Ibid. P. 71.
[51] Ibid. P. 45.
[52] Ibid. P. 37–38.
[53] Ibid. P. 73.

the protagonist considered himself "liberated from the moral troubles" due to this crime. The traitor, police officer Mario, sees freedom in the possession of someone else's life, so he postpones the solution of the question to kill or not to prolong and enjoy this sweet moment of absolute freedom. In "Querelle de Brest", the author goes on, and the protagonist, devoting himself to evil for the sake of evil, knew that he would be saved by God[54], as an absolute evil is the good and "Comme le bien, le mal se gagne peu à peu par une découverte géniale qui vous fait glisser verticalement loin des hommes <…>"[55]. He is completely sinful, he has nothing more to lose, so he can do whatever he wants, and therefore is completely free. On his way to freedom-sanctity, he dares to commit not only a betrayal, but betrayal of his beloved Disciple, another God, in the gaze and smile of whom the day before "<…> se distinguaient déjà la tristesse et le désespoir de la Crucifixion"[56]. Despite his love for Gilles, Querelle betrays him as he has betrayed his brother, having slept with his mistress, Madam Liziana, and then with her husband, and telling everyone about this, embarrassing Robert to make his last sacrifice and become lonesome in his greatness. So God offered his Son for the atonement of human sins. Lonesome as well is Divine from "Notre-Dame des fleurs", who feels superfluous in the union of Gorgi and Notre Dame, and therefore suffers and seeks to exacerbate this suffering, ultimately severing his relationship with the world by committing suicide. The feeling of solitude does not leave the Green-eyed man from "Haute surveillance", but his loneliness is a reward, freedom, chosenness. Jean remains alone in the world, the protagonist of "Miracle de la Rose" and "Journal du voleur". However, they do not aspire to their solitude; it is a punishment, a sensation being gained in the first years after their birth, and carried through the whole life. The pervasive motive of universal solitude, which is presented in all works by J. Genet, has provided the grounds to R. Ko to declare him "le poète de la solitude" ("poet of solitude"). Solving the problem of solitude as a punishment and as a consciously chosen path can be explained by the personal marginality of the writer, whose worldview is also split due to the ambiguity of his self-awareness.

In the latest novel by J. Genet "Journal du voleur" which is the original result of the development of his philosophical-and-aesthetic concept and his own Book of Genesis, the commandments of which he must follow, the writer finally determines the concept of sanctity for himself as renunciation, and therefore freedom. Having passed a long way in defining his own life

[54] Genet J. Querelle de Brest. Paris, Gallimard, 1953. P. 331.
[55] Genet J. Pompes Funèbres. Paris, Gallimard, 1953. P. 81.
[56] Genet J. Querelle de Brest. Paris, Gallimard, 1953. P. 225.

position, in developing his views and beliefs, the writer returns to the archaic perception of the sacred as a concept that lies beyond human understanding and cannot be interpreted through Christian terms. In previous novels, the writer, depicting the life paths of his characters, only tries to find the only right way to sanctity, and therefore to absolute freedom. In "Journal du voleur" one can already trace the writer's well-determined position: the way to absolute freedom-sanctity lies through renunciation of Christian tenets, betrayal as a manifestation of love, solitude, which is its logical consequence, a crime (preferably killing) and one's own death (a voluntary chosen death penalty as atonement).

However, if J. Genet in his early prose works outlined the way to sanctity of the closest people to God, sinners, then "Journal du voleur" is an expression of his own way, something different from the ideal, since the writer is a representative of both societies and cannot be completely dissolved in the environment of underclass. In this work the narrator already compares himself either to Jesus, or to God the Creator. Accordingly, he as a teenager associates himself with a Child of God, who, for God, is not only His beloved child, a subject of great care and concern, chosen and led by providence, though through terrible, exhausting hardships on the brink of desperation, but also the sole purpose of His efforts. Thus, by the intercession of God, he justifies his thievish way of life, because having committed a thievery, J. Genet shared the stolen with the same beggars as he was, that is, he committed moral acts, and therefore, the theft is under the protection of God, who takes pleasure in moral acts. Being unable to achieve sanctity through killing, he chooses his own, creative way, because "the work of art must be only a testimony to the sanctity" of the creator, since the heart has been put into its creation. So frankly and sincerely portraying the representatives of the marginalized world, the writer forces the reader to "confess evil in an innocent resemblance", and this can cost him honor and glory (as according to Yu. Kristeva: "Only after his death the writer of the execrable can possibly escape the fate of a freak, a scumbag or a disgusting one, and then he will be either forgotten or brought to the category of an unattainable model"[57]).

That is, the autobiographical character of J. Genet becomes a martyr, neglected and forgotten by moral society. He declares himself God, the Creator. As God sends His Son to take the burden of human sins, which means to feel the power and consequences of all sins, that is, to accept evil. He seeks to depict a resemblance of the noble myth of Creation and the Atonement on the pages of his novels.

---

[57] Кристева Ю. Отвращение // Силы ужаса: эссе об отвращении / [пер. с фр. А. Костикова]. Х.: Ф–Пресс, ХЦГИ, 2003. С. 52.

Praising disgusting things with such affection, evoking aversion to him the writer approaches "the moment of the fall of the subject and object, the disgusting becomes tantamount to death. And the writing that allows to rise becomes equal to the resurrection. The writer then becomes confronted with the need to identify himself with Christ – whether or not to be, like Him, rejected and execrable"[58].

CONCLUSIONS

By implementing his own ethic-and-aesthetic concept based on the Christian worldview, J. Genet simultaneously tries to bring the world of God into his marginal continuum. He sets out on a search of Evil in the way in which "ordinary" people search for Good. The interconnection of these pole concepts is the core of the writer's worldview. By demonstrating the "perversion" of religion, he provokes a shock in the reader as a guarantee of a rethinking of generally accepted norms and standards. Based on a key goal of the religious society – a sanctity, his character chooses the only possible way – through crime, and rapid fall that puts him outside the concepts of Good and Evil. J. Genet consciously or unconsciously sends the reader to divine duality, to coincidentia oppositirum, when God and Devil shared a divine origin, and the latter was an assistant, friend, and closest advisor of God. The world began to exist as a result of the break of initial unity, when the concepts of light and darkness, good and evil, were separated. However, in India, the ideal of the spirit is the *jivanmukta*, that is, "liberated in life", and, as M. Eliade explains it: "someone who, while living in the World, does not depend on the structure of the World"[59]. J. Genet's worldview rises above the opposites, returns to the idea that good and evil exist only in the "world of illusion" and in a transcendental perspective they are as visible and illusory as all other opposites.

In the most ancient religions, God is one and indivisible, he is neither a woman nor a man; he is an ideal being, even beyond gender. Trying to give the characters of his novels an aura of sanctity, J. Genet involuntarily transforms the myth about androgyny (according to M. Eliade, the Gnostic Christian sects made the ideas of androgyny central to their teachings). However, the realization of this myth in the writer's works is specific and manifests itself in transvestism. That is why the characters of his works which closest to God are always transvestites, men in the image of women. Sometimes it seems that the author-narrator deliberately confuses the reader, calling his characters either

---

[58] Кристева Ю. Отвращение // Силы ужаса : эссе об отвращении / [пер. с фр. А. Костикова]. Х.: Ф Пресс, ХЦГИ, 2003. P. 62.

[59] Еліаде М. Священне і мирське; Міфи, сновидіння і містерії; Мефістофель і Андрогін; Окультизм, ворожбитство та культурні уподобання / [пер. Г. Кьоран, В. Сахно]. К.: Видавництво Соломії Павличко «Основи», 2001. С. 372.

"he" or "she", but we regard it as conscious desire of J. Genet to blur the boundaries between female and male, to androgynization of the chosen one. An example of this is the Divine and Notre Dame from "Notre-Dame-Des-Fleurs". The person of the first one freely conjoins man and woman, some of her actions are truly masculine, others – a sincere manifestation of femininity. Notre-Dame-Criminal reveals his name to his friends only after wearing a woman's clothing for fun and gradually begins to act as a woman. This is where initiation of androgynization takes place, found in many ancient initiation rituals. It brings Notre-Dame closer to the realization of itself as a human being beyond gender, a man-woman, making her/him even closer to the true essence of God.

Since the way to sanctity for J. Genet lies through killing, then another problem of J. Genet's works, both prose and dramaturgical, is related to death, and more precisely the author's perception of it as a sacred mystery, which is only a stage of ancient initiation rituals.

SUMMARY

The problematic scope which J. Genet describes in his works (both prosaic, dramatic and poetic) are concentrated around the central problem of the writer's worldview – sanctity and finding a way to God. His Christian model of ideology has marginal origins. In his attempt to self-define and justify his existence in the marginal continuum, J. Genet transposes the sphere of the divine into the criminal world, thus he reverses the Christian religion. The gradual nature of the development of ethic-and-aesthetic concept of J. Genet is analyzed on the background of a consistent comparison of the metaphorical system of his novels. If in the first prose works any representatives of a marginalized society are proclaimed divine, then in the latter works, the way to the identity with God (to absolute freedom) is complicated and extremely thorny, and is projected on a Christian model of worldview with its ultimate purpose – sanctity (for J. Genet the concept of sanctity and freedom are identical). Now, in order to deserve the right to be called God, a representative of the underclass must go all the way to complete self-denial (body and moral tortures, betrayal, solitude, killing and symbolic suicide). In accordance with their actions, on their way to sanctity the characters of the novels of the writer are called monks, saints, angels and archangels.

REFERENCES

1. Bougon P. Politique, ironie et mythe dans Pompes funèbres // Europe. août-septembre 1996. N°808-809. P. 66.

2. Genet J. Haute surveillance : (Nouvelle version). Paris : Gallimard, 1993. P. 50.

3. Genet J. Miracle de la rose // Oeuvres completes de Jean Genet. II. Paris, Gallimard, 1952. P. 160.

4. Genet J. Miracle de la rose // Oeuvres completes de Jean Genet. II. Paris, Gallimard, 1952. P. 239.

5. Genet J. Notre-Dame des Fleurs. Lyon: Barbezat-L'Arbalète, 1948. P. 139.

6. Genet J. Pompes Funèbres. Paris, Gallimard, 1953. P. 81.

7. Genet J. Querelle de Brest. Paris, Gallimard, 1953. P. 225.

8. Еліаде М. Священне і мирське; Міфи, сновидіння і містерії; Мефістофель і Андрогін; Окультизм, ворожбитство та культурні уподобання / [пер. Г. Кьоран, В. Сахно]. К.: Видавництво Соломії Павличко «Основи», 2001. С. 372.

9. Исаев С. Нежный // Строгий надзор / Жан Жене ; [Сост. С. Исаев]. М. : Изд-во «ГИТИС», 2000. С. 7–22.

10. Кристева Ю. Отвращение // Силы ужаса : эссе об отвращении / [пер. с фр. А. Костикова]. Х.: Ф Пресс, ХЦГИ, 2003. С. 52.

11. Покальчук Ю. Дзеркальні лабіринти «святого» Жене // Покоївки: [П'єса] / [пер. із фр. та післямова Ю. Покальчука]. Львів: Кальварія, 2002. С. 120.

Information about the author:
Semenets O. S.,
PhD in Philological Sciences,
Head of the Foreign Philology Department,
Academic and Scientific Institute of Philology and Journalism,
V. I. Vernadskiy Taurida National University
33, John McCain str., Kyiv, 01042, Ukraine

SEMIOTIC APPROACH TO THE INTEPRETATION
OF THE NOVEL *PRIDE AND PREJUDICE* BY JANE AUSTEN

Smagliy V. M.

INTRODUCTION

Jane Austen is a famous English novelist. She was born in 1775 in Hampshire country and died in 1816. It's an interesting fact that the cause of her death stays unknown. She came from a large family. His father was the priest of the Anglican Church. Nevertheless, Austen's family, consisting of four brothers and two sisters, didn't have a high standard of living or income.

Jane, along with her only sister, started learning at the age of eight in Oxford – under the direction of Ann Cawley. Sometime later, they moved to Southampton, where they both got typhus. That disease almost killed Jane. Before going to boarding school, Jane learned at home in the company of her sister. Financial problems of Austen's family made sisters stopped learning.

Jane tried to catch up on education by learning from books borrowed from older brother or her father. Mostly, she was reading novels. This made that she decided to try her ability at literary. Although her first work was primarily for use of only family members at first, she managed to create *Love and Friendship.* It is possible that she wrote it when she was fourteen. It was a novel that ridiculed the conventions of contemporary novels of romance. For sure it determined the style of future works of Jane Austen.

Her distinctive literary style relies on a combination of parody, burlesque, irony, free indirect speech and a degree of realism. She uses parody and burlesque for comic effect and to critique the portrayal of women in 18th-century sentimental and gothic novels.

Austen extends her critique by highlighting social hypocrisy through irony; she often creates an ironic tone through free indirect speech in which the thoughts and words of the characters mix with the voice of the narrator. The degree to which critics believe Austen's characters have psychological depth informs their views regarding her realism.

While some scholars argue that Austen falls into a tradition of realism because of her finely executed portrayal of individual characters and her emphasis on "the everyday", others contend that her characters lack a depth of feeling compared with earlier works, and that this, combined with Austen's polemical tone, places her outside the realist tradition.

It is safe to conclude that Jane Austen has achieved a huge success. Her works are known throughout whole world. Her novels have been translated into many languages, so that they can get to a wider range of readers. These translations made Jane Austen's work known almost all over the world and even today it is hard to find people who had never heard about Austen's existence or one of hers more famous novels.

1. General genre characteristics of the novel
"Pride and Prejudice" by Jane Austen

Jane, entering adulthood, continued to live in her family house. Nevertheless, around the year 1795 she managed to complete her work on the novel *Lady Susan,* one of the most valuable in her career. In 1811 she completed the novel *Thoughtful and Romantic,* in the meantime creating the first drafts of *Pride and Prejudice* as well as *Northanger Abbey.* Her plots are fundamentally about education; her heroines come to see themselves and their conduct more clearly, and become better, more moral people. While Austen steers clear of the formal moralizing common in early-19th-century literature, morality–characterized by manners, duty to society and religious seriousness–is a central theme of her works.

At that time, Austen's family moved to Bath, where George Austen – Jane's father – died five years later. Shortly thereafter, Jane and her mother moved to Southampton, where they led a decent and peaceful life – of course, until the next move. In 1809 both women moved to Hampshire. It was the place where Jane finally started publishing her novels – though not under her own name. The first novels signed by the name of Jane Austen took place only after her death.

Seeing the above description, it can be assumed that Jane has stayed with her mother for the rest of her life. This is due to the fact that Jane has never got married. Although it is possible to find information about her numerous affairs, none of men present in her life has become her husband. It is suggested that Jane discarded any marriage proposals received from them.

'Jane Austen (1775-1817) led a peaceful and monotonous life in the countrywide – on the estate of her brother – or in the towns of south England – Hampshire and Bath. And yet, she proved to be an unparalleled observer of human characters and customs. Daughter of the village pastor, she loved eighteenth-century literature and motto of nascent Romanticism was foreign to her.' [1]

---

[1] A. Kołdyński, K. J. Zarębski, red. Marcin Siwiec, Belsko-Biała 2008, p. 239.

According to the above quotation, Jane Austen was a very careful observer. She wrote about things she knew and understood – which was very well covered in the following quotation:

'The work of Jane Austen is a phenomenon. It makes no reference to political events – and yet, there were many, beginning with the French Revolution. But – as a stated by literary historian, George Sampson – she wrote about the life she knew and never tried to write about what hasn't been known to her. She had a natural talent for comical.'[2]

In the 80s the first sketches of *Elinor and Marianne, First impressions* and *Susan* have been made. They all were published, but today we know them – in sequence – as: *Sense and Sensibility, Pride and Prejudice and Northanger Abbey.*

Sense and Sensibility was the first novel published by Jane Austen. The keynote of this novel is the contrast between extremely different characters of two sisters: prudent Eleanor and romantic Marianne. In the eighteenth century there was a tradition of building a novel on the theme of a clash of two opposites; but most often contrasting two features – one which was good and the other evil. Austen, however, goes beyond this tradition by selecting features that aren't excluded. She decided to show compatibility of them. In her opinion, prudence and romance should characterize disposition of each individual, because only their coexistence can guarantee happiness.

Later, in 1813, *Pride and Prejudice,* has been published. The story takes place in the eighteenth-century realities. Its main character – Elizabeth Bennet is an intelligent young woman. She has four sisters – Jane, Lydia, Mary and Kitty. These four believe in the words of their mother, claiming that only marriage will be fulfillment of their dreams. Elizabeth, however, is different and she wants from life something more than a rich husband who will give her comfortable life in abundance.

When Mr. Bingley – a handsome and rich young man – moves into neighborhood, Elizabeth meets him and his best friend, Mr. Darcy. Mr. Darcy is a man who – at first glance – gives an impression of a very repulsive man. He tries to show that everything bores him, but eventually he starts to consider Elizabeth as an interesting person.

Pride and Prejudice is written in a convention of romance, but it is considered as an one of the first novel of manners. As it was mentioned earlier, the original title of that novel was *First Impressions* and this refers to Austen's claim that the first impression of knowing someone is often misleading. Only a closer acquaintance will allow someone to change his opinion.

---

[2] A. Kołdyński, K. J. Zarębski, red. Marcin Siwiec, Belsko-Biała 2008, p. 239.

Pride and Prejudice is an example of women's literature – not only because it openly strives to make women aware of their potential, social and political rights. *Pride and Prejudice* proved to be an inspiration for women who wanted to follow her footsteps when women's literature was beginning to be accepted positively. Despite two centuries since the publication of *Pride and Prejudice,* we still can find novels inspired by Jane Austen's work. An ideal example is *Bridget Jones Diary,* published by Helen Fielding in 1996, in which appears even Mr. Darcy.

2. Semiotic codes in the novel

It is much easier to interpret semiotic codes in films than in fiction, namely in novels because of their variety. In film adaptations it is possible to find a wide range of audio-visual codes; to find the meaning of facial expressions, gestures, speech and way of moving – as well as signs characteristic for films such as, for example, close-ups. In a novel there is only one system of signs, namely a written language, what makes it difficult to find the individual semiotic codes. However, this is not impossible – it turns out that the filmmaker's work isn't as easy as one would expect.

Interestingly, in a literary text we will not find typical cinematic codes, but we can find the meaning of dress codes, colour codes, class codes and cultural codes.

In the novel it is difficult to analyse individual dress codes, because the narrator rarely attaches importance to the description of clothing, focusing on the presentation of more important things – such as descriptions of events, dialogues or emotions and feelings of characters. Nevertheless, in the *Pride and Prejudice* we can find some references to the officer uniforms.

When reading the novel we can see how important it is for mothers to find their daughters wealthy husbands. It's enough to mention the moment when Mrs. Bennet learned about the arrival of Mr. Darcy and Mr. Bingley. When it turned out that both men were unmarried, the next thing that caught her attention was their income – five thousand of Mr. Bingley and ten thousand of Mr. Darcy.

That's the reason why the attitude to money is so important. Jane Austen described it as follows:

'They could talk of nothing but officers; and Mr. Bingley's large fortune, the mention of which gave animation to their mother, was worthless in their eyes when opposed to the regimentals of an ensign.'

In the above quotation it is possible to see the meaning of officer's uniform, which misses raised even over assets of potential husband. Having a fortune was important for some of the young women in the novel, but the information about their possessions faded when being compared to the status of

officers. This means that more honour was given to the officer's wives than to women who were richly married.

'To Catherine and Lydia, neither the letter nor its writer were in any degree interesting. It was next to impossible that their cousin should come in a scarlet coat, and it was now some weeks since they had received pleasure from the society of a man in any other colour.'

For abovementioned ladies a uniform was of great importance. Scarlet was the colour of officers, so every tint of this colour reminded them of their new friends. So why scarlet? Positive connotations of red are those that symbolize love (red roses or red hearts) and passion (hot feelings = flame). Scarlet also symbolizes vitality, life and beauty. Red itself also symbolizes many character features, such as extrovertism, courage, assertiveness, determination and sensitivity. These features are characteristic for a good husband, but also – if we consider courage and determination – characterize a good officer.

With regard to women, there was little connection with their dress. One of the most important dress codes is the moment when Elizabeth came to visit Mr. Bingley's house when her oldest sister became ill. The dress was dirty from mud, what Miss Caroline Bingley noticed. During conversation with Mr. Darcy, she criticized Miss Bennet by calling her a savage; this suggests that women in the lower spheres may behave this way, but she – as a representative of a higher social class – would never let anyone see her in such an attire. It would bring her inexpressible shame.

In the novel we can also find some examples of non-verbal codes. It's difficult to find them, although they exist in a narrative and – much less – in the statements of individual characters. Mr. Collins, describing Lady Catherine, expresses herself as follows:

' (…) he had never in his life witnessed such behaviour in a person of rank–such affability and condescension, as he had himself experienced from Lady Catherine.'

This statement suggests that affordability and politeness are characteristic for lower birth. People with high social status are characterized mostly by pride. It's uncommon for these people to be approachable and so kind to someone they consider to be worse because of their lower birth. On the other hand, those whose social status isn't so high are not lofty and usually relate favourably to anyone, regardless to their connections or wealth.

One more example is the moment when Mr. Darcy met Mr. Wickham.

'Both changed colours, one looked white, the other red. Mr. Wickham, after a few moments, touched his hat–a salutation which Mr. Darcy just deigned to return.'

Changing of face colour can suggest many things. In this context, the unexpected pallor of one of the men and unnatural blush on the other's face can suggest strong emotions that torment them. Because of the fragment in which Jane Austen described their courtesy greeting, it can be assumed that both gentlemen don't treat each other with respect. The description of their faces, though so concise, gives us an idea of how strong their reluctance is.

When Elizabeth wanted to dance with Mr. Wickham at the ball, her plans were changed by Mr. Collins who asked her to dance.

'There was no help for it, however. Mr. Wickham's happiness and her own were perforce delayed a little longer, and Mr. Collins's proposal accepted with as good a grace as she could.'

Although Elizabeth didn't have the slightest desire to dance with Mr. Collins, her good manners didn't allow her to refuse. Acceptation of his offer with good look testifies her ability to adopt to the prevailing principles of good manners. There is a saying that sometime you have to smile to a bad game and at this point Elizabeth was a perfect example.

When Elizabeth learned that her youngest sister, Lydia, had escaped with Mr. Wickham, she realized what shame she had brought on Bennet's family. This allowed Elizabeth to ask about how Mr. Bennet had received this message. Jane, who was there when her father learned what Lydia had done, replied:

'I never saw anyone so shocked. He could not speak a word for full ten minutes.'

In the novel we can also find some references to social positions that can be read through the prism of class codes. For example, a fragment when Miss Catherine came to Elizabeth to force her to promise never marry Mr. Darcy. In the lower spheres, as we can see on the example of Mrs. Bennet, it's important to find the right husbands for daughters. On the other hand, in the higher social status this matters are being considered very early, choosing for a daughter a men who will be suitable for her in terms of wealth and connections. Apparently, this is the best visible when Lady Catherine talks about her daughter and Mr. Darcy.

'The engagement between them is of a peculiar kind. From their infancy, they have been intended for each other. It was the favourite wish of his mother, as well as of hers. While in their cradles, we planned the union: and now, at the moment when the wishes of both sisters would be accomplished in their marriage, to be prevented by a young woman of inferior birth, of no importance in the world, and wholly unallied to the family!'

Another example of class code is a fragment when Jane was judged by Mr. Bingley's sisters. Eventually she was qualified as a suitable for Mr. Bingley's wife. But what does it matter for him alone? Jane Austen tried to make a clear statement about the role played by Mr. Bingley's sisters.

'Miss Bennet was therefore established as a sweet girl, and their brother felt authorized by such commendation to think of her as he chose.'

One more example is the fragment when Lady Catherine invited Mr. and Mrs. Collins and Elizabeth. Mr. Collins said then to Miss Bennet:

"Do not make yourself uneasy, my dear cousin, about your apparel. Lady Catherine is far from requiring that elegance of dress in us which becomes herself and her daughter. I would advise you merely to put on whatever of your clothes is superior to the rest–there is no occasion for anything more. Lady Catherine will not think the worse of you for being simply dressed. She likes to have the distinction of rank preserved."

In the above quotation you can see clearly how much Lady Catherine likes to highlight differences between higher and lower spheres. Regardless of what Elizabeth wear, she would have been considered as worse because of her low birth. In this fragment we can also see the dress code, because the statement that Lady Catherine and her daughter are supposed to be refined may imply that each class of society is fitting a completely different kind of clothing.

'The situation of your mother's family, though objectionable, was nothing in comparison to that total want of propriety so frequently, so almost uniformly betrayed by herself, by your three younger sisters, and occasionally even by your father.'

Above quotation comes from the letter that Mr. Darcy wrote to Elizabeth shortly after she rejected his first proposal. It refers to the low position of Mrs. Bennet's family. This isn't his biggest problem; the low position doesn't empower her to behave in a way that Mrs. Bennet acts. Three of her daughters inherited her approach and this, in turn, is unacceptable for Mr. Darcy. Even Mr. Bennet has been accused of lack of proper approach, although as a head of family he should behave in a more appropriate way – even though his family doesn't belong to high class.

Like in many other novels, in *Pride and Prejudice* we can find many references to cultural codes. Dancing, for example, is popular in every social class, although their forms often differ from one another. The way Miss Caroline Bingley talks about dance – in response to the words of sir Williams – speaks for itself of how popular it is in every social class.

"What a charming amusement for young people this is, Mr. Darcy! There is nothing like dancing after all. I consider it as one of the first refinements of polished society."

"Certainly, sir; and it has the advantage also of being in vogue amongst the less polished societies of the world. Every savage can dance."

Another example of cultural code in this novel is inheritance. The whole of the work is related to the fact that Bennet's estate – after Mr. Bennet's

death – will be completely rewritten on Mr. Collins because Mr. Bennet has no son; only five daughters.

Inheritance in a male line was widespread in the days of Jane Austen's life. In the absence of a son, the widow and her daughters – if left unmarried – have no right to the estate. This is reflected in the following fragment describing Mr. Bennet's approach to his own property and subsequent financial security.

'When first Mr. Bennet had married, economy was held to be perfectly useless, for, of course, they were to have a son. The son was to join in cutting off the entail, as soon as he should be of age, and the widow and younger children would by that means be provided for. Five daughters successively entered the world, but yet the son was to come; and Mrs. Bennet, for many years after Lydia's birth, had been certain that he would.'

Austen's novel has variously been described as politically conservative and progressive. For example, one strand of criticism claims that her heroines support the existing social structure through their dedication to duty and sacrifice of their personal desires. Another argues that Austen is sceptical of the paternalistic ruling "other", evidenced by her ironic tone. Within her exploration of the political issues surrounding the gentry, Austen addresses issues relating to money and property, particularly the arbitrary quality of property inheritance and the precarious economic position of women. Throughout her work there is a tension between the claims of society and the claims of the individual. Austen is often considered one of the originators of the modern, interiorized novel character.

3. General features of Joe Wright's film adaptation
of Jane Austen's novel "Pride and Prejudice"

Joseph 'Joe' Wright is an English director. He was born in 1972 in London. He started his career in a puppet theatre run by his parents. Then, he spent a year at Camberwell College of Arts. Eventually he earned his education at Central St. Martins University. At the end of his studies he won a scholarship – by making a short film for BBC, which won several awards. It's an interesting thing that he succeeded despite being dyslexic.

Joe Wright himself describes his dyslexic in the following way:

'I think my dyslexia was a vital part of my development, because my inability to read and write meant that I had to find knowledge elsewhere so I looked to the cinema.'

In the nineties he worked in the music label. He also performed many functions during film productions. Later, he worked part-time for Vegetable Vision – a company making music clips.

Joe Wright has been the director of many films since 1997, when *Crocodile snap* appeared. He also directed a few films, for example: *The End,*

Nature Boy, Bob & Rose, Bodily Harm, Charles II: The Power and The Passion, Pride and Prejudice, Atonement, The Soloist, Hanna, Anna Karenina, Pan, Black Mirror and Darkest Hour.

Joe Wright has received eight awards and numerous nominations. The most important of his nominations was the one in 2008 for the Golden Globe for Best Director. Despite numerous nominations for the BAFTA Awards, he won only two of them: for the Most Promising Newcomer (for *Pride and Prejudice*) and for Best Drama Serial (for *Charles II: The Power & The Passion).* He also won several other awards and received several nominations. Among other things – thanks to the Boston Society of Film Critics award for Best New Filmmaker – it can be said that his career, despite the adversities associated with dyslexia, turned out to be satisfactory.

Despite the fact that Joe Wright directed many films, his greatest successes have been three productions.

The first one is the film *Penance,* directed in 2007, in which a thirteen-year-old Briony Tallis is watching a love scene between her sister and their servant's son. Incorrect interpretation of this event will lead to tragedy. This film won many awards. First of all, it had seven nominations to OSCAR, eventually winning the award for best original music by Dario Marianelli. That film also received seven nominations for Golden Globe, winning two of them: Best Music and Best Drama. It also received many other less important awards.

Joe Wright's second success was the film *Hanna,* which was directed in 2011. The film tells the story of a sixteen-year-old, Hanna, who has been trained to be a killer since she was a kid. Now she has to face special agents. This film received much less awards than *Penance,* but it marked its place in the world of filmmaking, earning the IFTA Award for Best Actress and receiving nominations for many other awards.

The third – undoubtedly the most important for his work – success of Joe Wright, was *Pride and Prejudice,* directed in 2005. The film received twenty one nominations, including four wins: Best Actress (Keira Knightley), Best Original Music (Dario Marianelli), Best Stage Design and Best Costume. It also received two nominations for Golden Globe – for Best Comedy or Musical and for Best Actress in a Comedy or Musical. Among many nominations for less prestigious awards, *Pride and Prejudice* won the BAFTA Award for Best British Director, Screenwriter or Producer for his debut film (Joe Wright). It also won Satellite Awards for Best Costumes and the Award of Boston Society of Film Critics for Best Filmmaker, Joe Wright.

Although Joe Wright's adaptation was made in 2005, he managed to reflect Austen's insights. What is more, he did his best to show the specific historical period – costumes, the manner of speaking and behaviour. Wright also managed to show different classes in that society, focusing on showing

what happens when a girl of a lower birth falls in love with a men born in a higher class. In the novel we can see that by the situation of Mr. Bingley and Jane Bennet and – what's shown in a slightly better way – the complicated situation of Mr. Darcy and Elizabeth. It can be clearly seen when Mr. Darcy tells Elizabeth about the reason why he shouldn't marry her. In that adaptation every part of this scene is shown in a very good way.

In the Internet it is possible to find different opinions about *Pride and Prejudice* directed by Joe Wright. One of them is presented below.

'I have to say that there is an advantage to the length of a feature film. When I want a little dose of P&P, this is the version I usually reach for. A miniseries is a time commitment which used to find easier than I do know. This is my best-sized version. I also love the 'muddy hems' and more realistic late 18th century setting and costumes. Gorgeously filmed and the music is lovely. (…) The only thing that really bugs me about this version is the way the first proposal (in the rain in this version) is so rushed. I know they were trying to make it as though it was rehearsed and rushed but it just comes off kind of crazy.'

3.1. Semiotic interpretation of Joe Wright's interpretation the analysed novel

Semiotic codes division mentioned above has proved to be helpful in analysing semiotic codes in Joe Wright's interpretation.

Joe Wright outlined differences in the manner of dress, modelling on generally accepted standards at the time of writing novel. It is most visible when sisters Bennet and their mother go to visit Jane, who is staying at Mr. Bingley's estate.

Miss Carline Bingley was dressed in an elegant dress in subdued colours. To this day, it is assumed that the attire in toned colours, simple and devoid of unnecessary designs are a symbol of elegance. Miss Carline's long dress made the woman emanated with elegance, emphasizing her social position. In turn, the Bennet family was dressed in patterned, colourful dresses. This is mainly due to their social position and lack of wealth. Elegance is expensive, so Miss Caroline didn't have a good opinion about them. She didn't respect people representing lower classes.

The second manifestation of dress code was to show Mr. Wickham in a uniform. The man in each scene is wearing a military uniform. To this day, wearing a uniform raises respect for the person who wears it. He is instinctively respected, which – in the case of Mr. Wickham – is rather a kind of irony, a specific message of Austen's specific humour.

The most important colour code is the manner in which misses was presented on the ball that Mr. Bingley organised. All of them were dressed in different types of dresses, but each one was either white or light.

The symbolism of the white colour points to purity. The appearance on balls was conducive to find the right husband. That is why each of girls showed up in white, wanting to show their unmarried status at once.

The language of film is also called a system of audio-visual signs. This means that in every kind of adaptation we can see non-verbal codes at every step. Each scene shows the manner of speaking of actors, their facial expressions and gesticulation. Showing body language is inevitable in every film. Also in the interpretation of Joe Wright it is possible to find meanings hidden in even smallest gestures.

When Mr. Bingley returned from London, he and Mr. Darcy visited the house of Bennet's family. Mr. Bingley was tense. The unnatural stance, the dashing eyes and the expression of his face reflected his feeling. On the other hand, in the next scene, in which Mr. Bingley and Mr. Darcy are talking alone, Mr. Bingley was behaving quite differently. He couldn't stand in one place, going back and forth what showed that he is very upset, very exited. Unusual for him very lively gesticulation testifies to his nervousness and anxiety. He talks about meeting Jane and he's desire for marriage. It is clear that's the reason for his untypical behaviour.

The scene where Mr. Darcy nearly runs into the room where Jane is, also perfectly shows how much body language is significant to interpret intentions and attitudes of the character played by the actor. Mr. Darcy, standing in front of Elizabeth, holds gloves in his hands, nervously pinching them by his fingers. This is one of a few moments in Wright's interpretation when Mr. Darcy stops being so self-controlled. He makes the impression of a deeply moved man, because he's unable to state the reason of his arrival, although his gestures indicate that he has made many attempts. His dashing eyes are also a sign of nervousness. Mr. Darcy nearly ran out of the room, showing that – if he was deeply moved – he couldn't hide his emotions as he did almost all the time. The reason for such behaviour is shown only a moment later when – in a completely different situation – he confesses his feelings to Elizabeth.

When Jane returned from her uncle in London, she said to Elizabeth that she's not interested in Mr. Bingley at all anymore. She states that she will find someone more suitable for her, but her expression contradicts every word. It is hard to see any emotions on her face – which is characteristic for this character – but all her posture shows sadness. Close-up of the camera on her face shows the emotions visible in her eyes. Sorrow, longing and sadness are just a small part of her feelings. Her quiet tone of voice suggest that she's telling the truth. A more insightful observer will notice that the voice washed out of all emotions is merely an attempt to hide her real feelings and emotions.

Racial codes aren't displayed in the interpretation at all, because of their total absence in the original.

Class codes are the next group of codes that we can find in Joe Wright's interpretation.

A vivid example is when Mr. and Mrs. Bennet are talking about Mr. Bingley. This scene is shown at the very beginning of the film when Mrs. Bennet tries to persuade her husband to visit Mr. Bingley. The desire is shown due to the fact that Mrs. Bennet is keen on the best way to marry all of her five daughters. She is excited and will do anything to make her husband adjust to her requests.

Throughout this interpretation it is being noted that Mrs. Bennet's only desire is to have her daughters well married – especially because of lack of proper education of them and the lack of wealth. A good comparison may be Lady Catherine, who thinks that Mr. Darcy is the best candidate for her son-in-law. She is sure that Mr. Darcy choose a woman of high social status and wealth. It perfectly shows the difference between classes.

The second example of revealing class codes is when Lady Catherine visits Bennet's house late at night. She informs Elizabeth that her daughter is engaged to Mr. Darcy and straightforwardly says that there is no way that Mr. Darcy would propose Elizabeth – because of all above-mentioned things.

Namely, Elizabeth is socially too inadequate, has no proper education, can't play any instrument and draw. What is more, her family is considered as an inadequate. Lady Catherine insulted Elizabeth in a every possible way, showing her differences between her and Lady Catherine's daughter and she gave Miss Bennet the impression that she considered her worse in every aspect. It all comes down to Elizabeth's lack of wealth and – consequently – her social position. In Lady Catherine's eyes Miss Bennet was, is and always will be much worse choice for a man than a high-born woman of proper education and wealth.

The next example of class code is quite funny. In one scene we can see two servants standing nearby when Mr. Caroline, Mr. Bingley and Mr. Darcy are eating their meal. In the second scene, in contrast, we can see a pig running through the Bennet's house. Joe Wright in a very contradictory and funny way presented the differences between that two classes.

One of the most obvious examples of cultural codes that can be found in Joe Wright's interpretation is the first ball shown in the film. By showing both dancing couples and people sitting near and having a conversation with each other, Joe Wright wanted to show one of the main goals of making balls – namely, acquiring new friendships.

Likewise, the essence of church is shown when pastor – Mr. Collins – leads the sermon. It should be noted first that all pastors enjoys great respect among other people. Respect for such a person is expressed by listening to their sermons in silence and in full concentration.

Movies themselves have their own codes. They are inseparable from them and can't be found in literary, theatrical or comic works. Once with the advancement of technology, more and more opportunities are emerging.

It is best visible during the first dance of Elizabeth and Mr. Darcy. Frist, they're shown among all other dancing couples. The description of what was done by Joe Wright won't give his full intentions or how it was like watching a movie. At one point, all the people disappeared from the frame and only Mr. Darcy and Elizabeth remained. Wright showed in this way how important their first meeting is for the whole story. He also exaggerated the meaning of that dance for both of them. Proud Mr. Darcy, who avoids dancing whenever it is possible, tempts to dance with Elizabeth – a woman whose social position and amount of her possessions are lower than his own. Thanks to this we can see that Mr. Darcy had to be charmed by Elizabeth at the very beginning, even though he didn't consider her at first as attractive.

The second effect which was achieved by Joe Wright, is the analysis of the scene of Mr. Darcy's first proposal. The quarrel between him and Elizabeth is filled with emotions and audio-visual signs, namely a scene which can't be fully expressed in literary text. Their behaviour, full of gestures and faces filled with emotions – although not very positive – indicate the full of passion quarrel of two people who cares about each other but they don't want to show it. At one point Elizabeth accused Mr. Darcy of everything what made her be repulsive to him. He didn't respond – maybe he just didn't want to comment some things.

So he stopped talking, taking a step toward Elizabeth. None of them tells a word and the camera turned on their faces. Although Elizabeth's face was filled with anger and resentment, Mr. Darcy's face was like a mask – empty and indifferent. With the close-up on their faces, it was clear that Mr. Darcy was beating his mind while closing his face toward Elizabeth's. The recipient feels that he wants to kiss her but – looking at her disapproving expression – he changes his mind, apologizes for taking her time and leaves the room.

A similar situation was made by Joe Wright during Mr. Darcy's second proposal, this time willingly accepted. When Elizabeth goes for a walk, her eyes catch a lonely figure walking in the light of the rising sun. The camera moves on Mr. Darcy. In the background we can hear music, original and romantic.

What did Joe Wright want to achieve though such operation? Wright decided to leave it to the recipient's interpretation. Nevertheless, it may suggest that Mr. Darcy, despite all previously encountered adversities, goes back to Elizabeth to confess his feeling for her once more. Music suggests his hope and the rising sun symbolizes a new beginning. That's exactly what happened.

3.2 Joe Wright's adaptation through the prism of intersemiotic translation

When comparing literary text with its film adaptation, it is necessary to recall intersemiotic translation as a key method of this comparison. Roman Jakobson states that it is a translation from one linguistic system to another which means the transference of meaning from a verbal to a non-verbal system. In the further part of the article, there will compare the selected four scenes taken from the adaptation and the source text.

Mr. Collin's proposal

In the film adaptation, during the meal, Mr. Collins asked for permission to have a private conversation with Elizabeth. Her reaction when she heard his question was quite well shown in the film adaptation. Knowing that she couldn't win with her mother, she turned to Jane, but she only smiled and left the room. Looking for a last resort, Elizabeth looked directly at Mr. Bennet. She did it with a silent pleading visible in her eyes and across her facial expression, waiting for his reaction. Despite she really didn't want to be left alone with Mr. Collins, her family left the room.

In the novel, Jane Austen showed Elizabeth's emotions in the following way:

"Dear ma'am, do not go. I beg you will not go. Mr. Collins must excuse me. He can have nothing to say to me that anybody need not to hear. I am going away myself."

Jane Austen also writes that *Elizabeth's seeming really, with vexed and embarrassed looks, about to escape.*

Mr. Collins started the conversation by saying that his behaviour is too clear to be mistaken. Calmly, almost not revealing any feelings, he said that he wishes to present reasons why these two should get married. Wright decided not to show any emotions of Mr. Collins who therefore was giving the impression of a bored man. His voice suggested lack of interest in discussing the rational reason why he should marry Elizabeth. He didn't seem interested, not to mention *in love.* Mr. Collins noted that – since he was to inherit property – such a relationship would be good to all of them. By this words, he suggested that Elizabeth might be more interested in his property than in himself. Mr. Collins said that he wants to express *how violent is his feeling,* but – judging by his expression – he looked bored. He also added that he will never object Miss Bennet lack of assets. The way he said that suggested the absence of any romantic feelings for Elizabeth and lack of respect towards her.

Throughout this conversation, the most characteristic thing that strikes the eye is the lack of eye contact. It's always been a sign for insincerity.

In the novel, the beginning of this scene is almost the same. Mr. Collins presented reasons why they should get married. Then he's trying to prove violence of his feelings, which Austen describes in the following way:

'The idea of Mr. Collins, with all his solemn composure, being run away with by his feelings, made Elizabeth so near laughing (…)'

Austen focuses mainly on the presentation of the conversation itself, allowing the reader to assess. However, she showed the true face of Mr. Collins. When he heard a negative response to the proposal, he *replied with a formal wave of the hand*. Jane Austen used a minimum amount of words to describe Mr. Collins' character. A reflection of that in the film was avoiding Elizabeth's gaze and the voice devoid of any emotions.

The appearance of Mr. Bingley and Mr. Darcy

Joe Wright focused on the relatively spectacular presentation of Mr. Darcy, Mr. Bingley and Miss Caroline.

In the film adaptation we first see Mr. Bingley when he appears at the ball in the company of his sister, Caroline, and Mr. Darcy. Gathered at the ball people had enjoyed themselves and danced when the door opened and Mr. Darcy, Mr. Bingley and Miss Caroline were shown. The director showed how everyone suddenly froze. The music stopped playing – in this way Wright showed the importance of this scene. There is a tendency in films to create similar scenes to enhance an event. Thanks to that it can be felt that all gathered people awaited with curiosity to their arrival. They have been coming out of their way when they walked through the ballroom, proud and haughty. This way people gathered at the ball confirmed guest's belief that they are very important figures.

Mr. Darcy, Mr. Bingley and his sister walked slowly, scanning the surroundings with superior and people worshiped when they were passing by. When the trio arrived to their sets, the ball resumed almost immediately.

In the scene introducing these characters for the first time, we can observe a clear difference between the film and the novel.

In the novel, Mr. Bingley appears in the ballroom in the company of his two sisters and husband one of them. There is also his best friend, Mr. Darcy.

Jane Austen showed them in slightly different way. She focused on description of Mr. Darcy and Mr. Bingley in a way showing differences between them and presenting their characters in the literal way. The reader can see that by following:

'Mr. Bingley was good-looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected manners. (…)

In turn, Mr. Darcy was shown as his opposite.

'The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust

which turned the tide of his popularity; for he was discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.

Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend!'

Austen tried to enter the characters with appropriate efficiency. She showed the type of characters we have to deal with.

We can safely say that Joe Wright managed to present the main characters while adopting this scene.

Presentation of Mr. Wickham

In the novel, Elizabeth noticed the reaction of Mr. Darcy and Mr. Wickham when they look at each other.

Mr. Wickham has been presented in the uniform. This had been done on purpose to show his devotion to work. The appearance of the uniform with the principle compels respect for the person who wears it. Austen was aware of this, deliberately showing this character as respected and trust worthy citizen. Joe Wright noticed that and tried to reflect Austen's intentions in the best possible way.

During the film scene where we first saw Mr. Darcy and Mr. Wickham together, we could observe an intriguing behavioural process. Mr. Wickham was standing in the unnaturally upright position. He has a fierce expression on his face and almost a lust of murder in his eyes. He was looking directly at Mr. Darcy, never taking his eyes away from him. He stopped acting this way after Mr. Darcy's leaving. Darcy, however, reacted on Mr. Wickham in the same way.

Jane Austen shows their meeting in the following way:

'Mr. Darcy corroborated it with a bow, and was beginning to determine not to fix his eyes on Elizabeth, when they were suddenly arrested by the sight of a stranger, and Elizabeth happening to see the countenance of both as they looked at each other, was all astonishment at the effect of the meeting. Both changed colour, one looked white, the other red. Mr. Wickham, after a few moments, touched his hat – a salutation which Mr. Darcy just deigned to return.'

This scene in the film adaptation differs from that described by Austen. The faces of men hadn't changed colour, but Joe Wright found an adequate way to show their mutual dislike – by unnaturally upright positions, for example. He also managed to show Elizabeth intrigued expression when she was looking at Mr. Darcy. Then, Miss Bennet turned her gaze to Mr. Wickham's face in order to determine his reaction to this meeting.

Joe Wright, even he didn't reflect this meeting a hundred percent alike, managed to show the depth of this scene exactly in the way as it should be shown.

Meeting with Lady Catherine

Elizabeth received an invitation to dinner at Rosings – place owned by Lady Catherine. During this dinner, Elizabeth was flooded with questions from Lady Catherine. Miss Bennet considered them as somewhat inappropriate, but she answered politely an patiently on every one of them. However, some of her answers were considered by Lady Catherine as impertinent.

The film adaptation as well as the adapted material highlighted a specific character of Miss Bennet. Authors have shown that – without worrying about all standards for a women in her age – she has her own opinions and she's not afraid to express them. Even if they clashes with the views of older, well respected women.

This scene, both in the novel and in the film adaptation, shows in a very clear way the character of Elizabeth and Lady Catherine. In the film Lady Catherine asks questions about Miss Bennet's education. In that way she suggest a lack of proper education of young ladies Bennet. Question are being asked in a tone full of superiority, implying that Elizabeth is considered by Lady Catherine as a worse than others. Characteristically raised eyebrow suggest surprise, though rather as the reaction of Elizabeth's bold responses than to her upbringing.

Jane Austen in a perfect way describes Lady Catherine, using only a few words:

' (…) delivering her opinion on every subject in so decisive manner, as proved that she was not used to have their judgement controverted.'

Elizabeth listened calmly to all insults disguised in a polite questions, answering seemingly politely and patiently. The more questions, the more Miss Bennet was losing her patience. When being asked whether her sisters are already in the company, she replied:

' (…) But really, ma'am, I think it would be very hard upon younger sisters, that they should not have their share of society and amusement, because the elder may not have the means or inclination to marry early. The last-born has as good right to the pleasures of youth as the first.'

REFERENCES

1. U. Eco. *A Theory of Semiotics.* Bloomington, IN: Indiana University Press/London: Macmillan, 1976.

2. M. Halliday. *Ideas about Language. Reprinted in Volume 3 of MAK Halliday's Collected Works.* Edited by J.J. Webster. London: Continuum. P. 113, 1977.

3. F. Saussure. *Course in General Linguistics* (trans. Roy Harris). London: Duckworth, 1983.

4. A. Jane. *Pride and Prejudice,* Prószyński i S-ka, Warszawa, 2015.

5. H. Marek. *Język ruchomych obrazów*, Ars Nova, Poznań, 2014.

Information about the author:
Smagliy V. M.,
PhD, Assistant Professor,
Head of the Philology Department,
Odessa National Maritime University
34, Mechnikova str, Odesa, 65029, Ukraine

REFLECTIVE FIELD OF T. S. ELIOT'S EARLY POETRY (METAPHYSICAL, ROMANTIC, SYMBOLIST AND IMAGIST POETRY)

Statkevych L. P.

INTRODUCTION

In the English-language literary period from 1910 to 1930 (sometimes 1914–1964) is traditionally defined as "the era of Eliot". Thomas Stearns Eliot (1888–1965) is Anglo-American poet, playwright, literary theorist and critic, culturist, philosopher, Nobel Prize winner in literature (1948) for "outstanding innovative contribution to contemporary poetry".

Eliot entered the history of literature and culture of the last century as a reformer of English-language poetry and literary criticism. Eliot's authority in literature and literary criticism contributed to his lifetime recognition as classic. Moreover, Eliot's theory of poetry has greatly influenced the development of particular directions in American "new criticism".

As a moderate avant-garde artist, he was the neoclassical artist in literature (Eliot called himself the "neoclassicist"). Eliot's poetic work has become an organic part of the neoclassicism of the last century, consciously oriented to tradition as a philosophical and aesthetically ideological phenomenon. It is the desire of the poet to comprehend the literary past, to renew it, enriched by other semantic nuances in his own metatext, to explain that Eliot was recognized as an elitist artist of the last century (K. Brooks, M. Tormelen, P. Sloan, J. Williamson, etc.). Eliot's undoubted merit in the poetic art of the first half of the XX century is that he realized the literary process as a new cultural stage and was aware of urgency to preserve traditions in a complex and controversial avant-garde period.

For example, in the preface to the collection of the essay "The Sacred Wood" (1920), Eliot suggested not to regard literature as the closed system of literary works in its epic, but as a cultural and aesthetic value that belongs to all eras. It is the ability to rethink, using in his own works diverse material belonging to different cultural and historical stages, became the basis of his creative innovation.

In his work, Eliot not only satisfied the sense of tradition and strengthened the connection of the epochs, but also developed the poetics of linking, the basis of which was "the creation of new unities" (T. S. Eliot) and "the combination of the incompatible" (W. Scaff).

Eliot's entire poetic work has been projected onto tradition as the dynamic unity of human culture.

1. The Reflection of Metaphisical Poets Tradition
in Tomas Stearns Eliot Metatext

In his program article "The Metaphysical Poets", T. S. Eliot emphasized "the ability to combine in an artistic way an intellectual and emotional beginning is an important feature of French Symbolism and true poetry in particular". Eliot believed that French Symbolism was closer to ideal poetry (in Eliot's sense it was Metaphysical poetry; due to Eliot this concept was established as a literary term) than the English-language literature of the turn of the century. In the aforementioned work, he wrote about such significant representatives of metaphysical school as John Donne, John Herbert and Andrew Marvell. In the first poetry collection, Eliot tried to imitate them. As the Swedish researcher M. Tormelen rightly states, Eliot's main achievement is that he "created a new type of imaginative system", in which the dominant role is assigned to the symbol – the connecting link between the past and the present[1]. Eliot's imagery system with its inherent "combination of the incompatible" usually (and unreasonably) is compared to the images ("concepts") of metaphysical poets. W. Skaff, in particular, argued that Eliot's interest in the work of metaphysical poets driven by the search for a means to solve the task of "actualizing the human subconscious. From this point of view, the metaphysical "concept" is similar to the surrealistic image, which is also characterized by a combination of the incompatible"[2]. Eliot was convinced that only metaphysical poets combined in their creativity both wisdom that envisioned intellectual thinking and religion. Eliot's metaphysics is that he synthesizes both the intellectual (the prerogative of the next Baroque Enlightenment) and the sensual (the prerogative of the Romantic poets). Enlightenments meet the requirements of the intellectual, Romantics – sensual, and Metaphysics integrated in their philosophical world's perception, both, to what, in fact, Eliot sought. Eliot did not only "resurrect" the names of Metaphysical poets (J. Donne, J. Herbert, R. Cresho, E. Marvel, A. Cowley, J. Cleveland, etc.) for the culture of their generation. By the way, all Medievalists state not only the first half of the nineteenth century actualize the revival of the Baroque as a spiritual and aesthetic art direction of the late 16th – early 17th centuries), but also used quotations without attribution and graphic marking of their works in their own poetry.

I have *heard the mermaids singing*, each to each
I do not think that they will sing to me (our italics – L.S.)[3].

---

[1] Thormahlen M. The Waste Land: A fragmentary wholeness. – Lund: Qleerup, 1978. – 248 p. P. 116.

[2] Skaff W. The philosophy of T. S. Eliot: From skepticism to surrealistic poetic; 1909–1924. – Philadelphia: Univ. of Pennsylvania press. – IX. – 129 p.

[3] Eliot T. S. The Collected Poems 1909-1962. – USA. Florida, 1991. – 221 p.

Now let's turn to their prototype, namely, the 5th line of "Songs" by J. Donne:

Teach me *to hear Mermaides singing* <…> (our italics – L.S.)

Borrowing from Donne's "Song" in Eliot's poetry is a paraphrase, since, as we can see, it's semantic core is not broken. In the poetry of metaphysical poet, the lyrical hero convinces his friend that it is useless in the whole world to find at least one honest and devoted woman. The first stanza contains a recalculation of tasks that are equal in complexity: catching a falling star (goe, and catche a falling starre), conceive a child with mandrake (get with child a mandrake roote), find out where past years are (tell me, where all past years are) etc. and also hear the singing of mermaids (teach me to hear Mermaides singing)[4]. It is known that only Ulysses could hear the siren singing and be alive. Eliot's Prufrock becomes another contender for the role. I believe that the use of this paraphrase at the implicit level gives rise to irony, which is probably the author's intention. In this case, the interaction based on the principle of parody association. After all, Prufrock himself understands that singing mermaids do not sound right for him. The paraphrase of Donne actualizes two important motifs at once: women's treachery and the loss of love. In Donne's lyrics, the metaphor of "love kills" is dominant. "Love itself is a death" ("love is death") considered the poet. The image of the mermaid, like all water-related images, is erotic. They symbolize the release of hidden love impulses and desires. Prufrock is unable to make love, which is why he says: I do not think that they will sing to me. Let us follow another borrowing from Donne's relics. In "The Love Song" the tenth stanza begins with the lines:

I have known the arms already, known them all –
Arms that are braceleted and white and bare
(But in the lamplight, downed with light brown hair!)[5].

Mary Magdalene presented one of her lovers. In Donne' poetry it is the symbol of the reunion of the hero and his beloved in death.

I am now following what implicit meaning this paraphrase creates in Eliot's poetry. In Prufrock's mind, this image breaks down into components that warn him of the love that bears death on the one hand and is the beginning of all life on the other. It is in this context that we read the last lines of this stanza:

And how should I presume?
And how should I begin?[6].

---

[4] Абакарова Н. М. Кто услышал "пение русалок", или метафизика любви: Д. Донн и Т. С. Элиот // Мировая культура XVII-XVIII веков как метатекст: дискурсы, жанры, стили // Восьмые Лафонтеновские чтения. Серия "Symposium", Вып. 26. – С.-Петербург, 2002. – С. 121–124.

[5] Eliot T. S. The Collected Poems 1909-1962. – USA. Florida, 1991. – 221 p.

[6] Ibid. P. 6.

Such semantic-images echoes of the two authors are conditioned by a common literary tradition encoded by universal symbols. Eliot searched for the present in the past, rightly believing that everything in it (the past) had already been said; it just needs to be rethought at a new historical stage and expressed in a new way.

Another precedent author in Eliot's poetry is metaphysical poet Andrew Marvell. In his critical writings Eliot emphasized that "the acquaintance becomes the stranger, and the unfamiliar – the acquaintance"[7]. Let us illustrate this with an example of the poetry "The Love Song of Alfred J. Prufrock":

To have squeezed the universe into a ball,

To roll it toward some overwhelming question,

To say: I am Lazarus, come from the dead,

Come back to tell you all, I shall tell you all <…>[8].

So this replica is a paraphrase, the prototype of which is the poetry line "To His Coy Mistress" ("His Shy Lover") by E. Marvell:

Let us roll all our strength and all

Our sweetness up into one ball[9].

E. Marvell's lyric hero uses all his eloquence and power of persuasion to plead with a lover without hesitation to give in to love. Eliot's hero is the complete opposite. His own pathological shyness and self-doubt make Prufrock think that his "love affair" may be disturbed by the universe ("Disturb the universe"). As you can see, a worldwide catastrophe equated with Prufrock's internal rebellion. Thus, the indicated interaction based on deception reader's expectations.

Recreating the reality of Marvell's poetry in the context of his own work, Eliot reduces the sublime-romantic pathos of the latter. Changing the word "sweetness" to "universe", the poet not only delineates two poetic worlds: a world where a snowball flies at the feet of a loved one, with a world where the ball-universe can perish. Eliot's method of deceiving the reader's hope, based on the change of the primary phrase, not only demonstrates the true foundations of the hero's outlook, but also creates the effect of imaginative visibility of the poetry. Eliot has repeatedly emphasized that in order to return to the origins of the national tradition of English-language poetry, it is necessary to borrow the experience of not only French symbolists but also metaphysical poets. From Baroque poets Eliot borrowed technique of

[7] Элиот Т. С. Избранное. Т. I-II. Религия, культура, литература. – М.:"Российская политическая энциклопедия" (РОССПЭН), 2004. – 752 c.

[8] Eliot T. S. The Complete Poems and Plays 1909-1950 / Ed. by Harcourt Brace & Company. – New York, San Diego, London, 1980. – 392 p. P. 6.

[9] The Oxford Book of English verse 1250-1900 / Ed. By A. Quiller – Couch. – Oxford, 1930. – 226 p.

contrasts and antithesis. Both semantic and formal contrasts are characteristic features of Eliot's poetics, which undoubtedly attests to his reflexiveness about the Baroque style. Specifically, I should note that the semantic contrast is peculiar to many poetry, thanks to the texts introduced in the work, which are often quite the opposite at the implicit level. This contrast, in particular, is traced in the poetry of "The Love Song", "The Hollow Men", "The Waste Land", "Sweeney Erect", Sweeney Egoist" and "Four Quartets". Eliot's metaphysical, in other words, is that he simultaneously incorporates intellectual and sensual, human wisdom, and unlimited freedom of will, reason, and religious dogma as the indisputable truth.

In addition, Eliot fully mastered the art (borrowed from the metaphysical poets) updating the entire wealth of values of certain words in different contexts. Such well-known features of Eliot's poetics as "a combination of incongruous", "assembling heterogeneous material", "game with the words" imitate the tradition, rooted by metaphysical poets. The use of tropes in Eliot's works is also quite close to the poetics of the Baroque. The metaphorical nature of his poetry is not ornamental, its nature is identical to the baroque metaphor (researchers define it as the dominant feature of this style). Famous Spanish theorist B. Gracian in his work "The Art of Worldly Wisdom" (1648) wrote that "the main task of the writer is to open connections between things and phenomena, not only harmonious but also disharmonious, the latter being the most essential and interesting to the arts"[10]. To illustrate this metaphor, let us recall the beginning of the second stanza of the poetry "Preludes":

The morning comes to consciousness
Of faint stale smells beer
From the saw dust trampled street
With all its muddy feet that press
To early coffee stands[11].

2. Reflection of the Aesthetic and Poetics of Romantic, Symbolist and Imagist Poetry

The aesthetics and poetics of French Symbolism had a significant influence on the formation of Eliot's poetic worldview. It was mainly through Eliot (here, of course, that his authority in literature and criticism played a role) that new, "French trends" merged with English-language poetry. For example, early works of the poet demonstrate the dynamic reflection of French

---

[10] cit. for: Наливайко Д. С. Искусство: направления, течения, стили.– К.: Мистецтво, 1980. – 288 с. С. 131.

[11] Eliot T. S. The Collected Poems 1909-1962. – USA. Florida, 1991. – 221 p. P. 13.

symbolists, in particular, C. Baudelaire, J. Laforgue, T. Corbiere, in criticism – R. de Gourmon, in philosophy – H. Bergson and French neoclassicists – J. Bend, J. Riviera, S. Morras and others. In "The Use of Poetry and the Use of Criticism" (1933), Eliot confesses: "I was looking for poetry that would teach me to use my own voice and could not find it in English poetry, it was only in French"[12]. The influence of the symbolist's experience in his poetry is quite prominent, especially in his early works (for example, in the poems "The Love Song of Alfred J. Prufrock" and "Rhapsody on a Windy Night"). It is in the works of the first collection that, following the Symbolists, Eliot develops an urban theme and introduces poetry to modern life. About C. Baudelaire Eliot wrote: "Baudelaire developed a way of free poetic expression <…>, but not only by using the images of the wretched life of a big city, but by giving them images of striking power, showing them what they are, and together with that he found them deeper, meaning hidden beyond the surface"[13]. I believe that this characteristic could be fairly applied to Eliot himself. After all, its urban landscape is always a projection of the consciousness of a lyrical hero: for example, a winter or autumn evening (relevant to all works of the poet) invariably means the stagnation of the human spirit, and the sleepy life of the night streets – the actualization of impulses suppressed in the mind of lyrical heroes.

Eliot projects the depths of the hero's state of mind (represented by the fragmentation of inner speech) into a gloomy urban landscape. For example, in the poetry "The Love Song" there are such lines:

Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question[14].

The complex mental state of the lyrical heroine in the poetry "Rhapsody of the Windy Night" also becomes more pronounced precisely due to its simultaneous projection on urban landscapes:

Along the reaches of the street <…>
Every street lamp that I pass
Beats like a fatalistic drum,
And through the spaces of the dark

[12] Элиот Т. С. Избранное. Т. I-II. Религия, культура, литература. – М.: «Российская политическая энциклопедия» (РОССПЭН), 2004. – 752 с. С. 290.

[13] Ibid. P. 408.

[14] Eliot T. S. The Collected Poems 1909–1962. – USA. Florida, 1991. – 221 p. P. 16.

Midnight shakes the memory

As a madman shakes a dead geranium.

Interestingly, the word "street" Eliot mentioned in the earliest poetry. For example, in "Rhapsody on a Windy Night" – 7 times, in "Preludes" – 5, in "Morning at the Window" – 2, "Aunt Helen" – 1 and in "The Boston Evening Transcript" – also 1 time, which confirms Eliot's consistent actualization of the urban theme in his first collection "Prufrock and Other Observations" (1917). However, in the poem "The Waste Land" concrete urban realities has significantly made weak compared to poetry, "The Love Song", "Prelude" and "Rhapsody on a windy night". In it, the recipient perceives the urban realities intuitively as timeless, since poet presented them as text extensive system: ritual – myth – medieval knight romance novels – art of the Renaissance – baroque – sentimentalism – romanticism – symbolism.

In Jules Laforgue Eliot, by his own admission, took over the ability to prescind ironically from sublime romantic feelings and show his convention. To some extent, Eliot achieves this through semantic contrast, which the reader percept as a parody. The following lines of "The Love Song of Alfred J. Prufrock" are illustrative of this:

Deferential, glad to be of use,

Politic, cautious, and meticulous:

Full of high sentences, but a bit obtuse;

At times, indeed, almost ridiculous –

Almost, at times, the Fool[15].

Analyzing this poetry, J. Williamson also draws a parallel between Prufrock and J. Laforgue's "self-moking little man"[16]. A similar self-criticism of the lyrical hero sounds in "Portrait of a Lady":

And I must borrow every changing shape

To find expression… dance, dance

Like a dancing bear,

Cry like a parrot, chatter like an ape

Let us take the air, in a tobacco trance.

Thus, the internal conflict of the Eliot's characters is completely arbitrary. It seems ironic that Eliot is not only lyrical. Laforgue's self-irony is felt in every poetry of the first collection. This is justified, since the very name of the collection, "Prufrock and other Observations" implies certain observations on subjective and objective realities. However, these observations convey subjective feelings rather than social events. It is certainly

---

[15] Eliot T. S. The Complete Poems and Plays 1909–1950 / Ed. by Harcourt Brace & Company. – New York, San Diego, London, 1980. – 392 p. P. 7.

[16] Williamson G. A Reader Guide to T. S. Eliot: a poem-by-poem analysis. – 1 st Syracuse University Press, 1998. – 248 p. P. 16.

evident influence of Jean Laforgue, whom Eliot admired. This influence can be described as a way of hiding behind an ironic mask or posture, with mixed feelings and moods usually conveyed by dramatic means, in particular, self-irony (most evident in "The Love Song") and ridiculously serious feelings, inadequate (often ambivalent) the discrepancy between the subjective impression and the reality of modern life. As for Eliot's reflection on the poetics of J. Laforgue, of course, we cannot ignore his own confession: "Speaking of, say, Jules Laforgue, I must admit that he was the first to teach me to speak, who opened to me the poetic possibilities of my own manner. These early influences, so to speak, for the first time acquaint you with yourself, are due poetic impression, which, on the one hand, opens temperament, which is somewhat reminiscent of your own on the other – offers a form of expression that helps you find your own. There is no opposition here. Both are different sides of one influence"[17]. I believe that one of the dominant elements in the reflection of French Symbolism was the use of the French language resources by the poet. This is obviously shifting accents typical English style. First, Eliot transposes into English text French words and expressions, which are certainly perceived as text anomalies, for more examples see poems "The Love Song", "Portrait of a Lady", "Rhapsody on a Windy Night", "The Waste Land". Secondly, what is no less important – the use of French tracings. Overall XX century left many such cases, conscious or unconscious features that writers use from a foreign language (J. Joyce, E. Pound, E. Hemingway). This use of words in a foreign language can be interpreted as a stylistic device, which not only violate the usual literary form, but also create the effect of novelty and fraud of the reader's expectations. Eliot actively exploited the opportunities that the poetry of French Symbolism opened to him, bringing the stylistic features of his early poetry closer to the Imagism ones. Although at that time, he was not yet familiar with either E. Pound or the concepts of this experimental school, whose representatives, as we know, in their texts guided by the Romanesque tradition. Oriental literature was also the object of their creative reflection. Imagists sought to overcome the conceptually abstract nature of the English poetic language and to give the word the utmost concreteness by creating tangible, visual images. Eliot's early poetic works are characterized by visualization of poetic language, which certainly brings him closer to T. E. Hum, E. Pound, and R. Aldington. In his essay "Dante" (1929) Eliot wrote about the importance of using "visual language". The line from "The Love Song" has already become a textbook example of the poet's influence on the visual perception of the recipient:

---

[17] Элиот Т. С. Избранное. Т. I-II. Религия, культура, литература. – М.: «Российская политическая энциклопедия» (РОССПЭН), 2004. – 752 с. С. 341.

I have measured out my life with coffee spoons.

It is through "visual language" that Eliot concentrates reality in a particular image and at the same time expresses a profound idea: the futility of life, which can be measured with teaspoons. In this case, the recipient visualizes a very specific unhappy person who is overwhelmed with painful awareness of the pitifulness of their existence. As you know, in the declaration of the imagists under number four was written: "To give an image" (hence the word "imagist"). We are not a painter's school, but we do believe that poetry should convey the details accurately and do not be engaged in hazy abstractions <....>"[18]. Eliot adhered to this principle in his poetic works (there are many examples) and demanded his adherence from contemporaries, setting Dante as an example. Another significant feature of Eliot's poetics brings him closer to the imagists: the combination in contrasting poetic expression of heterogeneous realities. In his essays in the 1920s, Eliot wrote that in the poet's mind all the components of his experience "must form a new unity", which is fixed in artistic form. "New unity" is actualized in Eliot's works and at the linguistic level, we mean the demand of imagists to "use everyday colloquial": "Use everyday spoken language, always use the exact word, not nearly precise or decorative".

Eliot fills in texts (which, in fact, are not always perceived as a semantic anomaly), to distance the sublime style, usually borrowed material, from the spoken, the everyday. The prose of the lyric was not his or the artist's discovery, because the constant quest for it is characteristic of great poets of different eras (A. Pop, J. G. Byron, John. F. Cooper et al.), so we can talk about tradition. Thus, the world literature knows many poems that successfully claim to become a novel (J. G. Byron, O. S. Pushkin, A. Mickiewicz). Eliot learned how to use conversational style in poetic language from the poet-romanticist W. Wordsworth, who, in the eighteenth century, opposed literary decoration, "describing everyday events in everyday language"[19]. Usually, Eliot achieves this effect (contrast of styles) by the ironic mismatch between the context from which the quote was removed and the new context where it was transplanted. This time of reception of the artwork, Eliot called "unity of perception". That's it, according to the poet, had the English metaphysical- poets. Eliot considered their main merit to have the ability to combine heterogeneous realities in the poetic phrase and thus create "new unities". Among the contemporaries, according to Eliot-critic, the ability to create "new unities" had (except T. E. Hum and E. Pound) J. Joyce and J. Conrad. In the "Swinburne as poet"

---

[18] cit. by: Джимбинов С. Б. Проблема герметизма в поэзии Т. С. Элиота // Писатель и жизнь. Сборник историко-литературных, теоретических и критических статей. – М.: Советский писатель, 1981. – С. 238–259.

[19] Warren C. T. S. Eliot on Shakespeare. Ann Arbor, – Michigan: UMI Research press, 1987. – 139 p. – P. 16.

(1920), Eliot wrote, "<...> the closest thing to us is the language that can unite and express new objects, new feelings, new aspects, such as for example, Mr. Joyce's prose or the early Konrad"[20]. Eliot not only theoretically justifies its observation that, combining poetic phrase in heterogeneous phenomenon, a true writer finds new relationships between elements of reality, but also achieves a similar effect in their own creative quest. The poet, according to Eliot, departs from the traditional perception of reality and evaluates it as if from a new, unusual perspective, revealing previously invisible aspects. In the earlier poems, Eliot's reflexive strategy is in the formative stages and is obviously oriented towards Romanticism. The reason for this passion, in my opinion, is that artistic, philosophical and aesthetic legacy of the metaphysical poets romantic poets perceived and interpreted differently. In the future, the metaphysical school was viewed solely through the prism of the aesthetics of this unrealistic direction, and "came" to metaphysics because of the passion for romantic poets.

For example, the central poems of the first collection "Prufrock and Other Observations": "The Love Song of Alfred J. Prufrock", "Portrait of a Lady", "Preludes" and "Rhapsody of the Windy Night" present elements of a romantic worldview through an internal monologue of lyrical heroes. The romantic text in these works becomes the object of poetic analysis, and not so much the text itself as the process of its creation, the mental mechanisms that govern it. The center of the early works is the traditional romantic scheme: a person potentially endowed with inner passion, opposed to the conventions of the world, which counterbalance her individuality, which, in the end, initiates the emergence of internal conflict. A true romantic hero is able to defy reality. However, in the poems "The Love Song" and "Portrait of a Lady", he conquers the "world of external forms". The lyrical hero of these poems is full of ambivalent contradictions. One internal impulse causes the subject to adapt to the conventions of the world, and the second – encourages action to implement their hidden desires.

The poetry of Alfred J. Prufrock's Love Song exemplifies a similar pseudo-conflict, which is, in fact, already contained in the title of the work. The first part of the title "The Love Song of J. Alfred Prufrock" is a distinct attribute of romantic poetry, but there is some doubt about this affiliation because of the "unromantic" name of the hero: business card "J". in combination with the pathetic "Alfred" (English name) and romantic poet Alfred Tennyson) deliberately goes down by the name "Prufrock" (which Eliot borrowed from a sign in a furniture store in St. Louis). The title of this poetry is

---

[20] Элиот Т. С. Избранное. Т. I-II. Религия, культура, литература. – М.: «Российская политическая энциклопедия» (РОССПЭН), 2004. – 752 с. с. р. 341. – С. 717.

a rather eloquent example of "mounting heterogeneous material", which initiates internal conflict from the very first, title words of the work. At the same time, the sheer irony of the conflicting fragments of the title in no way conveys the true content of the poetry. By its structure, the work imitates the weak struggle of these two beginnings in the mind of a lyrical hero. To illustrate, here are just the first lines of Prufrock's internal monologue:

> Let us go then, you and I
> When the evening is spread out against the sky
> Like a patient etherized upon a table[21].

The above fragment shows a very unusual for the English reader of the early XX century metaphor. Two realities that are inherently heterogeneous: evening and patient on the surgical table – in Eliot, they become holistic. At first, of course, this heterogeneous integrity is purely emotional. This is exactly how G. Ionkis interprets it, rightly seeing in it the author's intention to convey the "impression of mortality, the phantasmagoria of urban civilization"[22].

It is logical to assume that the table is not only part of the entourage of the operating room, but above all cosmic infinity. Of course, this connection is associative. Plunging into the realm of her unconscious hero, Eliot draws a parallel between these images: the evening of a particular city plunges into a deep sleep, as does the entire universe.

Analyzed metaphor is a prime example of "a combination of incongruous" with vague associative bond. Prufrock exists in two parallel dimensions: the objective and the subjective world of his own thoughts, feelings, hopes and fears. Being of the lyrical hero is full of ambivalent contradictions: here is a volitional ambivalence (the lyrical hero constantly oscillates between two opposite decisions: and how should I presume? And how should I begin? Do I dare disturb the universe?; and intellectual (he expresses conflicting ideas): to have squeezed the universe into a ball / To roll it towards some overwhelming question; I should have been a pair of raggerd claws / Scuttling across the floors of silent seas and emotional: I am Lazarus, come from dead; I am no prophet – and here's no great matter; I am not Prince Hamlet, nor was meant to be, / At times; indeed, almost ridiculous – Almost, at times, the Fool.

The emotional ambivalence is characteristic for the reader: a sense that the hero is lyrical, too polar – that respect and contempt simultaneously. In fact, ambivalent consciousness is a kind of way "mythological" irrational reconciliation mutually exclusive values and models, a kind of "magic" means to

---

[21] Eliot T. S. The Complete Poems and Plays 1909-1950 / Ed. by Harcourt Brace & Company. – New York, San Diego, London, 1980. – 392 p.

[22] Ионкис Г. Э. Английская поэзия XX века. – М.: Высшая школа, 1980. – 198 с. – С. 88.

achieve psychological comfort in uncomfortable conditions. Poetry, beginning with a call to action, is actually a comprehension of this action, which the hero never dared. To some extent, in the works of Eliot in general and in the mentioned poetry in particular, the influence of A. Bergson was realized. His core thesis is: "The mental life of man consists of certain states that are constantly changing themselves and changing each other, passing into each other".

This thesis was artfully conceived in Eliot's work. A. Bergson described the phenomenon as a length that, in his opinion, is the essence of consciousness. The continuum, or therefore the length of consciousness, is adequate for Prufrock's continuum of time. Awareness of the length of time gives rise to constant hesitation, which ultimately distracts Prufrock from the act. This internal conflict is experienced by the character of "Portrait of a Lady". To recall a similar invitation to walk:

– Let us take the air, in a tobacco trance.

However, in Eliot's early works, such depersonalization is more lyrical than dramatic, less objective than subjective. Following Donne and the French poets, Eliot, in his first poetry collection, gives an example of the mental activity of a lyrical hero, while neglecting external events. "A poet like Donne or, say, Baudelaire and Laforgue can be considered almost the inventor of a certain attitude to life, a system of worldview and ethical position". What is important in my opinion is that the heroes of the first collection are not only characters of poems, they are also romantic poets. For example, the heroes of these works (in particular, Prufrock, who tries to compose his "Love song") are deprived of a holistic vision of the world. Eliot demonstrates the practice of writing romantic works. At its core, as confirming "The Love Song of Alfred J. Prufrok" and "Portrait of a Lady", dominates the internal negation of reality. In the minds of the characters not only external but also inner peace breaks into fragments. In the mind of romantic poets, as Eliot believed, feelings and thoughts are always divided. In his critical essays, Eliot noted that ordinary (everyday) feeling destroys the artistic structure. The phenomenon of "separation of thought from feeling", which, in his view, sentimental and romantical poetry inherent, Eliot calls "decomposition of susceptibility". In search of inner support, the romantic turns to his "I", which makes the expression too impulsive, and therefore the creative process – chaotic. In this case, internal chaos cannot find an adequate external form of expression. It is in this situation Prufrock exclaims:

It is impossible to say what I mean!
I am formulated, sprawling on a pin

When I am pinned and wriggling on the wall <…>[23].

It should be noted that his own love song will not be sung, that is, the romantic work will remain unfinished, or rather, unwritten. Against this background, it is obvious that another conflict is actualizing: between the title of the poem and its text. Eliot's early poetry demonstrates the inevitability of distancing the reflecting author from his narrator, reproducing not only the latter's internal monologue, but also exposing the very structure of his thinking. In the early works of Eliot reflexive strategy, which is quite logical, is at the stage of formation. As you can see from the above periods, it was difficult to set up in the artist's "objection period". That is why the poet chose the tactics of writing works based on the synthesis of cultural and artistic systems. In view of this, Ionkis thinks of the "loosening of the old canons", which became the basis of his poetics, we consider not entirely adequate. A characteristic feature of Eliot's early works is the fragmentation that led to the loss of logical connections between episodes of the narrative. For example, "Prelude" consists of four parts; the first part includes two passages and the fourth part three. Prufrock's internal monologue also consists of numerous fragmentary memoirs and passages of thought. These fragments, as well as the fragments of "Portrait of a Lady", are, at first glance, quite self-sufficient, so it is not possible to establish an external connection between them. Everyone says this is not related to the previous one. Elliot thus demonstrates the actualization of a particular type of logic, which in the introduction to S. Perse Anabasis, he calls "the logic of imagination".

The "logic of the imagination" connects discrete fragments, revealing in them a single common beginning (the Absolute). The recipient perceives this connection not only mentally but also intuitively. Let us analyze a similar type of cohesion on the example of the poetry "The Love Song". After the introduction (the original author's metaphor), Eliot introduces an episode where women talk about Michelangelo, and then in the text the poet gives an urban picture describing the fog:

Oh, do not ask, what is it?
Let us go and make our visit.
In the room the women come and go
Talking of Michelangelo
The yellow smoke that rubs its upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes[24].

---

[23] Eliot T. S. The Complete Poems and Plays 1909-1950 / Ed. by Harcourt Brace & Company. – New York, San Diego, London, 1980. – 392 p.

[24] Eliot T. S. The Complete Poems and Plays 1909-1950 / Ed. by Harcourt Brace & Company. – New York, San Diego, London, 1980. – 392 p.

At first, it seems that the mention of women in high society who hold secular conversations is not motivated in the midst of a metaphorical landscape. After all, this episode (unfolded only in two poetic lines) has neither logical nor associative links with the previous and next lines. The intention of the author becomes clear in the "philosophical" view of the analyzed stanza. Obviously, the poet intended to show the two sides of the real world. The first is the reality of the conventions of social life; the second is Prufrock's sphere of sensuality.

Both realities are combined in the mind of the hero. At the same time, the fragility of fragments is removed due to their internal connection, the so-called "logic of imagination". The fragmentation of early poetry, updated by the absence of internal logical connections and the usual temporal sequence, indicates that these works are more spatial than temporal. This fragmentation is much actualized in the later poems of Eliot, and it will reach the greatest concentration in the "The Waste Land". The problem of material unity is not limited to the scope of one work. Of course, unity and integrity, in Eliot's understanding, can only be realized when familiar with all the writer's work.

An important role in the compositional organization of the work is played by a system of leitmotifs, which combines all the fragments in a single period, compensating for their external rupture. E. Meletinsky called the leitmotifs "a compositional mechanism that realizes the psychological superstructure of works and brings together individual facts, accidental associations, etc., turning the bridge from the naturalistic facts to their sometimes arbitrary "symbolic" and especially psychological significance"[25]. For poetry, "The Love Song of J. Alfred Prufrock" an important leitmotif is the image of mist. Prufrock's rhetorical questions are also leitmotifs: Do I dare?, "How should I presume?", and the biblical allusion to "There will be time". Two situations are repeated in this poetry, which also serve as leitmotif: "In the room the women come and go / Talking of Michelangelo" and "That is not at all / That is not what I meant, at all". The system of leitmotifs in the poetry "Portrait of a Lady" is much less developed. The central leitmotif is the word "friend", which is repeated in this poetry 7 times, as well as two phrases: "Let us take the air, in a tobacco trance" and "I shall sit here serving tea for friend". In poetry "Rhapsody of a Windy Night" word "twist" serves as a leitmotif and repeated 4 times, and the phrase "dead geranium", which is used in the text twice. Characteristic for Eliot's metatext is a metapoetic system of leitmotifs. One of the centerpieces in "Prelude" is the image of the mist: "The burnt out ends of smoky days", which plays an important meaning-making function in "The Love Song": "the yellow fog that rubs its back upon the window-panes".

---

[25] Мелетинский Е. М. Поэтика мифа. – М.: Наука, 1976. – 408 с.

In poetry, "Portrait of a Lady", this image appears as a kind of leitmotif: the first line – "Among the smoke and fog of a December afternoon // You have the scene arrange itself – as the last line – "with a smoke coming down the housetops". The image of the mist Eliot introduces in the first line of the second stanza of the poetry "Morning by the Window": "The brown waves of fog toss up to me". In the poetry "Burbank with a Baedeker: Bleistein with a Cigar", Eliot introduces this image in the line "The smoky candle end of time" and finally in "The Waste Land" –"the brown fog of winter dawn".

The numerical variability of the use of the image of mist in the early period of creativity gives grounds to speak about the ambiguous symbolism of this image in the metatext of the author. I tend to think that Eliot created it as a kind of "border zone" between the outside and the inner world, between the subjective and the objective. It is likely that the fog in the author's metatext symbolizes the ghostliness of human being and is the epitome of the pernicious world of illusions that so disturbed the poet. I consider all of these variant repetitions to be a striking manifestation of auto-intertextuality, which establishes semantic links within both the individual work and all of Eliot's metatext. Similar is Eliot's motivation for the repeated use of the image of the shadow in the poetry of periods of "search" and "Catholicism". For example, in the poetry of "Sweeney Erect" this image is represented in the lines: "The lengthened shadow of a man / Is history said Emerson". In the poetry of "The Hollow Men", Eliot makes a very interesting combination, in our view: the author updates the image of the shadow (in capital letters) among biblical allusions three times. This image is cross-sectional in the fifth part of the work: the second stanza is "Between the motion / And the act / Falls shadow / For Thine is the Kingdom"; third stanza – "Between the emotion / And the response / Falls the Shadow / Life is very long"; fourth stanza – "Between the essence / And the descent / Falls the Shadow / For Thine is the Kingdom". This image of researchers of Eliot's creativity evokes many different variants of interpretation. In particular, G. Smith believes that the image of Shadow in poetry is associated with the spiritual impotence of Prufrock, who is unable to distinguish between fantasy and reality. Eliot introduces this image into the center of opposition: idea / reality, motion / act (stanza II), conception / creation, emotion / response (stanza III), desire / spasm, potency / existence, essence / descent (stanza IV).

The first opposition, according to G. Smith, means sex, the second – sex and creation, the third – sex, creation and salvation[26]. All the inner impulses of the lyrical hero are suppressed by the appearance of Shadow. However, if we

---

[26] Smith G. T. S. Eliot's Poetry and Plays: A Study in Sources and Meaning. Chicago. University of Chicago Press, 1974. – 358 p.

agree with this view, we can conclude that Eliot in his own metatext only wrote Prufrock's image. I think such an assumption is completely illogical: first, "The Love Song" and "The Hollow Man" are written in different periods of Eliot's creative and spiritual growth as a poet-philosopher and personality. To recognize the thought of G. Smith means to refuse Eliot a spiritual and creative evolution. In my opinion, the Shadow is rather an allusion to the shadow of Master Dante – Brunetto Latini, whom he met in Hell. Eliot himself confessed that the prototype of this image was a poem by Ernest Dawson, with the following lines: "There fell thy shadow" and "Then falls the shadow". "Tormenting shadows" is also found in J. Conrad's novel "Heart of Darkness", 1902. It is interesting to note that the epigraph to "The man" was also used by Eliot from this work: "Mistah Kurts – he dead"[27]. The phrase "the valley of shadow of death" is found in Psalm 23.

The likelihood of this prototype can be motivated by Eliot's deep interest in religion as part of his philosophical and poetic quest. In addition, the image of Shadow is cross-cutting in the poem "Waste Land". The first part of "The Burial of the Dead" has a small snippet, with the actualization of this image in each line: Only / There is shadow under this red rock, / show you something different from either / Your shadow at morning striding behind you / Or your shadow at evening striding to meet you.

In Eliot's early lyric the system of repetition was examined and systematized in detail by many scholars of his creative heritage. It has been found that the leitmotifs in the text perform a structuring function by linking different contexts. In addition, frequent repetition refines the word or image, identifying new associations in a new context. Therefore, we can talk about axiological, characteristic and interpretive functions. Eliot, as G. Ionkis rightly points out, developed the principle of "intensification" of the energy of the word.

"He demanded, the researcher writes, not a musical instrument, but a semantic instrument of poetry. He soon mastered the art that so fascinated him in "metaphysics" – the art of extracting from the word, squeezing and compressing it in different contexts, a meaning that we did not even suspect"[28]. I believe that these repetitions in Eliot's early poetry are the manifestation of autointertextuality, which is why they potentially reveal dialogic relationships in the author's metatext system. Based on the analysis, we can talk about the multifunctionality of interaction. I have classified all identified features as follows:

---

[27] Статкевич Л. П. Комеморат та міжтекстові алюзії: проблема амбівалентного спів-існування у поемі Т. С. Еліота "The Hollow Men" // Мова і культура. – К.: Видавничий Дім Дмитра Бурого, 2004. – Вип. 7. – Т. IV. Ч. 2. Лінгвокультурологічна інтерпретація тексту. – С. 259–264.

[28] Ионкис Г. Э. Английская поэзия XX века. – М.: Высшая школа, 1980. – 198 с. – С. 95.

1) cultural-semiotic group includes cultural-semiotic function (the text certifies the author's artistic preferences), appeal, communicative, game, signal-mnemonic (the function of recognition and mention of prototype);

2) content-transformation group includes transformational, characteristic (or imagogical, when new images are created on the basis of the text), interpretative, semantic-generating, axiological, strategic and stylization function.

3) structural-narrative group includes structure-forming and motive functions.

Reflective strategy is fundamentally different in the works of the second poetic collection. The culmination will be "The Waste Land" – a kaleidoscope of numerous poetic practices. However, in the poem "Ash Wednesday", one can clearly trace Eliot's attempt to overcome the reflexive method, to synthesize personal style. Another feature of the poetics of Eliot's early works is the inclusion of quotations (usually unattributed) and images from other literary sources, as well as the active use of literary and historical reminiscences. The borrowing technique, which is recorded by the eliotologists in the poetry of the first collection, will become noticeably more complicated in the future, from a formal point of view,

In early works, it is still only being formed and is therefore an auxiliary means of modeling artistic reality. Eliot's fragmentary poetry in linguistic and stylistic terms is homogeneous, since all the forms of intertextuality present in the text are organically interwoven into the fabric of the text. As a rule, Eliot does not label them, so they do not dissonate with the general narrative, unlike the texts in later works, in particular, in the poems "The Waste Land" and "Four Quartets", which, through the texts, form separate levels of narrative. The poet's early works are a synthesis of metaphysical, romantic symbolist and imaginative poetry. Literary reflection in later periods of his work has resulted in an intertextual strategy, the dominant principle of Eliot's poetics.

Eliot himself understood any literary "influence" not as subordination to the authority or creative manner of another author, but as a sovereign and productive encounter with the spiritual world of poets and philosophers, as a fruitful discussion with their ideals, images, verbal formulas, mental paradigms. The texts of other authors were only points of support and orientation for Eliot, who had his own ideas and life experiences, and only in this way he could transform borrowed into his own.

Thus, literary and aesthetic reflection in the work of Eliot is a dynamic phenomenon. Logically enough, it is transformed into intertextuality – the dominant feature of his poetics. Based on the analysis of the poetry of the early collections, the functions of the Eliot interaction can be classified. Explicit

interaction enriches the work with additional and unexpected meanings, and "alien word" – with powerful energy.

The poet thus strengthens the connection of the times and enriches the national cosmopolitan culture by the variant images of the world. By engaging in dialogue with his predecessors, usually the classics who form the poetic canon he created, Eliot preserves and develops a cultural tradition that, in his view, was an important task of the poet.

SUMMARY

This article deals with synthesis and reflection of literary tradition in Eliot's early poetry. This is due to his desire to update the literary past, enrich it with new semantic nuances, to comprehend in his own metatext, and repeatedly declared in cultural essays the requirements for writers: to strengthen the connection of the times, to preserve and develop the tradition and to create elitist art. His early poetry is a philosophical-poetic synthesis of Metaphysical, Romantic, Symbolist and Imagism poetry. Therefore, they were the most active objects of the theoretical and poetic reflection.

The reflection of the poets of the metaphysical school in the work of Eliot manifested itself in the fact that he simultaneously synthesized the intellectual (the prerogative of the subsequent Baroque Enlightenment) and the sensual (the prerogative of the Romantic poets). Eliot borrowed from the metaphysical-poets the art of actualizing the entire wealth of meanings of a word in different contexts. Such well known attributes of Eliot's poetics as "the combination of the incompatible", "the assembly of heterogeneous material", and "the play with the meanings of the word" are an inheritance of the tradition started by the metaphysical-poets. The use of tropes in Eliot's poems is also quite close to the poetics of the Baroque. The metaphorical nature of his poetry is not ornamental; its nature is identical to the metaphor of the Baroque.

In the poems of the first collection, "Prufrock and Other Observations", the elements of the romantic world are presented through an internal monologue of lyrical heroes. The object of poetic reflection is the romantic text and the process of its creation, the mental mechanisms that govern it. At the heart of Eliot's earliest poems is a traditional romantic scheme: a person potentially endowed with inner passion resists the conventions of a world that seeks to counterbalance its individuality, which ultimately causes internal conflict. The result of such conflict is willful, intellectual and emotional ambivalence.

The reflection of the best representatives of French symbolism actualized an urbanistic theme in Eliot's early work. The result of this reflection is the use of words and expressions in French. Confirmation of consistent updating by the

poet of the urban theme is that the poet gives a description of the terrain against the background of the mental state of the hero, weaving them together.

Eliot's early poems are characterized by the visualization of poetic language and the use in the poetic text of the everyday language, which brings it closer to the Imagism. Such a reception is motivated by the desire of the poet to emphasize the grandeur and refinement of the language and style of previous epochs, exposing the gulf between them and the present.

The poetry of the early collections is fragmentary in formal and semantic terms. The discreteness of fragments is removed by the "logic of imagination" and the establishment of associative parallels, which always in the works perform not only a communicative but also a clearly expressed sense-generating function. A clear system of leitmotifs in these works to some extent contributes to the formation of compositional unity. The function of leitmotifs in the analyzed poetry is performed by words, phrases and images. By linking different contexts, they discover new associations and create deep implicit meanings.

REFERENCES

1. Eliot T. S. The Collected Eliot T. S. The Collected Poems 1909–1962. – USA. Florida, 1991. – 221 p.

2. Eliot T. S. The Complete Poems and Plays 1909-1950 / Ed. by Harcourt Brace & Company. – New York, San Diego, London, 1980. – 392 p.

3. Skaff W. The philosophy of T. S. Eliot: From skepticism to surrealistic poetic; 1909-1924. – Philadelphia: Univ. of Pennsylvania press, – IX, – 129 p.

4. Smith G. T. S. Eliot's Poetry and Plays: A Study in Sources and Meaning. Chicago. University of Chicago Press, 1974. – 358 p.

5. The Oxford Book of English verse 1250-1900 / Ed. By A. Quiller – Couch. – Oxford, 1930. – 226 p.

6. Thormahlen M. The Waste Land: A fragmentary wholeness. – Lund: Qleerup, 1978. – 248 p. – P. 116.

7. Warren C. T. S. Eliot on Shakespeare. Ann Arbor, – Michigan: UMI Research press, 1987. – 139 p. – P. 16.

8. Williamson G. A Reader Guide to T. S. Eliot: a poem-by-poem analysis. – 1 st Syracuse University Press, 1998. – 248 p. – P. 16. Poems 1909-1962. – USA. Florida, 1991. – 221 p.

9. Абакарова Н. М. Кто услышал «пение русалок», или метафизика любви: Д. Донн и Т. С. Элиот // Мировая культура XVII – XVIII веков как метатекст: дискурсы, жанры, стили // Восьмые Лафонтеновские чтения. Серия "Symposium", Вып. 26. – С.-Петербург, 2002. – С. 121–124.

10. Джимбинов С. Б. Проблема герметизма в поэзии Т. С. Элиота // Писатель и жизнь. Сборник историко-литературных, теоретических и критических статей. – М.: Советский писатель, 1981. – С. 238–259.

11. Ионкис Г. Э. Английская поэзия XX века. – М.: Высшая школа, 1980. – 198 с. –

12. Мелетинский Е. М. Поэтика мифа. – М.: Наука, 1976. – 408 с.

13. Наливайко Д. С. Искусство: направления, течения, стили.– К.: Мистецтво, 1980. – 288 с. – С. 131.

14. Статкевич Л. П. Комеморат та міжтекстові алюзії: проблема амбівалентного співіснування у поемі Т. С. Еліота "The Hollow Men" // Мова і культура. – К.: Видавничий Дім Дмитра Бурого, 2004. – Вип. 7. – Т. IV. Ч. 2. Лінгвокультурологічна інтерпретація тексту. – С. 259-264.

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

Information about the author:
Statkevych L. P.,
Candidate of Philological Sciences, Associate Professor,
Foreign Philology Department,
Academic and Scientific Institute of Philology and Journalism,
V. I. Vernadsky Taurida National University
33, John McCain str., Kyiv, 01042, Ukraine

THE SPECIFITY OF POETRY IN THE "KIEVLYANIN"
OF MYXAJLO MAKSYMOVYCH

Tkachenko T. I.

INTRODUCTION

After closing in 1817 year of the Kyiv‑Mohyla Academythere is not a single higher educational establishment in town. Creation of 1819 of the Kyiv Spiritual Academy, very distant from the queries of that time folk life, did not fill this blank in cultural life of city. Front-rank public of Kyiv worried about organization of university. Thus, on October, 8, 1833 a tsar signed a decree about creation in Kyiv the great university. This idea first arose up after the Polish revolt in 1830 year, when the Russian government, with the purpose of to weaken influence of Poland on Right-bank Ukraine, inculcated the policy of russification. And in 1831 Mykola I, "gendarme of Europe", set up in Kyiv the special committee in matters of western provinces, which must was offer the project of reorganization of education on Ukrainian earths with translating of all studies into the Russian language.

December 25, 1833 approved the charter and composition of the new educational institution. The official opening was scheduled for July 15, 1834 – St. Vladimir's Day. October 16, M. Maksymovych became rector. So, after the Poltava, Kharkiv and Lviv, Kyiv in the thirties and forties of the nineteenth century again becomes the center of cultural life. In fact, in the early 1830s, there was an activization of publishing, caused by the foundation of St. Vladimir's University of Kyiv and the expansion of the printing base (in the mid 1830's the university operated a secret "Union of the Polish People", and in the 1840s was an institution of the related activities of the Cyril-Methodius Brotherhood).

It should be noted that the teaching at the higher education institution was conducted in Russian, Latin and French. However, Maksymovych, a natural scientist by specialty, having headed the department of Russian literature, for the first time introduces ancient Russian literature and folklore, in particular Ukrainian, into the university program. He writes a large number of works in Ukrainian, Russian and Old Russian linguistics, researches problems of common Slavic philology, is fascinated and has made considerable progress in the study of Ukrainian history, is interested in archeology and literary studies. Unfortunately, only one year the scientist rector of the university spent. He subsequently abandoned teaching (for health reasons) and devoted himself to literary and scholarly work.

In 1820–40s Maksymovych published three collections of Ukrainian folk pearls – "Malorossyjskye pesny" (with a dictionary). The publication of songs became not only a prominent event in Slavic studies, but also contributed to the growing interest of scholars and ordinary readers in Ukrainian folk art. The prominent researcher proved the value of folklore of each people as a means of knowing reality (this idea is connected with the theory of knowledge of Yen romantics), pointing to the organic unity of folk and professional creativity.

1. Journalistic Activity of M. Maksymovych

Journalistic activity of M. Maksymovych began in Moscow. In 1830, with the assistance of a whole host of literary celebrities, the first issue of the "Dennitsa" almanac was published. It contained the poems of A. Delvig, the first part of "Boris Godunov" of O. Pushkin. Well-known researcher I. Kireevsky first signed here by his own name, publishing the article "Observation of Russian Literature for 1822". There were also poems by N. Teplova "K ++", where representatives of the tsarist authorities saw manifestations of feelings for K. Ryleev.

Therefore, the censor – S. Glinka – was sent to the guardhouse. The almanac was supposed to be closed, but P. Vyazemsky intervened, who managed to save the publication. In 1830, Anton Delvig (nicknamed "the Gardener" in artistic circles) invited Myxajlo ("Lucifer") to take part in the publication of the newspaper, which was scheduled for 1830. But suddenly A. Delvig died. So, "Dennitsa" became the ideological heir to the Literary Newspaper. The second issue of the almanac (1831) was also successful. In 1834, the last (third) book was published, where the works of famous authors were published.

During this period, Myxajlo tried to work in a new genre for himself – he wrote two fairy tales ("Merry villains", "Marco rich"), which received the praise of journalists and writers. But in the late 30's – early 40's the famous scientist found himself in the tenets of mental depression: longing for Ukraine, deterioration of health status (almost did not see left eye, rheumatic pains appeared, hemorrhage increased due to disorders of the hemorrhoid system), collisions at the university. That is why the opening of the University in Kyiv was the impetus, the hope for a new life. In addition, Maksymovych's mother – often told her son that he could find happiness (both personal and professional) not in the capital, but only in the Motherland.

Although periodicals were published in Kyiv in the 1830s ("Kyiv News", "Kyiv Governor News", "Kyiv Interlocutor", "Kyiv Announcements"), these newspapers and magazines were not successful because they were government (state-ordered) appropriate content and coverage of issues. Thus, in 1839, Myxajlo began to prepare such an edition that would combine social,

political, scientific and literary review. As the scientific and literary journal "Kyiv interlocutor" failed (prohibition of printing), Maksymovych intended to publish several separate books under the name "Kievlyanin". Well-known journalists and writers responded to the invitation to participate in the publication. They promised cooperation and wished the founder success. MyxajloMaksymovych published three books of the Kyivman almanac (1840 and 1841 – in Kyiv, 1850 – in Moscow). Despite the fact that all collections were published in Russian (through tsarist policy), they were devoted exclusively to Ukraine in their materials. It should be said about the censors of the almanac.

The last book was reviewed by "State Advisor and Cavalier Ivan Snegirev". And the first two – a prominent figure – Olexander Fedotov-Chekhovsky, who worked with Maksymovych at St. Vladimir's University, and, although he knew about the fate of "Dennytsia", without hesitation helped his friend.

Ukrainian literature of the early nineteenth century: the inherent syncretism of styles, as writers simultaneously tested already existing and recent artistic tendencies – classicism, sentimentalism, romanticism and realism – through the prism of the national artistic worldview. But since the 1830s, romanticism, represented in four trends, has dominated national literature, namely: civic, folklore-historical, folklore, and psychological-personal, according to which the types of hero (psychologically / educationally-historically / historically).

Romanticism – literary style, special phenomena in science and art. It opposes the dogmatic canons of classicism and logocentric Enlightenment, and combined the tendencies of Baroque, sentimentalism, Russoism and pre-romanticism. It emerges as a powerful artistic style at the end of the eighteenth century in Germany, England and France, and in the early nineteenth century, lately covers Italy, Poland, Austria, Ukraine, Sweden, Russia and Georgia. The basic tenets of Romanticism were elucidated in the writings of German philosophers and writers J. Gerder, together with J. Goethe, became the leader of the first all-German literary movement "Storm and Pressure", on the basis of which he formed the basic principles of German Romanticism. The author of the world-famous works "The Suffering of Young Werther" (1774) and "Faust" (1790–1833) revealed the main content of the dominant of romanticism – the idea of neglecting everything commonplace for the sake of spontaneous expression of feelings and intrinsic authenticity; all manifestations of being are polar and complementary at the same time: repulsion and attraction, separation and unity, essence and phenomenon, whole and parts, spirit and matter, man and nature.

The importance of language as an expression of the spirituality of the national community was proved by G. Gegel. The concept of the spirit became central to his philosophical concept. The spirit (consisting of consciousness, self-consciousness, mental feeling and mind) corrects the fate of both individual and ethnic group. Therefore, the people are formed as a result of their history, receiving the image in which it deserves. An indicator of the highest degree of social development is a strong and independent state, whose formation must be made by nationally conscious and politically responsible citizens. In addition to representatives of the movement "Storm and Pressure", the contribution to the development of the aesthetic foundations of romanticism was made by the Yen romantics, in particular F. Schlegel, who contrasted "modern" romantic art with antique and classic, developed one of the central concepts of romanticism – an irony that is both ontological subjective principle and proclaimed love the essence of life. And F. Schelling noted that the aesthetic is a harmonious balance of conscious and subconscious activity, the identity of nature and freedom, sensual and moral foundations. He owns the concept of "intellectual intuition", which became the main means of knowledge of reality for artists of the early nineteenth century. Analyzing the above-mentioned considerations of philosophers, one cannot but notice their connection with the basic theses of the "cordocentric" theory ("philosophy of the heart") by G. Skovoroda, who defined the heart as the center of faith, spirit and mind. After all, the romantics saw the world through the prism of their own inner self, rejecting conformism and following the well-known concept of a wandering teacher– "labor", emphasizing the uniqueness and self-worth of each person.

Finally, in the Romantic era, it was recognized as natural and understandable thing by everybody: equality of people means equality of cultures and equality of ethnic groups. By the way, it was the romantics who finally approved the syllabic-tonic system of verse, although they resorted to other versification systems depending on the creative plan (stylization of folk song or glorification of the past). In terms of genre features, lyric-epic (ballad, poem), lyric and dramatic works were striking with thematic diversity. Thus, as to artistic style, to romanticism such signs are peculiar: non-acceptance of ordinariness, presentation of "life of spirit", cult of feelings, actualization of folklore, penetration and deepening in the inner world of man, a perceptible reception or "poetic intuition", lyric filling and sounding emotionality; opening of God by rational not cognition, but in tradition and feelings; reasons of tragic fate of personality (consciousness is through external and inner world), "world melancholy", "space pessimism"; requirements to the artist are "principle of individuality" (free "I"), freedom, abandonment from binding overs and "free form and work", fantasy, originality, originality; show to nation as integral

unity and confession of art by the greatest value that is the display of deep essence of our life.

In Ukraine romanticism is also presented by a few cells that had at the same time excellent looks to the activity and priorities. Kharkiv School of romantics operated at the Kharkiv University in 1820–30s under the direction of IzmayilSreznevskyj. The figure of prominent scientist united two groups the representatives of that were O. Shpygoczkyj, L. Borovykovskyj, Fedir and OrestYeveczki, I. Roskovshenko, A. Metlynskyj, M. Kostomarov. Infatuation for the ideas of J. Gerderand F. Schelling the Kharkiv romantics chose for an aim – to accent historical memory, form historiosophical conception of the Kozaks and investigate the "mysterious soul" of people – mentality, concentrated foremost in the folklore's standards (story, fairy tales, duma, legend, historical songs)[1].

At the same time, they ignored pressing social problems, avoided acute political reprimands, as they saw in the rehabilitation of past revival of interest in Ukrainian in the world. Instead, representatives of the "Ruska Trijcya"(first of all, MarkianShashkevych), a Western Ukrainian unit of Romanticism, raised the pressing questions of free development of language and literature, its use in the educational and scientific fields, unification of primordial Ukrainian lands and the achievement of least Ukrainian autonomy, and above all, "to resurrect the nation for spiritual and community life".

The activity of the Kyiv School of Romantics (1840s), which is presented by the works of M. Kostomarov (dramaturgy), M. Maksymovych, and P. Kulish, is related to the requirements of the Galychans. In contrast to the exceptional idealization of the past by the "Kharkiv", the present and future main motive behind the artistic texts of the Kyiv Romantics was the present and the future.

The legacy of the world-renowned artist Taras Shevchenko is also attached to the Kyiv School. Although romanticism is inherent only in the early period of the poet's work, he fully revealed the genius of the Ukrainian author. In his works T. Shevchenko rejected the typing of characters, showing a psychological portrait of the hero (the poem "Kateryna", the ballad "Prychynna"). He emphasized the main problem of a non-state country, emphasizing ethno-consolidation, which lies not in the passive contemplation and pardon of the past, but in the hard work of today. The appearance of Kobzar in 1840 testified to the statement of "full" Ukrainian literature, interesting and comprehensible for all sections – in the spirit of the people, but for an educated society.

The origin of Ukrainian romantic literature and ideology took place in Kharkiv at the turn of the 1820–30s, where it has almost died out for decades.

---

[1] Бовсунівська Т. Феномен українського романтизму. Київ: Академія, 1997. Ст. 27.

Instead, in the late 1830s, Galychynabecame more active, and as early as the 1840s, the first place belonged to Kyiv, namely the Cyril-Methodius Brotherhood. Due to administrative persecution, the centers of Romanticism were destroyed because the imperial power could not allow the revival of the lost ethnic consciousness of the once mighty Ruthenians. The latest embodiments of the basic principles of style were the collections of songs by A. Metlynskyj (1854), J. Golovatskyj (1863–65), the proverbs and sayings of M. Nomys (1864), "Notes on Southern Rus" (1856–57), and the journal P. Kulish "Osnovy" (St. Petersburg, 1861–62). At the same time, romanticism found continuation in the creative work of the artists of the second half of the nineteenth century. For the reign of realism, it acquired new visual and expressive shades in the twentieth century. – heritage of "neo-romantics", generation of "rozstrilyane vidrodzhennya", representatives of "Prazka Shkola" and Shistdesyatnyky. The Romantics rehabilitated folklore, defining the central notion of literature as the "spirit of the ancestors", combining history, poetry and ethnography[2].

Therefore, in the artistic writing of the early nineteenth century. used a lot of folk-poetic images-characters, issues, topics and subjects in national mythology. Thanks to the popularization of the acquisitions of generations, the "fashion for Ukrainian" began, as evidenced by the artistic interpretations of the conflicts of Ukrainian history by Slavic and Western European writers, especially during periods of national liberation competitions.

At the same time Ukrainian romantics became interested in translations of world texts. In this kind of artistic interchange, realized in the early nineteenth century, the writers proved the equivalence and originality of the national fiction, and established a connection between Ukrainian literature and the world literature.

Naming the main features of the national variety of this style, it is advisable to compare the romantic works contained in M. Maksymovych's almanac with the contemporary works of Ukrainian romantic poets. The ratio of works of prose and poetry in almanac books is different. If the prose is available only in the first and second books, then the lyrics are stated in a considerable amount in all editions of Kyiv. Of course, the level of poetry is unequal. But, in response to the criticism of researchers about the skill of authors of poetry in the anthology, it can be noted that all poets of the anthology are popular, well-known, talented figures of their time, whose life and creativity are certainly interesting, multicolored and worthy attention of future generations, recognizing the fact that most are more social and cultural figures than artists.

---

[2] Кіевлянин. Книга перша. Київ: Університетська типографія, 1840. Ст. 2.

However, the compiler did not dare to publish a single poem on acute political topics. In addition, from the large number of authors and poems that were to be published in the almanac (sent their works by Y. Golovatsky, I. Vagilevich, A. Mogylnytskyj, invited to T. Shevchenko's cooperation), MyxajloMaksymovych selected the most neutral and "trustworthy" ones.

In total, 39 poetic works by 18 authors were published in the anthology (19 – in the first book, 2 – in the second, 18 – in the third). In the poetry selection we see some innovations, such as: new genres in Romanticism (for example, landscape poetry and free poem by E. Grebinka– "The Girl for the Piano"), participation of romantic poets (N. Teplova, E. Rostopchina), the embodiment of the fate of a female artist ("Three Souls" by K. Pavlova).

The poems that open the editions have the same name – "Kiev". We can say that this is the "official" poetic page of "Kiev". The author of the first work is O. Khomyakov – one of the main ideologues of Slavophilism in Moscow. That is why the poem becomes political. People from all corners of the Russian Land are heading to Kyiv as a shrine. In this way, the unification of Russia and Ukraine is approved, but Poland is despised for "brazenly selected" in Russia by Western Ukraine.

Instead, V. Benedict's poem "Kiev" is an ode to an ancient and beautiful city. The holiness of Kyiv and the beauty of Ukrainian nature are sung. It should be noted that both works were written at the request of Myxajlo Maksymovych specifically before the appearance of the almanac.

After the poetry that opened the publication, it is advisable to consider the own lyrical part of "Kievlyanin", the most famous writer of which was the Russian romantic V. Zhukovsky. In the anthology there is only one of his poems, called "The Flowers of the Covenant". Probably, in order to facilitate the censors, the publisher extracted from the art treasury of the poet exactly the work ("Flowers of the Covenant"), which was written in 1819 specifically at the request of Princess Alexandra. But it was Zhukovskywho first discovered the beauty of the spiritual life and poetically reflected it. The lyrical hero tries to express what is not transmitted in words – his individual feelings: the trembling waiting for the unspeakably beautiful and mysterious minutes, the pleasant memories of them and the hope to feel those moments again make up the content of this work. Sometimes we are able to see the glimmer of eternal and heavenly beauty, approaching the ideal. Sometimes we find this insight in the humblest of things.

Smoothness, musicality, sophistication, individual marking of the mental world, attraction to an indefinite ideal, feelings that can only be approximated in words – this is what gave Zhukovsky romanticism. These traits have become one of the defining poets of this style.

The only representative of Ukrainian poetry in the almanac was E. Grebinka, albeit with a Russian-speaking poem. Music is metamova, understood equally by everyone, but at the same time everyone perceives it differently. Subjective feelings and feelings of the lyrical "I", which is identical to the author's, are covered in the work of art. Considering the two poems that most clearly depict the specificity of romanticism, in particular, represent the style of artists in this area, it is necessary to determine the theme of poetry and the image of the lyric hero in romantic works.

The glorification of the past, its own appeal to battles and military victories – is an indispensable component of romanticism. Writers exaggerate patriotism, heroism, a decent acceptance of death for their homeland – everything was once in the past, but one must strive for contemporaries. The chanting of a story is sometimes concentrated in a certain character that holds glory forever.

There are several such characters in Ukrainian poetry, and the first among them is a song that reflects the history and spirit of generations.

For Ukrainian romantics, the past of the Motherland is an ideal. Particularly striking combination of freedom of the country, loyalty to duty and democracy appeared in the times of ZaporizkaSich. This is a period when the Kozaks and Zaporozhci themselves elected the chieftain and getman, guided by the eternal law and national morals, fought for universal interests, for their people. Therefore, the great history of the artist was seen in the symbolic images – things that helped to gain the will of their land, which are preserved in each family as immortal monuments of past times of glorious struggle. Not to bring back the past, but you can take it as a model to fight desperately for the better fate of your country.

Although they (things-symbols) are always crying out for free Ukraine once, trying to arouse the action, rebuking the offspring for passivity, fear, mental inferiority. If for Russian writers the hero is an abstract ideal figure, then Ukrainian artists see the embodiment of physical and moral perfection precisely in the Kozaks, often pointing to famous historical figures (S. Paliy, I. Mazepa, B. Chmelnytsky, P. Sagaidachnyj, I. Pidkova, P. Polubotok, S. Nalivayko).

2. Ukrainian History in Romanticism

Romantics are also reminiscent of magicians – Kozak-Xaracternyk who, according to folk tales, could treat, divine and overcome the enemy only by sight. It should be emphasized that the theme of the historical past, the era of KyivRus and the Kozak's period, is dominant in Ukrainian romanticism. At the same time, a grave is an incorruptible monument to the glory and grandeur of ancestors and a silent constant reproach to unworthy descendants. Therefore, poetry of historical topics contains many reminiscences, allusions, folklore

stylings. But comparing the present with the past always shows the superiority of the latter in the evaluative position of the contemporary. Ukrainian romantic poetry is characterized by an inactive historical lyric-epic – singing the glorious struggle of the Kozaks for the freedom of their country as the best of fate and expressing their disdain for unworthy descendants. Modernity for the Ukrainian is a hopelessness, as there is no hope for the liberation of Ukraine, because there are no more Kozaks who would be able to fight. Thus, the national past acts as the substantive dominant of the Ukrainian artists creativity and prevails over Russian romanticism[3].

It should be emphasized that even nature is concerned with the sufferings of its earth, just like man. She is an eternal witness of sorrow and joy, torture and mercy, defeat and victory of Ukraine. An appeal to the Dnipro – the water element is not accidental, because it is water that can both destroy and give impetus to a new life. A new generation of nationally conscious Ukrainians must, first and foremost, revive the ancestral heritage preserved in the genetic memory of generations, in order for modern life to be the pledge of a happy future for a renewed independent ethnos.

The reinterpretation of cosmogonic images is often the semantic core of the poetry of romantics. Wind becomes a polysemantic symbol. It embodies a harmonious combination of freedom and power, constantly spreading between heaven and earth. The liberty is his fortune, which he does not betray, for he can do as he pleases. The lyrical hero is jealous of the wind: therefore indifferent to the unjust social system, the cruelty of people. He knows neither the impossibility of the desired nor the imprisonment of freedom, for the wind is its absolute embodiment.

Wind is the center of the souls of the ancestors, through which the ancestors pass on the knowledge of the past to the generations to come, reviving young people's courageous actions.

Ukrainian Romanticism has established a clear opposition to the past-present – the freedom-bondage. This is due to both the historical events and the current situation (political, cultural) of Ukraine, which provoked the artists to appeal to a sense of national dignity. It was clearly seen in the Kozaks. Mention of the glorious history of the native land is inevitably linked with the love of the Motherland, the longing for which the Russian and Ukrainian romantics unite in long journeys, which may end in a permanent place of residence.

But for a Ukrainian, a foreign country is first and foremost associated with detachment from the family (both in the narrow sense – parents, wife, bride, children, and in a broader sense – people, motherland, culture, mentality). Therefore, the break with the Motherland is the most grief where loneliness and

---

[3] Кіевлянин. Книга друга. Київ: Університетська типографія, 1841. Ст. 147.

orphanage are combined. This topic is painful for the Ukrainian nation. At first, it embodied the feelings of a Kozakk who was leaving to defend his land. However, later on, these topics changed their focus from heroic-historical to socially-tragic: the wanderings of the storm, the cruel fate of the mercenary, the recruiting and the political exile.

Humility before the verdict of Fatum– to exist in a foreign land – leaves the lyrical hero with only one purpose of life: the desire to rest on his earth, in his family circle, becomes a cherished desire. The inability to bridge the gulf between dreams and reality leads to a bifurcation of "I", which seeks to find harmony in the world order that is unlikely to succeed in earthly life. Therefore, romanticism is always a protest against what exists. While revealing the conflict between personality and society, romance emphasizes several aspects. First of all – a social system where the material prevails over the spiritual. Romantics condemn a pragmatic and self-righteous inhabitant, a man with a dead soul, where the meaning of life is profit, material enrichment, and hence spiritual poverty. Romantics become spiritual opponents of philanthropy, disparaging the unjust social system. That is, first of all, the social problems that have become widespread are revealed.

That is why in Ukrainian poetry the fate of the cover is often covered, the theme of the underprivileged – orphanage and aging is revealed. It is worth noting that Ukrainian artists use the technique of artistic parallelism, comparing the human and natural worlds, where there is also a division into those who have power, rich and poor, whose tears and lives are worthless. In addition to the antinomic couple "spiritual – material", the romantics contrast the personality of the crowd, the capture of which another talent or power is fleeting and not trustworthy: choosing a certain idol, the crowd immediately seizes on others, destroying the previous – so it will continue. Being free from the approval of the crowd, from social troubles, and even from the present reality, which is possible only through internal emigration or escapism, is the main pledge of happiness. Hence the desire for a harmonious restructuring, of another world, where freedom of spirit is possible, life is by calling, by the falters of the heart.

At the same time, Ukrainian artists do not sharply contrast the crowd and the individual. In fact, they treat this topic in their own way: they always emphasize that talented people give talented people. A true artist will always find the response of at least one listener who will appreciate his work by heart and recognize his thoughts and feelings in a work of art. Romantics have outlined several worlds – the haunts of an exhausted sophisticated soul. One is nature, because it is dominated by the kind of harmony so lacking in happiness.

The spiritual experiences of a person alienated from the world of social relations reveal all the richness and diversity of the content of the outside world,

contemplating nature, finding a refined image in emotionally conscious details of the landscape. Nature itself reveals multicolours of its colors only when it becomes the subject of emotional experience, sensory perception, reflection of the lyrical hero, as if the projection of his spiritual world. Purely landscape lyrics expresses the admiration and admiration of nature. After all, its external, visible image, harmony and natural movements are manifestations of its soul. Romantics are in love with nature – the beauty and grandeur of the free element[4].

If in philosophical reflections the lyrical hero contrasts the eternal nature with the corruptible and transient human life. So in the psychological perspective, the state of the lyrical "I" and nature are identified. Unlike human society, nature is characterized by humanity and kindness to all who need its help. Therefore, nature is often the savior-source of life. So nature is a harmonious element. Romanticists have created their own view of it: the landscape has lost its objective essence and has become a poetic image of the soul's hero.

In addition to the earth's harmonious natural structure, another perfect world appears in the sky – "there is no night in the sky" – an incredible combination of purity, beauty and grandeur. Heaven also attracts the attention of romantics because it acts as the abode of God. The lyrical hero often seeks the help of the Lord, since only He can give moral strength and save from the spiritual degradation that grows daily between people and within man. Christ is the savior of a person who always hears and understands. Only He preserves the love of His unworthy children – people, helping them to be themselves, overcome the darkness of real life and even overcome death. Only God gives the power of the spirit that relies on faith – the one and the certain, the true and the reliable. Before the Lord, all levels – He rewards people for their life on earth, their spiritual qualities

The theme of the just judgment of the Lord is quite common in the works of Ukrainian romantics. Man is so sinful that he can pollute even his angel with his filth.

The depth of disappointment in reality, even more so than heaven, leads to despair. Reflections on the special, high, divine nature of man, distorted by his real being and lost on the earthly path – are inherent in romantic consciousness. The heavenly system, the world-absolute, the perfect harmony – unattainable for the lyrical hero, who will still seek to reach these heights both on earth and in heaven.

After nature and the sky the third refuge of the lyrical "I" romance determine the far beautiful terrain. It is worth noting that in Ukrainian romanticism this theme was not clearly revealed. Since happiness is only

---

[4] Турчин В. Эпоха романтизма в России. Москва: Искусство, 1981. Ст. 468.

possible for a Ukrainian in Ukraine, paradise on earth is only a ghost. In the works dedicated to this topic (search and escape), the utopian paradise of earthly reality is clearly opposed – the human shameful device that selects the best (above all, the internal spiritual equilibrium) and where the romantic is forced not to live but to exist. The romantic is committed to a dream that reigns only at night. After all, the romantic hero has to obey the rules of the outside world. So determined by fate – an evil final that seems to mock the romance over which the burden of reality hangs.

The pain of vain hopes is heightened by the loneliness of the lyrical hero.

The theme of lost youth is common to Russian and Ukrainian romanticism. After all, in his youth, man has enough physical and moral strength to compete with the cruelty of the realities of being. Although reality does not give the slightest chance of confronting it. However, youth has no experience. She is able to make mistakes without going into error, because she has a lifetime ahead. This is a time when you can live in dreams and truly believe in the embodiment, the fulfillment of all your hopes, breaking to the ground for their realization. A full-fledged life in the social hierarchical world is impossible, and a miserable existence is terrible. The person is lonely and is a closed personality, which cannot overcome the fatum.

The person was disappointed in the possibility of a just restructuring of the world and unable to destroy the social system. Therefore, the lyrical hero is aware of his doom for suffering through futile hopes and pursuits of an unknown perfect world – an eternal walk that will end with nothing. However, there are moments for which the romantic lives – these are the moments when dreams and reality come together, and the soul believes that it really is. The lyrical "I" undergoes a fleeting but wonderful moment of happiness. It should be noted that to express the most subtle nuances of the soul, Ukrainian romantic artists often use imaginative folk symbols, in particular bird. I. Ogienko (MetropolitIlarion) in the book "Pre-Christian Beliefs of the Ukrainian People" tells the folk legend of the cuckoo's family, where this bird represents orphanage and widowhood. Raven also always acts as a harbinger of evil, a symbol of cunning. Instead, the swallow embodies the highest degree of goodness and love, the warmth of spring and hope. Not surprisingly, in Christian symbolism, this bird is portrayed as a person who prays to God for prayer and intercession. That is why swallow in folk and literary works is identified with mother. It is worth noting that in Ukrainian romantic poetry there is an avian image that symbolizes the artist himself – the nightingale[5].

However, the image of the word artist has several hypostases in the poetic world of romantics.

---

[5] Кіевлянин. Книга третя. Київ: Університетська типографія, 1850. Ст. 135.

It is advisable to emphasize the symbolism of the boat inherent in Ukrainian and Russian romanticism, which has different semantics. In the poetry of Russian artists, the lyric "I" envies the boat.Instead, Ukrainian poets identify an estranged person (a romantic) and a boat that is devastated by the elements. The boat is a symbol of romance, its external and internal life, a sensual personality that no one understands.If in Russian romanticism we have the opposition "boat"– the lyrical "I", then Ukrainian artists draw a parallel between the boat and the romantic hero.

Romantics paid particular attention to the creative personality. They regarded art as the highest form of human activity, and the artist as a sage and prophet who, through the power of his genius, imbues the secret depths of life beyond the reach of ordinary people. Ukrainian artists have found the image-symbol of the embodiment of freedom on earth, since this person can live according to his own needs and desires – he is independent of the dangers of others.

In Ukrainian literature, a model, the ideal artist was a kobzar, a bandurist– a figure who permeates the heart of the people with the spirit of glorious antiquity. Not without reason in the Ukrainian history appeared the famous Kozaks / Gaydamak-musicians, who inspired the brothers to fight as they went along with the army to the enemy. Subsequently, kobzars, bandurists, and lyricists became interconnected, telling the story of the national liberation struggle of the Ukrainians.

Music can communicate with God. At the same time, it coexists with the natural elements that help it preserve the memory of different generations.

It is appropriate to note the decisive role of the song for the artist. It is a symbol of the people's soul and the most precious treasure to be inherited. The connoisseur of the song, her performer – the carrier of the spirituality of the nation. Kobzar preserves and protects the culture, traditions, history of its people and homeland. Bandurist, kobzar, lyricist is the best and most respected artist of all time.

First of all, a person of art must be strong in spirit, live in faith and love, seek the ideal – the realization of dreams and hopes, even if unfulfilled. Her or his fate is the hardest and most beautiful at the same time.

According to the romantics, only in the art are the creative, aesthetic and emotional, human abilities fully revealed. Art requires constant work of the soul and heart, self-improvement and development of creative gift – only in such conditions a full life is possible. Therefore, the romantics preached the absolute freedom of the artist – a genius, independent of power and the "nearby" crowd.

Instead, the Ukrainian artist does not separate himself from the people for whom he works.First of all, the poet is the son of his country and the expression of the hopes of ordinary people. It accumulates in the works of

emotions, feelings, feelings, memories and dreams of Ukrainians. The artist addresses his work to everyone, regardless of status, age, gender[6].

Romantics created their own world. They rebelled against the cruel, antihuman social system concerned with everyday problems; drew attention to the inner nature of man, putting forward a priority – the self-worth of the individual. In this way, the romantics continued the tradition dating back to the Renaissance and especially manifested in the art of sentimentalism.

Perceiving individuality as the antithesis of society, the romantics formed antinomic couples that defined the subject of their works, namely: the world of material relations – the beauty of spiritual life, nature as a living organism – civilization as a mechanical, artificially created system, freedom from birth – social bonds. For a romantic artist, the idea or feeling of his work is concentrated at a certain point, and the rest of the space is just the background. The main thing in the romantic work – the hero. Man for romance – a small universe, a microcosm. Hence, the immersion in the mystery of the human soul, the attraction to the unconscious, intuitive; a description of the whole spectrum of feelings, emotions, feelings, in order to reveal a unique, individual in a person.

Romantic hero – lonely and despondent because of futile attempts to change society or overcome an evil fate, a sufferer. He lives in two worlds: real and his own, artistic. The eternal search for the ideal of the romantic sees in the knowledge of the heavenly structure of God, in the beauty and grandeur of nature, in the far unknown land of his dreams. In an effort to follow the cult of individuality, romance, though they were the forerunner of modernism, still endowed their characters with common features. Therefore, the characteristic feature of romanticism is subjective-lyrical typing. The romantic character alien to the environment turns out to be in agreement with the author, and in some places he acts as his double.

That is why the romantic lyrics present the artist's emotional identification with the personality and destiny of his hero. It is worth noting that the romantics challenged society, emphasizing freedom – social, personal, creative, protecting the person and the artist, who have the right to live and create according to their own rules, which can contradict the rigid standards, breaking the established limits. Therefore, the basic foundation of the aesthetic code of Romanticism is the affirmation of freedom as the highest value of life. These are universal traits inherent in romanticism in general. But it is appropriate to single out the features of Ukrainian romanticism itself, since the almanac was published in Ukraine and for Ukrainians.

---

[6] Українські поети-романтики: поет. твори / упоряд. і прим. М. Л. Гончарука. Київ: Наукова думка, 1987. Ст. 256.

CONCLUSIONS

So, considering the romantic lyrical world of "Kievlyanyn" and comparing it with the works of Ukrainian artists gives grounds to conclude.

The poetry of the publication was organically combined with the general figurative-thematic focus of Ukrainian romanticism. However, a significant drawback must be noted. Unfortunately, fearing to include poetry of Ukrainian authors in the almanac, M. Maksymovych lost the national color of Romanticism. Ukrainian artists have highlighted the problems caused by Ukraine's political situation. It is impossible to imagine this style in Ukraine without glorifying the historical past with folklore intertext, illuminating the subjective disturbances of the soul. It was Romanticism that marked the transition from impersonal to personality and psychological motives, which would be decisive for the latest Ukrainian literature.

Almanac "Kievlyanin" – the first non-governmental Kyiv edition. However, the format of the books testified to the supremacy of the authorities over the compiler's desire to make a genuine exclusively Ukrainian publication – no Ukrainian-language work, except folklore intertexts in the artistic prose of G. Kvitka-Osnovyanenko and P. Kulish. Myxajlo did not dare to publish poetry of Ukrainian artists, except for the Russian-speaking poem by E. Grebinka and excerpts of poetry analyzed by the publisher and printed by Maksymovych. Moreover, he missed a landmark – the Lviv Chronicle, sent by Y. Golovatskyj. All the poems that make up the lyrical selection of the almanac are "trustworthy", neutral in content, mostly dim in appearance, and unpretentious in form. Even in the scientific and journalistic part, moderate thoughts predominate (in stories-studies on Ukrainian history, culture is almost always a noticeable bias towards Moscow). At the same time, we can note the remarkable design of the almanac and the thoughtfulness of its structure, which could be modeled on modern publishers. The best book is the second book, containing poetry and fiction, as well as various articles (historical, philological, local lore), whose authors must appeal to the recipient. The work of the researchers, published in the publication, is striking the argument, which is achieved by the vast amount of material used and the ability to notice and distinguish the most essential – an example of scientists of all time. It is in the almanac that the first writing attempts of P. Kulish were placed. In addition, Myxajlo Maksymovych, through his publication, took part in a discussion on Ukrainian spelling.

Pointing out the shortcomings of "Kievlyanin", it should be borne in mind that the editor had to constantly withstand numerous censorship oppressions, removing a certain amount of material ready for printing. He had to explain to the authorities, testing the nerves and health for strength. After all, the scientist did not forgive neither Koliyivshchyna nor the opinions, albeit

fugitive and veiled, about unification of Ukrainian lands – the only language presupposes the existence of a single country. In addition, Maksymovych wanted to do a few more issues of the almanac, as evidenced by the words at the end of the articles "The Book Old Stories of Yuzhnoruskaya" and "Pereyaslavsky Tales" – "Continued to come". However, Myxajlo was unable to realize, to realize his intentions, due to lack of physical and moral forces. Maksymovych's almanac "Kievlyanyn" as the first non-governmental Kyiv publication on Ukraine and for Ukraine, played a significant role in the development of national culture. Not only contemporaries but also descendants, he deserved attention.

SUMMARY

The article deals with the specificity of poetry in the "Kievlyanin" of Myxajlo Maksymovych. It investigates the main formal and sense components of the poems and picks out the peculiarities of the writer's individual style. The research reveals the author's accents in the reflection of vital problems.

The writers raise philosophic, political, national, educational and ethical questions, describe the different emotions of the characters, present the variety of the genres, interesting characters and different functions of the narrator.

So national romantic style has the following features: 1) the dominant character of folklore origins – the folklore-renaissance component, we see organic unity, interconnectedness, folk and professional creativity; 2) the significance of history, the glorious past, conditioned by the status of Ukraine at that time: the Kozaks are opposed by unworthy descendants who are only able to endure suffering; 3) national superiority over universal – ethno-marking: we meet the promotion of ethnic culture, recognize the nuances of the Ukrainian soul, the traits of national mentality, show and expose the most pressing problems and issues that are of concern to society.

REFERENCES

1. Бовсунівська Т. Феномен українського романтизму. Київ: Академія, 1997. 154 с.

2. Кіевлянин. Книга перша. Київ: Університетська типографія, 1840. 254 с.

3. Кіевлянин. Книга друга. Київ: Університетська типографія, 1841. 328 с.

4. Кіевлянин. Книга третя. Київ: Університетська типографія, 1850. 218 с.

5. Турчин В. Эпоха романтизма в России. Москва: Искусство, 1981. 550 с.

6. Українські поети-романтики: поет. твори / упоряд. і прим. М. Л. Гончарука. Київ: Наукова думка, 1987. 588 с.

Information about the author:
Tkachenko T. I.,
Doctor of Philology, Associate Professor at the Department
of Slovenian Philology and Journalism,
Academic and Scientific Institute of Philology and Journalism,
V. I. Vernadsky Taurida National University
33, John McCain str., Kyiv, 01042, Ukraine

NUMBER CATEGORY AND (THE) MEANS
OF ITS ACTUALIZATION IN THE SPHERE OF NOUNS

Mizetska V. Y., Zubov M. I.

INTRODUCTION

The paper deals with the notion of number and the ways of its actualization in different languages of the world.

This problem was considered in a number of articles and monographs (see the reference part of the given work) but it is time to generalize separate observations and classify the means of the number formations in the sphere of nouns.

More than 30 languages were analyzed in the process of the research. The data compiled by the other scholars were also used (see the part References).

The methods of immediate observation, comparison, componential analysis were widely applied in the process of investigation. Objectivity of the conclusions is based on the volume of the languages taken for the research and is supported by many facts compiled by the other scholars.

1. The category of the number in the sphere of the noun

The analysis of some languages puts under doubt the opinion of scholars that the singular is primary while the plural forms are derivative ones. For example, the word *oran* in the Malay language does not have an exact status of the singular or of the plural. Moreover, it rather corresponds to our plural than the singular as it is necessary to add the word which denotes 'one' to form the singular of the lexeme 'oran' and some other words.

The same phenomenon is observed in many Altaic languages where one and the same grammatically non-specified word can be used to denote the plural or the singular. That is why in these languages one and the same appellative can denote, on the one hand, an individual person and, on the other hand, - an uncertain number of persons.

E. Cassirer believes that differentiation of the number relations goes back to the human body and its parts.

The body is the primary model of the initial primitive calculations. All the notions of the number before they became verbal notions are purely mimic gestures.

The research of many languages of the world shows that there exist such types of the number as the singular, dual, trial, plural limited (narrow) and the

plural unlimited (wide) in the sphere of nouns. The dual and trial numbers alongside the singular and plural can be found in the Papuan languages.

In ancient Indo-European languages (Sanskrit, ancient Greek), in Ancient Germanic languages including the ancient English, the category of the number was presented by three types of the number: singular, dual and plural.

Dual number died out in almost all modern Indo-European languages. One of the rare languages which 'preserved' the dual is the Slovenian language. The dual number is registered in the classic (al) Arabic, in the Koryak languages, but is lost in its cognate language – the Chukchi (Chukchee) language.

The dual is used in the Hebrew language. Alongside the plural there are special forms for the pair words:

mishkafaim (spectacles); misparaim (scissors), nehiraim (nostrils), etc.

In all these cases the special ending –*aim* is used while in the plural the forms with the -*ot* (for the feminine gender (normot (nouns)) and the –*im* for the masculine gender (Klalim (rules)) are used.

As we see, the main semantic sphere which provides the dual forms is the sphere of the pair (dual) objects and the objects situated on both sides of the symmetry axis, which is typical of the anatomy of the human being and many species of animals (eyes, hands, boots, etc.). But in the English language the dual number is not used even in the cases of duality. Its functions are fulfilled by the classic (traditional) plurals: trousers, tongs, etc.).

In the Chinese languages the category of the plurality and the number in general is not used for the nouns. The word *gōu* depending on the context may mean 'dog' or 'dogs'. The grammatical formants (special morphemes) are not used. The plurality here is actualized with the help of different semantic means – numerals and the words denoting volumes, sizes, etc.

For the exact number indication in the overwhelming majority of languages there are used numerals. In all the languages where there is a corresponding numeral 'one' it agrees with the nouns in the singular: *one nut, one ship, etc*. All the rest numerals require the use of the nouns in the plural if these languages are based on the principle of inflexion: *two nuts, two houses, etc.*

But for the isolating languages this principle is not suitable. Here works another system of calculation (counting). There are special count-nouns (count-words). They are added to the word combinations having the numerals:

sān bēi chá (3 cups of tea). The noun *bēi* remains unchangeable. The nouns do not agree with the numerals as it occurs in the inflexional languages.

One of the most common count-words is the word *gè: e.g. sì gè rén (4 persons).* The count-noun *gè* as well as the basic noun-determinatum '*rén*' remains unchangeable.

The other count-words are:

wèi – used with the individuals with whom you want to be polite;

jiàn – for rooms;

pìng – for bottles.

The words *suì* (year when the age is fixed),

nián (year) and *tiān* (day) unite the functions of the noun and count-word:

shí suì (ten years), *liù nián* (six years), *wǔ tiān* (five days).

The word *Hào* is also a count-word which has the meaning 'number':

sān hào fáng (jiān) denotes 'room number 3'.

The count-words are also used when the nouns combine with the words 'This, that, which':

Nèi gè rén ? (Which person\man?)

The count-word for the bus ticket and other objects with smooth surface is the word *zhǎng*, but when it deals with two bus tickets the Chinese people use the word combination *liǎng gè* as it suggests the number of the passengers and not the number of tickets.

The count-word *dù* denotes 'degree, grade' and is used when it concerns the temperature or angles, for example, *sānshiwǔ dù* (35 degrees, centigrade).

For the sizes the count-word *hào* is aslo used: *xiaǒ hào* (small size); *ʐhōng hào* (middle size); dà hào (big size), *tè dà hào* (very big size).

The count-noun *xiē* may be used with any nouns no matter which count-word they usually take. Comp.: *liǎng tiá lù* or *liǎng xiē lù* (two roads).

Xiē is also a count-word for the uncountable nouns, such as water (*shuǐ*), which do not have their special count-words typical of the countable nouns: *nèi xiē niùnǎi* (that milk).

The lexeme *xiē (yìxiē)* also may be used in the meaning 'several', 'some': *yìxiē rén* (several persons).

The same holds true for the other isolating languages. Such phenomenon can be called the zero inflexion.

In some languages the use of the plural forms is limited. Fr. Boas said that in the language Kwakiutl the idea of plurality is not developed. The reduplication of the names rather denote the objects in different places or different kinds of the same objects than the plurality itself. It is the so-called distributive number which differs from the traditional one:

"The idea of plurality is clearly developed. Reduplication of a noun expresses rather the occurrence of an object here or there, or of the different kinds of a particular object than plurality. It is therefore rather a distributive than a true plural. It seems that this form is gradually assuming a purely plural significance"[1].

---

[1] Boas Fr. Handbook, I, p. 444. Цит. По: Кассирер Э. Философия символических форм. Т. 1. Язык. М.: Академический проект, 2011, с. 206.

There are some languages where only certain words (the minority of words) have the form of the plural. One of the languages is Hupa. These lexemes, as a rule, denote the age, special status or the family relations.

In the Aleut languages there are two ways of plurality expression. Some plural forms are used for the objects; the other plural inanimate forms are applied to the inanimate objects. We suggest naming such plurality the objective plurality.

In the Altaic languages one and the same grammatically not specified word may be used for the expression of the singular and plural.

In the English language there are nouns, which having the form of the singular, may fulfil the functions both of the singular and of the plural: sheep, deer, grouse. They are qualified as Singularia Tantum nouns. It means that they agree both with the verbs in the singular form and in the plural one without any changes in their graphical images.

In three languages – Ukrainian, Russian and English – there are cases when the noun has only one form of number: only the singular (Singularia Tantum) or only the plural (Pluralia Tantum). For example, only the plural form in the Ukrainian language have the words граблі (the rake); дрова (the wood) etc., in the Russian language – дрожжи (yeast), ножны (scabbard or sheath), etc.

In the German language the status of Pluralia Tanum have the words *Eltern, Geschwister, Zwillinger, etc.*

In the English language these are mostly the pair (twin) objects designations – scissors, spectacles, tongs and some other lexemes, for example, clothes.

We believe that it is possible to single out also the cases which we suggest calling the quasi-plural. In their form, these words coincide with the noun of the plural but agree with the verbs in the singular: e.g. the news is good; mathematics is not easy, etc.

The existence of the quasi-plural forms is explained by the fact that these words can be perceived not as discrete sets but as the collective units, which require the use of the singular form of the corresponding verb.

E.Cassirer gives an example from the Indo-European languages which supports this point of view. In Sanskrit and Greek the plural nouns of the neuter gender agree with the verb in the singular. It is explained by the fact that in the past the ending –*e* of the nouns of the neuter gender did not have the meaning of the plural but derived from the ending –*a* typical of the feminine gender which was the indicator of the collective abstract nouns. Thus, the forms with the ending –*a* were formerly not the form of the singular but the forms of the collective nouns which grammatically could be treated in different ways.

There are also the nouns, which do not have the form of plural – the so-called Singularia Tantum nouns. In the Ukrainian language they are: *нежить*

236

(a cold in the head, a running nose), *піхота* (infantry), *горох* (peas), etc. In the Russian language here belong the words *старость* (old age, oldness), *сено* (hay), *медь* (copper), *соль* (salt), etc. In the English language the words *money, sugar, friendship* also have only the form of the singular. Some of them agree only with the verbs in the singular: e.g. *1. The money is lost. 2. Sugar is sweet.*

The other lexical units are ambivalent and can fulfil both functions of the singular or the plural depending on their semantics. The word *people* agrees with the verb in the plural when it means 'human beings': e.g. The people were dispersed by police.

When this word is used in the meaning 'nation' it agrees with the verb in the singular: e.g. The Ukrainian people is invincible.

But when different nations are suggested then this lexeme may be used in the plural: The peoples of the world are against war.

The status of Singularia Tantum in the German language have the words *das Geflügel, das Wild, das Obst, etc.*

Ambivalent in the English language are some nouns, which denote animals and birds: *deer, grouse, sheep, swine, etc*. Depending on the context, they agree with the verbs in the singular or plural: e.g. 1. The sheep are on the meadow. 2. Every sheep was sheared (shorn) in summer.

In some languages of the world one can find the contact and distant forms of the plural: the first ones are used to denote the objects, concentrated in one place and/or functioning as the one whole /integral unit (fingers, sails, etc.).

The second ones are used for denoting the objects which are situated in different places and which are not functionally connected.

The morphological expression of the contact and distant forms of the plurality of nouns can be found in some Dagestan languages, South-Aztec languages and others. For example, in the Budukhsh language

(1) t'il.iber denotes 'fingers on one hand';

while

t'il.imber denotes 'fingers on two or many hands', that is of one person or different persons;

(2) čärx.iber denotes 'the wheel of one car', while *čärx.imber* – 'wheels in general or wheels of different cars'.

The languages having the category of the dual plurality are constantly being reduced. In the Semitic proto-language it existed but in some derivative languages it disappeared.

In the Greek language the dual number in some dialects died out (was eliminated) in the prehistoric period. In the texts of Homer these forms have the character of relict.

Only in the Attica(n) dialect the dual number was actualized for a longer period of time, but it gradually faded out in the IV c.b.c.

The relics of the dual number can be found in some German dialects; for example, Bavarian and Westphalian.

In the Ancient Egypt the dual number was widely used while in the Coptic language it remained in the status of relict[2].

There are also languages with the trial number. The trial number of nouns, as well as the dual number, can be found in the Malaya-Polinesian languages.

The languages of the Australian aborigines are also known for their dual and trial forms.

Besides the dual and trial number, many languages differentiate between two kinds of the plural: the narrower plural for two or several objects and the wide plural for many objects. This phenomenon fixed by Dobritzhoffer[3], can be found in the Semitic languages, for example, in the Arabic. Alongside the dual, there is the limited plural, which suggests 3-9 objects and the wide plurality for 10 objects and more. This latter form also denotes the uncertain number of objects.

This triad of the number which looks like (1) object – (2) several objects and (3) a great number of objects, can be found also in some Cushitic languages.

W. fon Humboldt believed that the meanings of plurality and singularity were formed from the general collective meaning of words. The plurality was understood just as a heap, mass. It was not yet the notion of division. The notion 'number' grows from this amorphous notion of the mass.

In some languages the plurality is often clearly expected only in terms of the animate objects but is not actualized when the inanimate objects are dealt with. In the Yakut language the parts of the body as well as clothes have the form of the singular even if one person has two or more articles of the garments but they acquire the form of the plural if they belong to several persons.

On the basis of these and other data one can draw a conclusion that the grammatical number category is stipulated rather by the number of persons than only by the number of objects the individuals have.

2. Classification of the noun number formation means

Category of the noun number is not universal. This category is not actualized in such languages as the Sino-Tibetian languages, including the Chinese language. It is not actualized in the languages of New Guinea and Australia, in the languages of some Amazonian tribes (piraha(n)).

---

[2] See in detail: Кассирер Э. Философия символических форм. Т. 1.Язык. М.: Академический проект, 2011.

[3] Dobritzhoffer. Historia de Abiponilus, II, p. 166.

In the languages where this category is actualized different means of its representation are used:

- *Reduplication*, that is the repetition of the whole words or their parts. For example, in the Malay language the word *rumah* denotes a 'house'. The plural here is formed with the help of repetition, that is reduplication of this word*: rumah (house) – rumah (houses).*

In the Indonesian language *orang* denotes a person, while *orang-orang* means people; *buah* means fruit, while *buah-buatan* denotes a lot of fruits.

- *Changes of the tone.* This form of plural actualization can be found in the language called Shilluck. In this language, the word *jit* , which is pronounced with the high tone denotes 'ear'. The plural is formed due to the change of the tone that switches from the high to the low one: jit ↓ → jit ↑ (ear→ears).

- *Suppletion.* This form of plurality suggests the formation of the plural forms of the nouns from the words having another root, different from the root of the basic word in the singular. Suppletion can be found in different languages but it is not a widely spread way of the noun number formation. Rare examples can be found in Russian: человек (person) → люди (people, persons) and French: *oeil → yeux*.

- *Transfixation.* Transfixation is typical of the Semitic languages. Transfixes are a combination of vowels which pierce the root of the word made up of the consonants: e.g.

Arabic

1) hamir → himar (donkey → donkeys)

2) harb → hurub (war → wars).

Transfixes should not be confused with the internal inflexion as it used to be in the past. The first typologies did not differentiate between internal inflexions and transfixes. Only later, such scholars as Skalichka and Sapir realized that these phenomena are not identical. In case of internal inflexion the vowels are (the) part of the root, forming it with the consonants. The vowels in the Semitic languages are not elements of the root. The latter are represented only by the consonants. These vowels form the affix which is called a transfix.

In the words *foot → feet* the alterated vowels are part and parcel of the root, while the sound changes *a-i → i-a* in the Arabic word *hamir (hamir → himar)* are not formants of the root. It made the scholars single out transfixes and separate transfixional languages from the inflexional languages in their typological schemes (Sapir, Skalichka).

V.A. Plungian does not rigorously differentiate between transfixation and internal inflexion, using these terms alternatively[4].

---

[4] Плунгян В.А. Общая морфология. М.: Эдиториал УРСС, 2000, с. 93.

Transfixes fulfil many grammatical and semantic functions in the Semitic languages but one of them is the expression of the plural: e.g. *daxlum → daxulin*. It is the so-called "broken plurality". But it does not embrace/cover all nouns. There are about 30 models of the broken plurality in the Arabic language.

J.P. Kurilovich and V. Plungian believe that in ancient times the Semitic vowels were components of the root and only gradually these vowels functionally separated from the consonants.

At the same time V. Plungian admits that status of the vowels in the Arabic words remains debatable.

The idea of the special vowels status as transfixes (diffixes) is supported by V. Starinin, I.A. Melchuk, J.McCastle, J. Goldsmith[5] and others. A. Belova suggests the compromised interpretation of the Semitic root: she includes into the Arabic root the constant consonants and alternative vowels.

We support the "consonant" interpretation of the root in the Semitic languages and believe that the vowels are pure transfixes. They are grammatical or semantic indicators specifying the meaning of the root.

- *Combination of transfixation and inflexion (endings)* is observed in the Semitic languages, including the Hebrew: e.g.

eled (child) → yieladim (children);

rakevet (train) → rakavat (trains).

- *Inflexion*. The use of different endings (inflexions) is one of the most frequently used ways of the plural formation. It is one of the main characteristics of the inflected languages – Ukrainian, Russian, German, English, etc. Inflexions are used also in the Semitic languages, for example, in the Hebrew.

The plural forms of the nouns belonging to the feminine gender are built due to the addition of the ending *–ot* :

nahash (snake) → nahashot (snakes),

while the nouns belonging to the masculine gender are built due to the addition of the ening *–im* :

mivrack (telegram) → mivrakhim (telegrams).

In modern Ukrainian, Russian and English languages the form of two numbers – singular and plural are actualized.

In contrast to the Ukrainian and the Russian languages, the idea of singularity in the English language is expressed only by the zero morpheme.

The semes of singularity in the Ukrainian and the Russian languages are expressed be special morphemes, for example, *-а (птица – bird)* and zero morphemes *(зір – sight)*, etc.

---

[5] See in details: Указ. Соч., с. 94.

The category of the plural in all these languages is represented by the special formants of plurality.

In the English language these special morphemes are *–s* and *–es*. As to the borrowings the endings of the donor-languages are sometimes preserved/remain. For example, the words borrowed from the Greek language *phenomenon*, *criterion* take the ending *–a*. The Greek borrowings *analysis, basis, crisis, hypothesis, thesis, etc.* in the plural change the ending *–is* and acquire the ending *–es*: *analyses, bases, crises, hypotheses, themes, etc.*

The ending *–um* in the Latin borrowings is replaced by the plural ending *-a*: *agendum – agenda, datum – data, etc.*

But now there is a strong trend to assimilation of the borrowed words in terms of the plurality formants. That is why some borrowings have two variants of the plural formation:

1) with the ending characteristic of the English language;

2) with the ending of the language-donor: e.g. the nouns borrowed from the French which are not completely assimilated and have two forms of the plural:

bureaux → bureaux and bureaus;

plateau → plateaux and plateaus;

though they coincide in their pronunciation in the plural [z].

Some Latin borrowings, such as *formula, focus, stratum, etc.*, through the process of assimilation have developed parallel native forms:

formula → formulae and formulas;

focus → foci and focuses;

stratum → strata and stratums; etc.

But at the same time many borrowings are fully assimilated and now have the only ending typical of the pure English words: *e.g.*

Greek: electron → electrons;

Lat.: diploma → diplomas; etc.

It should be noted that foreign plural forms are more bookish than the native ones.

There are also double plurals used with difference of meanings:

genius

1) geniuses (men of genius)

2) genii (spirits)

index

1) indexes (tables of contents)

2) indices (in mathematics) etc.

- *Internal inflexion (internal modification; grammatical alteration).* This means of the plurality actualization is widely spread in the English and German languages: e.g.

Engl.: foot → feet; goose → geese; tooth → teeth;

Germ.: Ofen → Öfen.

In Germanic languages it is a common thing to single out:

1) *Ablaut* – the historical alteration of the vowels in the root:

Engl.: foot → feet;

2) *Umlaut*, or metaphony, that is the changes of the vowels of the root, their shift to the fore under the influence of the vowels of the suffix or the ending (inflexion) : e.g.

Germ.: Vater → Väter; Mutter → Mütter.

- *Combination of internal inflexion and final inflexion (endings).*

It is typical of the German language: e.g.

Gast → Gäste.

In the English language the unique case of such combinatory use of internal inflexion and endings is the word *children* from the singular *child*. Here the sound [i] transforms into the diphthong and at the same time the atavistic ending –*en* is added to the singular form.

- *Prefixation.* Prefixation as the means of the plural formation in nouns is practiced rarely. Sapir gives an example from the language Nass (British Columbia), where the word *an'on* denotes *a hand*. The plural form is based on the addition of the prefix –*ka* to the singular form:

an'on → kaa'on,

which correspondingly means '*hands*'.

In the Bantu languages such pair objects, as eyes and ears, shoulders and breasts, knees and feet form a special class which is actualized by special prefixes.

Alongside the natural pairs occur the artificial ones. Scholars noticed the pairness of some instruments *(tongs, scissors, etc.).*

- *Suffixation*. The use of the concrete monosemantic suffixes of the plural is characteristic of the agglutinative languages. The suffix –*lar/ler* in the Turkish languages has only one grammatical meaning that of the plural:

ev (house) → evler (houses);

dal (branch) → dallar (branches).

The choice of the vowel in the suffix is defined by the law of the vowel harmony. It means that the root vowel stipulates the choice of the vowel in the suffix. If in the root there is the vowel –*a*, then the suffix –*lar* with the same vowel will be added:

Turk.: masa → masalar.

If in the root there are the vowels –*e, -i,* then the suffix –*ler* will be added:

defter → defterler;

diş → dişler.

Assimilation of the suffixes is possible only in rare cases. The Tartar word *kazan* in the plural has the suffix *–nar* instead of *–lar* due to the progressive assimilation: the root consonant *–n* stipulates the transformation of the *–l* into *–n*.

The changes of the vowels in the root are encountered rarely: e.g. in the Bashkir language the singular of the word 'house' is *–at* while in the plural it is transformed into the *etler* (instead of the atler). The root vowel here is distantly assimilated under the influence of the suffixal vowel *–e*.

Articles in some languages are used for the differentiation in the sphere of the noun number. For example, in the French language many nouns in the singular and plural are pronounced in one and the same way though their graphical images differ. Only the article in this case is the indicator of the number:

le paysan → les paysans;

la chat → les chats.

Such cases can be found in the German language:

der Arbeiter → die Arbeiter;

das Fenster → die Fenster.

The function of the number marker can be performed by the zero article. In the English language zero article may show that the noun is used in the plural when the word itself remains unchangeable:

a sheep → sheep;

a swine → swine;

a deer → deer; etc.

There are special cases when the designation of the number of objects merges with the designation of the object itself. One and the same naming unit simultaneously shows the number of objects and is the designation of the object(s) themselves.

In the language of the Fiji they use special words which denote the groups of coconuts consisting of two, ten, a hundred and a thousand of pieces. E.Cassirer came to the conclusion that such an indiscrete combination of the quantity and objects was a typical phenomenon of many ancient languages.

In the Malayo-Polynesian languages the numerals are combined with the nouns not directly but they add some determinatives to the noun. For example, 'five houses' sounds as 'houses, five tails', the word combination denoting 'four stones' sounds as 'stones, four circular pieces', etc.

CONCLUSIONS

As a result of the research we classified all the means of the noun plural forms into the following groups: 1) internal inflexion; 2) final inflexion (endings); 3) prefixation; 4) suffixation; 5) suppletion; 6) transfixation; 7) changes of the tone; 8) articles.

The in-depth analysis showed that the above – mentioned ways of the plural formation are combined in some languages: transfixation and final inflexion (Hebrew); internal inflexion and final inflexion (German).

There are still debatable questions. Some scholars do not differ transfixes and internal inflexion (the alteration of vowels in the root) while the other scholars insist on their principal difference. We support the latter point of view as the vowels forming the transfix are not part and parcel of the root while the internal inflexion is the alteration of vowels which are components of the root.

The dual, trial and limited plural forms are rarely used in the world languages. The dichotomy of the singular and plural lies in the basic model of the number category actualization. At the same time Singularia Tantum and Pluralia Tantum forms are typical of some languages including the English language and the Ukrainian language.

Some transformations which violate the traditional number references are explained by the stylistic causes and are connected with the expressive effects of the utterances.

SUMMARY

The paper is devoted to the analysis and classification of the different means of the noun plural forms actualization.

Such analysis was carried out on the basis of about 30 languages belonging to different families and types: English, German, Russian. Ukrainian, Turkish, Chinese, Hebrew and other languages were taken for observation.

Analysis shows that the dichotomy of the singular and the plural lies in the basic model of the number category actualization. The dual, trial and limited plural forms are rarely used in the world languages. Quasisingular and quasiplural forms and ambivalent number forms of the nouns are also used in some languages including the English, Russian and Ukrainian languages.

All the noun plural forms were classified in the following groups: 1) internal inflexion; 2) final inflexion (endings); 3) prefixation; 4) suffixation; 5) suppletion; 6) transfixation; 7) changes of the tone; 8) articles.

There are also hybrid plural formation models when transfixation is combined with final inflexion (Hebrew), internal inflexion is combined with final inflexion (German).

The correlation of the terms 'transfix' and 'internal inflexion' is still debatable. Some scholars believe that they are identical while the author of the

paper supports the idea of their difference. The internal inflexion suggests that vowels are components of the root while any transfix is formed by the vowels which are not part of the root which consists only of the consonants (The Semitic languages).

Some transformations which violate the traditional number references are explained by the stylistic causes.

REFERENCES

1. Белова А.Г. Морфемы в семитских языках (на материале арабского). Морфемы и проблемы типологии. – М.: Наука, 1991. С. 177–219.

2. Булатова Л.Н. Еще о грамматическом статусе категорий числа существительных в русском языке. Проблемы структурной лингвистики М : Наука, 1983. С. 120–130.

3. Виноградов В.А. Основы африканского языкознания. – М.: Аспект-пресс, 1997.

4. Гранде Б. М. Введение в сравнительное изучение семитских языков. М.: Наука, 1972.

5. Гузев В.Г., Насилов Д.М. К интерпретации категорий числа имен существительных в тюркских языках. Вопросы языкознания. 1975. № 3. С. 98–111.

6. Зализняк А.А. О показателях множественного числа в русском склонении // To honor Roman Jacobson: Essays on the occasion of his 70th birthday. The Hague: Mouton, 1967. P. 2328–2332.

7. Касевич В.Б. Семантика. Синтаксис. Морфология. М.: Наука, 1988.

8. Кассирер Э. Философия символических форм. Т 1: Язык. М.: Академический проспект, 2011. 271 с.

9. Кибрик А.Е. Числовые формы несчетных существительных в дагестанских языках. Очерки по общим и прикладным вопросам языкознания. М.: МГУ, 1992. С. 131–135.

10. Кубрякова Е.С. Основы морфологического анализа (на материале германских языков). – М.: Наука, 1974.

11. Мельчук И.А. О «внутренней флексии» в индоевропейских и семитских языках. Вопросы языкознания. 1963. № 4. С. 27–40.

12. Меновщиков Г.А. Способы выражения единственного и множественного числа в языках разного типа. Вопросы языкознания. 1970. № 1. С. 82–88.

13. Плунгян В.А. Общая морфология. Введение в проблематику. М.: Эдиториал УРСС, 2000. 384 с.

14. Поливанова А.К. Выбор числовых форм существительных в русском языке. Проблемы структурной лингвистики. М.: Наука, 1983. С. 130–145.

15. Ревзин И.И. Так называемое «немаркированное множественное число» в современном русском языке. Вопросы языкознания. 1969. № 3. С. 102–109.

16. Смирнова И.А. Категория числа в языках с немаркированным именем (на материале иранских языков). Вопросы языкознания. 1981. № 2. С. 77–87.

17. Dixon R.M. Noun Classes. Lingua. 1968. № 1. P. 104–125.

18. Kurylowichz J. The Inflectional Categories of Indo-European. Heidelberg, 1964.

19. Plank F. Paradigms: the Economy of Inflexion. B.: Mdg, 1991.

20. Rayevska N.M. Modern English Grammar. Kiev. 1976.

21. Wurzel W.U. Flexions: Morphologic und Natürlichkeit. B.: Academic-Verlag, 1984.

Information about the authors:
Mizetska V. Y.,
Doctor of Philology Sciences,
Professor, Head of the Foreign Languages Department,
International Humanitarian University
33, Fountain str., Odessa, 65009, Ukraine
Zubov M. I.,
Doctor of Philology Sciences,
Professor at the Department of Germanic and Oriental Languages,
International Humanitarian University
33, Fountain str., Odessa, 65009, Ukraine

NOTES