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PHILOLOGY

**TOPICAL ISSUES OF LITERARY THEORY
AND CRITICISM**

**COMPARATIVE STUDIES: THE DIALOGUE
OF CULTURES AND EPOCHS**

**TOPICAL ISSUES OF AESTHETICS AND POETICS
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**TOPICAL ISSUES OF LINGUISTICS
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TRANSLATION STUDIOS

REVIEWS, SCIENTIFIC LIFE CHRONICLES

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АКТУАЛЬНІ ПРОБЛЕМИ ТЕОРІЇ ЛІТЕРАТУРИ
ТА ЛІТЕРАТУРНОЇ КРИТИКИ

КОМПАРАТИВНІ СТУДІЇ: ДІАЛОГ КУЛЬТУР ТА ЕПОХ
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АКТУАЛЬНІ ПИТАННЯ ЕСТЕТИКИ
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Для наукових працівників, фахівців-лінгвістів, літературознавців, перекладознавців, студентів, широкого кола науковців і дослідників всіх напрямів розвитку філології.

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АКТУАЛЬНІ ПРОБЛЕМИ ТЕОРІЇ ЛІТЕРАТУРИ ТА ЛІТЕРАТУРНОЇ КРИТИКИ

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W. SHAKESPEARE'S "HAMLET" IN CONTEXT OF E. LEVINAS'S PHILOSOPHICAL CONCEPT OF MAN: DISCOVERING 'THE OTHER' AS A MEANINGFUL SUBTEXT OF THE TRAGEDY

Стаття присвячена дослідженню взаємозв'язку між літературно-художнім та філософським дискурсами в процесі вербалізації загальнокультурних смислів буття, побудови цілісної концепції людини як надзавдання творення та відтворення (інтерпретації) літературного твору на прикладі трагедії В. Шекспіра «Гамлет».

Метою статті є прочитання трагедії В. Шекспіра «Гамлет» в контексті ідей французького мислителя Е. Левінаса, одного із засновників філософії діалогу. Завдання студії – характеристика значення діалогічного бачення особистості для сучасного прочитання класичних творів світової літератури, розкриття важливості діалогу між художнім та філософським дискурсами у процесі пізнання людини у її взаємодії зі світом, розгляд образної системи трагедії В. Шекспіра «Гамлет» у світлі філософії «іншого», розробленої в працях Е. Левінаса «Час та інший», «Гуманізм іншої людини». Основними *методами* дослідження стали культурно-історичний та герменевтичний методи, застосовані на тлі засадничих ідей філософії діалогу.

У статті трагедія В. Шекспіра «Гамлет» розглядається як прототекст філософської праці Е. Левінаса «Час та інший». Шекспірівські ремінісценції характеризуються як важливі в плані становлення левінасівської концепції людини. За Левінасом, сутність людини розкривається у діалогічній взаємодії з Іншим, що дає можливість вийти за межі теперішнього як своєрідного полону, віднайти зв'язок з майбутнім, у якому суб'єкта вже не існує, досягти подієвої повноти буття, яка веде до гармонії, відкриває шлях до трансцендентного суб'єкта та вічності.

Побудова образної системи трагедії В. Шекспіра «Гамлет» дозволяє зіставити головного героя з різними варіантами Іншого, які набувають особливого значення для нього в ході реалізації волі Привида. Розгортання дії може бути інтерпретоване як таке, що має у смисловому підтексті встановлення діалогічної взаємодії між батьком і сином. Означена взаємодія реалізується на подієвому рівні як повнота особистісного буття персонажів (передусім Гамлета і Привида), що виявляє себе у подоланні бар'єру між життям і смертю, відновленні нормального руху історії, ствердженні необхідності переваги добра над злом. Значущими та метонімічно еквівалентними батьку-королю варіантами Іншого для Гамлета стають Горацио, актор (мається на увазі Перший актор), та блазень Йорик (позасценічний персонаж – герой спогадів принца), кожен з яких актуалізує умови досягнення істинної діалогічної взаємодії (належність до традиції, здатність до емпатії, карнавальна свобода та зумовлена нею фамільярність контакту з іншою людиною).

Ключові слова: В. Шекспір, Е. Левінас, концепція людини, трагедія, філософія діалогу, метонімічні варіанти Іншого, карнавальне світосприйняття, традиція.

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W. Shakespeare's tragedy "Hamlet" has been an important object of various kinds of literary studies, provoking researchers to look for new methods and approaches to its analysis and interpretation, new contexts to expand the horizons of knowledge and deepen understanding. While actively exploring the achievements of other, primarily English-speaking, countries [Москвітina, 2014; Торкут, 2003], Ukrainian literary criticism is developing its own coordinate system for interpreting this "literary Sphinx" [cited by Торкут, 2015, p. 148]. Shakespeare's tragedy is considered not only in connection with the study of English literature of the late Renaissance [Лазаренко, 2011] but also against the background of the entire Shakespearean and, in particular, "Hamletian discourse" and its Ukrainian version [Черняк, 2011; Торкут, 2015], in the context of analyzing the influence of "Hamletism" [Торкут, 2015, p. 165] on the processes of philosophical and artistic self-knowledge [Бандровська, 2012; Торкут, 2015], in the situation of existential choice, setting the benchmarks for national self-determination [Лановик З., Лановик М., 2016]. Ukrainian Shakespearean studies are represented by the works of O. Vandrovskya [Бандровська, 2012], H. Norenok [Горенко, 2004], D. Lazarenko [Лазаренко, 2011], Z. and M. Lanovuk [Лановик З., Лановик М., 2016], I. Limborskyi [Лімборський, 2010], V. Marynchak [Маринчак, 2011], N. Torcut [Торкут, 2003; Торкут, 2015], Y. Cherniak [Черняк, 2011] and other researchers.

Along with numerous sources devoted to W. Shakespeare's oeuvre, from classic to the newest ones such as D.S. Castan's [Castan, 2001], L. Erne's [Erne, 2003], J. Kingsley-Smith's [Kingsley-Smith, 2003] and H. Klein's [Klein, 2019], to mention but a few, and with works addressing Levinas's philosophical legacy ([Derrida, 1978], Dukhan [Духан, 2010], Eselev [Еселев, 2012]), there are also studies defining the connections between the two authors' creative worlds [Lehnhof, 2018; Gold, Goodhart, Lehnhof, 2018]. Attention should be paid to J. Robbins's "Altered Reading. Levinas and Literature" [Robbins, 1999], which links Levinas's philosophical views and ethical concepts to the experience of reading the classics of world literature. The study characterizes the concept of "altered reading", which is relevant in the context of the dialogical interpretation of the phenomenon of a literary work. However, the problem of Shakespearean motifs in Levinas's texts and the interpretational potential of the dialogical approach to Shakespeare's works leave much room for research. K. Lehnhof [Lehnhof, 2018] focuses on this, emphasizing the importance of a pluralistic interpretation of a classic literary text, which makes the text alive in accordance with its dialogical nature, openness and interest in every person's opinion.

The article *aims* to interpret W. Shakespeare's tragedy "Hamlet" in the context of ideas of the French thinker E. Levinas, one of the founders of the philosophy of dialogue. *The tasks of the study* are to reveal the importance of dialogue between artistic and philosophical discourses while cognizing the human being in his interaction with the world and to consider the system of images in W. Shakespeare's tragedy "Hamlet" with regard to the philosophy of the Other, developed in E. Levinas's works "Time and the Other" and "Humanism of the Other". The main research methods include culture-historical and hermeneutic methods applied in addition to the fundamental ideas of the philosophy of dialogue.

The experience of reading classic works of literature, particularly those of W. Shakespeare, O. Pushkin, M. Lermontov, M. Gogol, F. Dostoevsky and L. Tolstoy, played an essential role in the development of the concept of man within Levinas's philosophy. Although the philosopher treated art with caution and considered artistic representation a duplication of the world, which disorients the subject and drags it into a dangerous game with the realness of being [Духан, 2010, p. 204], he remained an interested reader of literary classics [Robbins, 1999]. The masterpieces of classic literature became the basis for his reflections and conclusions and provided numerous illustrations of various philosophical assumptions. The dialogical nature of literature and the very existence of a literary work as an intentional object comply with Levinas's fundamental attitudes about the dialogue between the ego and the Other. Although Levinas repeatedly argued that a work of art denies the very possibility of dialogue with its completeness and cannot be a tool of cognition and understanding because it seems to dissolve the subject matter and strip it of reality, he gave special attention to imaginative literature in general and poetry in particular. Levinas introduced criticism of art that seems to contradict both the apologia of poetry set forward by Heidegger in his philosophical views on being and the experience of avant-garde art, with its extreme subjectivity and wilfully experimental approach to living reality. The philosopher's mind

always remained open. This openness meant not only reference to other philosophers – his predecessors and contemporaries (Socrates, Parmenides, Plato, Plotinus, Descartes, I. Kant, G. Hegel, A. Schopenhauer, F. Nietzsche, H. Bergson, M. Buber, E. Husserl, M. Heidegger, J. Derrida, M. Merleau-Ponty, G. Marcel, J. P. Sartre, S. Freud and many others), not only turning to the Bible and its careful re-reading, but also taking into account the “experience of art”, as H.-G. Gadamer would have said, albeit as “negative dialectics” [Духан, 2010, p. 208].

This multi-vector nature of dialogical thinking led to the philosophical comprehension of the essence of culture in general and the discovery of universal grounds for understanding the “integral man” in the inseparability of his ontological, cognitive, existential and ethical manifestations. Despite Levinas’s well-considered doubts about artistic cognition, the philosophical synthesis he sought was to some extent focused on the literary-artistic synthesis, in its classical models capable of representing the fullness of human existence and intersubjectively valid interpretation of it. Even if Levinas was wary of visual arts, spirituality and openness of images created by literature afforded him less ground for accusing art of quasi-temporal numbness and lack of dialogical prospects. According to Levinas, the best literary works of the past bring artistic discourse closer to the philosophical one, actualizing the path of the subject to the cognition of the truth. In this regard, W. Shakespeare’s artistic heritage is perceived as model and incomparable since it is this “conceptual” for Levinas author who combined the medieval past and modern age present, individually-personal and historical existence, “invented the human” [Bloom, 1994] in the modern sense, having achieved such level of artistic perfection and philosophical depth that his works remain relevant even nowadays not only for artistic discourse but also for the philosophical one. It is not unexpected that following the main aspects of Levinas’s dialogical interaction with Shakespeare and the vectors of the thinker’s interpretation of Shakespearean works, modern philosophers discover essential clues to the possibility of solving topical philosophical problems [Lehnhof, 2015].

Emmanuel Levinas’s (1906–1995) life and philosophical thinking developed at the crossroads of various cultures: he grew up in Lithuania and Ukraine (during the collapse of the Russian Empire as a result of the turbulent events in the late second decade of the 20th century); his views were shaped under the influence of Russian literature studied by him alongside with learning Hebrew and entering the world of biblical stories and their Judaic interpretations. He studied in Strasbourg, where French and German cultural traditions intertwined, and Freiburg, with E. Husserl and M. Heidegger among his teachers, and taught at Sorbonne and other universities in France. The peculiarity of Levinas’s philosophy lies in the fact that it arises from the meeting place of different cultural traditions: religiously biblical, philosophically metaphysical and artistic; there appears particular humanistic pathos inherent in the philosopher’s theoretical thought due to the essential interchange among these traditions.

Levinas’s philosophical anthropology builds a specific concept of man based on the dialogical interaction with another person. The philosopher conceptualizes man through dialogue with the Other, which is attributive to any subject. If the ego (“the I”) cannot overcome its brutal egoism and become personally concerned about discovering and cognizing the Other through the process of dialogue, the subject remains insensitive to the world and trapped in its present, destined to fruitless solitude. Dialogical relationships are endowed with universality since they incorporate ontological, epistemological, existential, ethical and religious aspects. According to Levinas, being, cognition (the discovery of truth/love), the experience of existence as being in time, and the responsibility for actions, service, and revelation cannot be conceived without focusing on and moving toward the Other. Other (*autre*), which is not identical to the ego, is discernible behind the Other (*autrui*); it represents the subject’s coming to the level of the infinite, transcendental. First of all, these Levinas’s reflections follow Plato and his work “The Sophist”: there appears the image of the Stranger who is deemed “divine”. The transcendental reveals itself, and verity becomes visible through verbal interaction with the “divine” man [Еселев, 2012, p. 109].

Levinas’s “Anthropology of the Other” not only evolved into a significant factor in the construction of the post-structuralist philosophical paradigm with its retreat from the classical metaphysics of the subject but also became relevant to various humanities and contemporary humanitaristics in general. Crucial to Levinas’s philosophical worldview, his criticism of the discourse of

power argued for a humanistic attitude towards the Other, incompatible with any practices of violence against the individual, which can be introduced by society or any form of totalitarianism. The rejection of totalitarianism and violence against people resulting from it came from the philosopher's own experience: being of Jewish origin, he miraculously survived during the Second World War when he was taken captive by the Nazis with other soldiers of the French army. According to Levinas, the inability to participate in the dialogue with the Other and understand the world as a polylogue, each participant of which has an undoubted right to express themselves, becomes the ideological basis of political violence. True justice is born when a community of people involved in communication subordinates its existence to the search for truth: this is how ethics prevails over politics, cancelling the discourse of power, imposed by it. Even ontology within the European tradition of philosophizing from Aristotle to Heidegger was perceived by Levinas as a potentially totalitarian style of theorizing because it does not presuppose a personal event of meeting with the Other face-to-face against the background of the prospect of infinity.

In the context of the active development of post-post-structuralism, which takes place today, Levinas's ideas and the philosophy of dialogue as a whole take on new significance. The movement toward the Other appears to be in harmony with New Humanism and utopianism, opening a way out of the dead end the subject was led into by the crisis of postmodernism, which severed its ties with other subjects and left it lost in complete solitude of the present, turned into a maze.

The focus of philosophical thought on both philosophical and artistic classical traditions becomes the key to its ability to comprehend the realities of today, to avoid the surrender to the new quality of contemporary existence, which generates a complete negation of previous traditions and easily refuses to preserve them in the future. According to Levinas's ideas, the discovery of the Other becomes a prerequisite for self-knowledge: when interpreting Shakespeare's works in view of the thinker's philosophical reasoning, we not only understand the origins of Levinas's concept but also get the opportunity to see the great English author's oeuvre in a new light. In terms of the philosophy of dialogue, Shakespeare's legacy reveals additional meaningful planes that are important in today's search for answers to the most urgent existential questions.

When meditating on W. Shakespeare's works, placed at the centre of the "Western canon" by H. Bloom, Levinas most often referred to "Hamlet", "Macbeth" and "King Lear". The reminiscences from Shakespeare's tragedy "Hamlet" gain particular significance in the work "Time and the Other" (« Le temps et l'autre ») (1947), in which the thinker's philosophical ethics matured. Noting that "the whole of philosophy arises from the meditation of Shakespeare" [Levinas, 1987, p. 72], Levinas directly refers to his own philosophizing and the tragedy "Hamlet" as a prototext for the work created. The Shakespearean play seems to set the basic parameters and vectors of philosophical conceptualization of the being of the ego in the world, carried out by Levinas. Being is perceived primarily as tragic, but not because the subject is forced to die at the moment of the victory of fate over freedom. This train of thought would have been too predictable in the 1940s when a great number of people were doomed to experience the absurd tragedy of existence turned into death during World War II. According to Levinas, the triumph of fate is imaginary since the hero escapes death because "not to be" is impossible. Hamlet is beyond tragedy, which, as a result, turns into the tragedy of tragedy, as being is irremissible and has no exit; "being is evil not because it is finite, but because it is without limits" [Levinas, 1987, p. 51].

The idea of the inevitability of being, which is identified as evil after becoming a fact of human consciousness, clearly correlates to Hamlet's famous soliloquy, "*To be or not to be*" Despite being paradoxical, the intention of the dilemma outlined by the Prince of Denmark is clear to all people: "we want both to die and to be" [Levinas, 1987, p. 78]:

...to die to sleep;
No more; and by a sleep, to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to? 'tis a consummation
Devoutly to be wish'd. To die to sleep,
To sleep, perchance to dream [Shakespeare, 1994, p. 81]

This is where Levinas's idea of consciousness as the power to sleep [Levinas, 1987, p. 51], i.e. to cease working and realizing for some time, originates. In Hamlet's soliloquy, not-being appears as a desirable sleep, lapse of consciousness, the opportunity to escape wakefulness and stop self-reflecting. In Levinas's philosophical meditations, the Shakespearean metaphorical analogy *not-being – sleeping* was probably supplemented and highlighted by the Cartesian analogy *thinking – being*. Thus there appeared the Levinasian antinomy *existing – being-toward-death* (which requires "a supreme lucidity and hence a supreme virility" [Levinas, 1987, p. 70] and leads to overcoming death).

Hamlet becomes a symbol of the subject of being and consciousness for Levinas, the main feature of which is solitude. Within the tragedy's action, the hero begins feeling particularly solitary after the Ghost tells him the truth about Claudius's crime. Checking this truth, building up the whole picture of the situation, and its all-embracing perception make the character's being subordinate to the search for answers to life and existential questions, giving substantial significance and responsibility to his existence. Hamlet perceives the terrible truth about the murder of his father not only as a distortion of the natural flow of time, a violation of the ordinary laws of interaction among the past, the present and the future, but also as the severing of ties with other people: with his mother, who is suspected of being involved in the murder; Ophelia, used as a spy tool by Polonius; friends, who do not hesitate to start supporting his enemies. As a result, ties such as family, love and friendship, which are the most significant for every person, appear to be artificial and, as such, severed. The text of the tragedy indicates their significance for Hamlet, who addresses all his interlocutors with words expressing love or the need for it. The prince considers love a cornerstone of his interaction with all Danish subjects:

ALL: Our duty to your Honour.

HAMLET: Your love, as mine to you: farewell [Shakespeare, 1994, p. 39–40];

Love for a woman implies maximum sincerity, requires generosity of heart and absolute mutual trust:

O dear Ophelia, I am ill at these numbers: I have not Art to reckon my groans: but that I love thee best, O most Best, believe it [Shakespeare, 1994, p. 63].

From Hamlet's point of view, friendship is also love, incompatible with self-interest and disloyalty:

HAMLET: That you must teach me: but let me conjure you by the rights of our fellowship, by the consonancy of our youth, by the obligation of our ever-preserved love, and by what more dear, a better proposer could charge you withal; be even and direct with me, whether you were sent for or no.

ROSENCRANTZ: What say you?

HAMLET: Nay then I have an eye of you: if you love me hold not off [Shakespeare, 1994, p. 69].

The impossibility of a dialogue filled with love for the Other means the loss of a happy perception of life, meeting with its deadly disharmony. Imprisonment in the bonds of the present, resulting from the lack of interaction with the necessary Other, objectively reflects the maleficence of power, which leads to the wickedness of the social medium and the disastrous and destructive nature of human coexistence. The felonious king makes people betray their personal essence for the sake of benefits, which come as a reward for their acceptance of crime, consent to conceal evil deeds and add to them. Therefore, everyone in the felonious king's environment becomes a co-perpetrator and rejects their personality under his influence. The hypocritical and deceitful discourse of power is essentially opposite to the dialogue based on love and equality of its participants and aimed at finding out the truth. The criminal regime disrupts the normal flow of this dialogue and severs natural ties among people, thus causing the destruction of the pillars of human coexistence and making the just organization of society impossible; it results in the malignant nature of intersubjective interaction by depriving people of the freedom to think and act independently and implementing the strategies of violence. The criminal nature of power forces those aware of this criminality to establish the truth/verity in order to ensure the restoration of justice and joint efforts toward the common good. It is Hamlet who takes on this role in Shakespeare's tragedy:

The time is out of joint: O cursed spite,
That ever I was born to set it right [Shakespeare, 1994, p. 54–55].

In the context of Levinas's reflection, the solitude of a person under these circumstances appears to be productive. It marks the "freedom of beginning" the subject does not exist without; therefore, not only "a despair and an abandonment, but also a virility, a pride and a sovereignty" [Levinas, 1987, p. 55] are connected with it. These are the psychological coordinates of Hamlet's solitary existence – "proud, aristocratic and genial" [Levinas, 1987, p. 55]. For the hero of Shakespeare's tragedy, his solitude turns into not only ontological but also anthropological doubts, i.e. reflection that acquires special significance and depth:

"What a piece of work is a man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action, how like an angel! in apprehension, how like a god! the beauty of the world, the paragon of animals; and yet to me, what is this quintessence of dust? man delights not me; no, nor woman neither; though by your smiling you seem to say so" [Shakespeare, 1994, p. 69].

In this regard, the focus on the image of Hamlet allowed Levinas to move beyond the "terms of despair" proposed by existentialists and the analysis of solitude they carried out. The nobility (that is, absolute disinterestedness) of Hamlet's actions directs him to the future in which he is personally absent. This future, harmonized through tragic efforts, which exceed any capabilities, leading the hero to death and at the same time freeing him from it, is revealed at the end of the play.

Hamlet's solitude is both highlighted and questioned by his dialogical interaction with others, whom he has to look for and manages to find beyond the bounds of ordinary existence. Thus, while verifying the truth revealed by the Ghost, Hamlet extends the boundaries of his being, moving beyond the conventional. This pushing of the limits stands in paradoxical contrast with the image of imprisoning Denmark and the constraints imposed on the hero by his role of avenger, which he nevertheless voluntarily accepts upon reflection.

The others who open for Hamlet a prospect of dialogical interaction, which is necessary for learning the truth, are his friend Horatio, the actor hired for the production of "The Mouse-trap", and "poor Yorick", whose skull the prince "talks to" at the churchyard. All the interlocutors are the representatives of other "worlds", each having its own spatial-temporal coordinates and chronotopic peculiarities; they unclothe the existence of the central character, making the play in its entirety artistically open and, as a result, ontologically multidimensional. Horatio represents the universe of the distant antique past; the actors are the representatives of the world of art, apparently isolated from reality; "poor Yorick", who died a long time ago, having crossed the border between life and death, represents the space of eternity and afterworld being/non-being, which can be conceived very differently depending on the worldview of the recipient of Shakespeare's work. Hamlet finds himself in a situation where most of the people closest to him, in particular, his relatives, turn out alienated and distant, dissolved in the hypocrisy of the criminal regime, whereas the seemingly impassable boundaries of the fundamentally different existential planes become transparent and relative. The hero discovers the "unexpected" others and, by starting a dialogical interaction with them, reaches a new level of communication, which opens up the prospects of approaching the truth.

Levinas reflects upon the dependence of the ego on itself, upon the subject of consciousness being burdened with its materiality, which makes the body be perceived as a grave and a prison. This way of thinking makes it clear why not only the whole of Denmark but also the whole world is a prison for Hamlet: being destined to be preoccupied with oneself and based on oneself when reaching after the truth correlates with being captured by the present "I". Escaping this captivity is possible only into the future where there is no ego and through finding the diachronic Other; within the context of "Time and the Other", it is a son for the father. Levinas's interpretation of relationships between sexes and generations acutely challenges the psychoanalytic approach to the image of Hamlet, suggested by Freud. The high level of this character's reflexivity, his honesty in his thoughts and actions, and his noble neglect of pragmatic interests and goals meet the standards of ethical height and purity, defined by Levinas's concept of dialogical interaction with the Other.

Hamlet overcomes his own present and opens the way to the future because he recognizes himself as the Other with regard to his predecessors (Horatio, Yorick and the characters from the actor's monologue), who belong to three different existential planes connected with different cultural traditions of the past. Firstly, this involves the antique cultural tradition, essential for Hamlet as a representative of the Renaissance and marked by the image of the most "just" [Shakespeare, 1994, p. 87] of all men, Horatio:

...dost thou hear,
Since my dear soul was mistress of my choice,
And could of men distinguish, her election
Hath seal'd thee for herself. For thou hast been
As one in suffering all, that suffers nothing.
A man that Fortune's buffets, and rewards
Hast ta'en with equal thanks. And blest are those,
Whose blood and judgment are so well commingled,
That they are not a pipe for Fortune's finger,
To sound what stop she please. Give me that man,
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee [Shakespeare, 1994, p. 87].

Hamlet's friend admits that he does not belong to the present, seeing himself rather as an inhabitant of Ancient Rome ("I am more an antique Roman than a Dane" [Shakespeare, 1994, p. 154]). Therefore, he can be a calm and unbiased witness of the present day who can evaluate it on the basis of the antique value system that has stood the test of time.

Secondly, this involves the actor, who can make the audience cry over the fall of Troy, i.e. construct an emotional bridge in the fictional dimension of the scenic art, making sympathy and compassion possible despite spatial-temporal distortions. Hamlet meditates on the empathic abilities of the actor, who is to play the king in "The Mousetrap", blaming himself for his lack of emotional response to the events in Elsinore:

Is it not monstrous that this Player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit,
That from her working, all his visage wann'd;
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms, to his conceit? and all for nothing?
For Hecuba?
What's Hecuba to him, or he to Hecuba,
That he should weep for her? [Shakespeare, 1994, p. 77].

As to the jester Yorick, the familiar carnival contact with him (through laughing over his remains at the churchyard) means entering the blasphemous tradition, fraternization with a fool, "who feels and bespeaks with lucidity the unsubstantiality of the world and the absurdity of its situations" [Levinas, 1987, p. 59], i.e. seeks the truth by destroying the conventional traditions of its representation – deeply-rooted formulas and static images in which the truth dies.

However, what is most important here is that Prince Hamlet assumes the responsibility to be the diachronic Other in relation to the murdered King Hamlet, that is, to be his own father's son. The hero could see his father with the eyes of his soul even before he met the Ghost:

HAMLET: My father, methinks I see my father.
HORATIO: Oh where my Lord?
HAMLET: In my mind's eye, Horatio [Shakespeare, 1994, p. 37].

The dialogue with the Ghost, in which the request “Mark me” [Shakespeare, 1994, p. 48] is heard and during which Hamlet literally follows his father (“...I’ll follow thee” [Shakespeare, 1994, p. 47]), ends with a demand to remember, addressed from the dead to the living, from the Ghost of the father to his son. Furthermore, the son makes his father’s memory, that is, a profound dialogue with him, the motto of his life:

...now to my word;
It is; Adieu, adieu, remember me;
I have sworn’t [Shakespeare, 1994, p. 51].

Importantly, Horatio, whose name is associated with the age of the great kings of Rome, the actor capable of playing the king on stage, and the jester as a trickster of the king metonymically enhance the meaningfulness of Hamlet’s dialogue with his father as a core of the tragedy. According to Anikst, “there would have been no tragedy” without the Ghost; “from the beginning and to the end, he or, more precisely, his image floats over it” [Аникст, 1986]. It is how Levinas could probably understand the dialogue between Hamlet and his father when he laid the foundation of his philosophy of dialogue. Levinas believes the dialogue between the father and the son has the potential of overcoming the dependency on the present, liberating the subject of consciousness from the captivity of the ego and discovering the Other, who brings the promise of defeating death and finding out the truth. In the context of Levinas’s philosophical meditations, attentive listening to the voices of the past opens, paradoxically, the way to the future, liberating the solitary subject’s consciousness from the captivity of individual existence and letting it into the dialogue with the Other.

Certain aspects of the dialogical discovery of the Other, illustrated by such characters of *Hamlet* as Horatio, the actor and the jester, are of great importance. The name “Horatio” is perceived as a link between people who belong to different epochs; it represents the tradition denoted by the specific person’s face. In this regard, the name is a sign that stands for a face. It leads to the event of meeting the Other face-to-face (le face-à-face), to “the encounter with a face that at once gives and conceals the Other” [Levinas, 1987, pp. 78–79]. In the case of the name “Horatio”, balancing between giving/concealing also applies to the particular person, Hamlet’s friend, who seems to disappear through association with the ancient Roman poet, stating that he does not belong to his own present, and to the poet himself, who is only slightly visible due to his name in the personality of the character of the Shakespearean tragedy. In any case, the dialogue that breaks the boundaries of space and time, connecting different epochs, requires the face denoted by the name, which seems to show through the dark secret of death/nothingness. In this regard, Horatio does appear as Hamlet’s alter ego: he is the same interlocutor and descendant of antiquity, represented by the name and face of Horatio, as Prince Hamlet is King Hamlet’s interlocutor and descendant. Due to their efforts, the past goes beyond its present and finds itself in its future. Horatio, a scholar, leads Hamlet to the encounter with the Ghost and is the first to start the conversation with the latter. The tradition peculiar to many peoples to name a child in honour of another specific person should be perceived as an invitation to the dialogue, which ties together different time planes, complementing blood kinship with the spiritual one, and maintains cultural traditions and passing on cultural experience “from hand to hand”.

The image of the actor reciting a monologue fragment devoted to the fall of Troy emphasizes the importance of emotional unity with the Other in the course of dialogical interaction. The dialogical discovery and understanding of the Other are impossible without this empathic (as W. Dilthey would have called it) intersection of personalities founded on sympathy and compassion. What is important here is the objective detachment from the subject to which the emotional response is addressed, the absence of any particular connections with it, which is focused on the present, and any self-interestedness. The presence of these connections imposed on Hamlet today in the pointedly “revealing” and “unconventional” wilful readings of the tragedy [Фролов, 2017] openly negates the meanings important in the context of the philosophy of dialogue. “The other is known through sympathy, as another (my)self, as the alter ego,” notes Levinas [Levinas, 1987, p. 83]. “What’s Hecuba to him?” Hamlet is surprised by the actor’s approach to the Other. It is important that Hamlet asks to recite a passage that illustrates the catastrophe of the leg-

endary ancient state. The death of the King and suffering of the Queen of Troy, Priam and Hecuba, which resulted from perfidy, marks the beginning of an overall tragedy, the fall of the whole country. Hamlet sympathizes with the ancient catastrophe because he perceives history through the prism of the crime he witnessed and became the victim of and the tragedy he is experiencing. By contrast, the sympathy for the suffering of humiliated Hecuba is strengthened by the fact that the prince is aware of Gertrude's guilt and feels wounded by his mother's betrayal of his father's memory. Unlike the wife of the King of Troy, Queen Gertrude did not share death with the murdered king but joined the felonious king. Having turned a blind eye to the terrible truth, she became an accomplice in crime and made it necessary for her son to take revenge on his mother in the fight for justice restoration. So, art makes emotional unity, compassion and sympathy possible in the space of historical existence, shared by all people and accompanied by the constant disbalance between good and evil and the activity of ruthless evil, which makes people suffer, bringing misery and death. Under the rules of artistic generalization, the mythical name of Hecuba and the artistic image associated with it point at a large number of other sufferers, victims of history; they personify our sympathy, unite it in one "face" and serve as a reminder of the historical catastrophe. According to Levinas, "the situation of the face-to-face would be the very accomplishment of time", the condition of time presupposes the "intersubjective relationship" and "lies in the relationship among humans, or in history" [Levinas, 1987, p. 79]. Similar to the actor who recites the passage about the fall of Troy in Shakespeare's tragedy, Levinas builds a bridge to the in the same way tragic nature of contemporary history through his philosophical play on the image of Hamlet. The philosopher talks about contemporary victims of historical crimes and hints at the criminals with their hypocritical anti-human Nazi ideology – the deceitful discourse of power, which is always criminal and, therefore, constantly hypocritical. Looking for the Other in the future, the thinker himself is looking for the path to liberation from the present, which literally turned out the prison for many people and himself in the mid-1940s. Naturally, finding this Other in the future presupposes sympathy addressed to the past. Without this sympathy, the history of humanity falls to pieces, and the continuity of times breaks. According to Shakespeare's artistic logic and Levinas's philosophical logic, the lack of compassion for the victims of crimes of the past is, in its turn, a moral crime.

In this respect, art and its creators perform an important universal cultural function that does not exist for the philistines, which is focused solely on their selfish interests. The contradictions between the creative and philistine views on history and artistic reflection on it represent the contradictions between the progressive and regressive historical trends. Let us recall the novel "Ulysses" by James Joyce, with "Hamlet" being one of its central prototexts, along with Homer's "Odyssey". It is painful for Stephen Dedalus to see the inability of his students to sympathize with historical figures and their lack of interest in historical events. The name of the general Pyrrhus Stephen is telling his students about is associated with the "hellish Pyrrhus", also mentioned in the monologue of Shakespeare's actor, hinting at the character's sensitive issue of his mother's death. This indifference to the tragedies of the past, demonstrated in the history lesson, threatens with distortion of historical events. When people lose the ability to sympathize with those who lived in previous eras and suffered from the tragedies of the past, they also lose vigilance about the present day: they do not draw any conclusions from the mistakes of previous generations, do not learn from their experience, ignore the suffering of their fellowmen and do not notice current ominous trends. The lack of a strong sense of connection between the present and the past, which originates in art, poses the threat of creating new tragedies and losing the future.

Hamlet's address to "poor Yorick" emphasizes the equality of dialogue participants in the face of life and death, which corresponds to the carnival worldview. As is well known, when illustrating the origins of carnivalization in Renaissance literature, M. Bakhtin [Бахтин, 1990] convincingly described the ability of the medieval carnival culture to bring the representatives of different social strata together in the space of festive freedom. According to Bakhtin, carnival excuses the human body, permits familiar contact in the hustle and bustle of the feasting crowd and welcomes the neglect of socially approved ethical norms and rules of conduct, imposed by the strict social hierarchy. Hamlet is holding Yorick's skull, whereas, in the past, Yorick held little Hamlet in his arms:

HAMLET: Let me see. Alas poor Yorick, I knew him Horatio; a fellow of infinite jest; of most excellent fancy, he hath borne me on his back a thousand times: and now how abhorred in my imagination it is, my gorge rises at it. Here hung those lips, that I have kiss'd I know not how oft. Where be your gibes now? your gambols? your songs? your flashes of merriment that were wont to set the table on a roar? Not one now to mock your own grinning? quite chap-fallen? Now get you to my Lady's chamber, and tell her, let her paint an inch thick, to this favour she must come. Make her laugh at that... [Shakespeare, 1994, pp. 138–139].

It is impossible to reduce the distance in time and break down the barrier between the already lost “today” of one person and the yet unfound past/future of another without this personal equality marked by familiar carnival contact. It is not accidental that Hamlet mentions Alexander the Great, realizing that even his body decomposed after his death like the body of any other human being. According to the coordinate system of carnival culture, its peculiar festive worldview is accompanied by an ambivalent, foolish (blasphemous) laugh, which can bury and resurrect at the same time. Hamlet not only laughs at the churchyard, i.e. laughs a carnival laugh, but also introduces the motif of the body, which is corruptible and, at the same time, immortal in the life of humankind. If an individual is mortal, individual death can be overcome within humankind as a biological species. There is an infinite prospect for development and the continued existence of humanity in the future due to the torch passed from generation to generation and due to new births. It should be noted that marked by the figure of the jester, the tradition of telling the truth to a king's face and addressing a suzerain in the manner of carnival laughter, ignoring the rules of etiquette, social roles and social hierarchy is used by Hamlet in his search after truth. According to the ambivalence of carnival laughter, the mask of a madman behind which Hamlet hides his real intentions brings the tragic and the comic together. Since madness was a characteristic motif of the antique Menippean satire from which European carnival culture derives its origin, what is of interest here is the transformation of this motif within the Renaissance tragedy. Shakespeare constructs the image of Hamlet at the intersection of madness and blasphemy, thoughtful circumspection and extreme sincerity incompatible with any social role. Paradoxically, acting a fool combines with Hamlet's tragic mission caused by the dialogue with his father as with the Other and, as a result, is enriched with a wide range of feelings typical for a Renaissance man, who supplements carnival freedom with the heroic spirit of responsible actions, compassion and gratitude, open-mindedness, noble selflessness and willingness to sacrifice oneself. “Poor Yorick”, the King's jester, can also be considered an antinomic metonymy of Hamlet senior, made possible by the carnivalesque tradition, the image connected with Hamlet's lost father in the hero's perception. The jester alongside the king is his reverse reflection: if the king is primarily a spirit, the jester is a body; the former is majesty and responsibility, the latter is humiliation and freedom. If the king-father was the prince's model of “a man, take him for all in all” [Shakespeare, 1994, p. 37], the jester, while playing with young Hamlet, carried him on his back, giving him bodily warmth and offering a temporary liberation from his social role.

Hamlet's “twins,” Laertes and Fortinbras, whose presence Anikst relates to the influence of Baroque poetics [Аникст, 1986], though being in the same situation of necessity to avenge their fathers (Polonius and Fortinbras senior), are in the captivity of the present. Laertes's present is limited to his family affairs, and Fortinbras's present is limited to state and political matters. Despite the defeat of one and the victory of the other, these characters are similar as they make no choice and follow the circumstances, which are favourable for one and unfavourable for the other; both stay within only one existential plane. Laertes is not the reason for his own defeat; neither is getting the Danish throne “victoriously” Fortinbras's accomplishment. They represent “lowering the bar” of personal self-development/realization of the Renaissance man, set by the image of Hamlet, and deviation from the profound philosophical problems of the tragedy, that is, introduce profanation, which, according to Levinas, does not negate the mystery of personality and being, but is “one of the possible relationships with it” [Levinas, 1987, p. 86]. Materialized in the text of the tragedy, the verbal dialogue between Polonius and Laertes and the eventful dialogue between Fortinbras and his father, whose defeats he seeks to turn into victories, are full of calculating self-interest. In the context of these considerations, it can be assumed that only a genuine dialogue with the Other allows a person to rise to the level of a tragic hero and devote oneself to high service (liturgy), the meaning of which goes beyond the present day into the space of history, its great time and the meanings it causes.

In Levinas's work "Humanism of the Other", the face of the Other reveals the presence of God in the world, without whom the unity of the world is lost. The philosopher points out that this loss is "consecrated against the grain" by Nietzsche's commonplace paradoxical judgment about the death of God. The world that lacks "the sense of all, the Rome to which all roads lead, the symphony in which all meanings sing, the song of songs" [Levinas, 1996, p. 47] is destined for the absurd. Instead, the discovery of the Other, which requires overcoming selfishness and going beyond the odyssey of constant self-absorbed returning to oneself, presupposes selfless service and hermeneutic efforts aimed at interpreting the integrity of the existence of another person, initiates activity and responsibility, correlates with the idea of infinity. According to Levinas, the face of the Other addresses the ego with its order to do what cannot be postponed or transferred to anybody else, revealing the entire immensity and infinity of the "absolutely other that escapes ontology" [Levinas, 1998, p. 185]. Thus, the task resulting from the movement toward the Other appears to match the sublime presence of the Absolute Being, indicated by a trace – the imprint of the transcendent. As Levinas notes, "the trace qua trace does not simply lead to the past but is the very passing toward a past more remote than any past and any future which still are set in my time – the past of the Other in which eternity takes form, an absolute past which unites all times" [Levinas, 1996, p. 63].

It is a well-known fact that Shakespeare played the part of the Ghost in the play, and the protagonist's name correlates with the name of the author's late son. In J. Joyce's "Ulysses", it provided the grounds for Stephen Dedalus to formulate his theory concerning the tragedy, according to which Gertrude and Claudius are associated with the author's unfaithful wife and his brother, and the central character – with the playwright's gone son Hamnet. Consequently, the living and dead participants of the dialogue in "Hamlet" exchange their roles and statuses so that both of them appear to be dead and alive at the same time, that is, acquire an entirely new quality as a result of the discovery of the Other, actualized within the space of the work. Using Levinas's expression, one can call this quality "escaping death", a unity at the level of the transcendent – the absolute Other over which ontology has no power.

The dialogical unity with the absolute Other, predefined by Shakespeare's tragedy, was artistically interpreted by B. Pasternak in his poem "Hamlet", which projects the relationships between the father and the son onto the plane of the divine plan and its implementation by using gospel allusions (the agony in the garden of Gethsemane). This takes the axiological semantics of the intentions of the subject of reflection to a fundamentally new level [Маринчак, 2011]. The persona, the subject of feeling and speaking, is at once the actor playing the part of Hamlet in Shakespeare's tragedy, Hamlet, who commits himself to the task of restoring the violated justice, following his father's directions, and Christ, whose mission fulfils the will of God the Father, opening for all people the prospect of the victory over death. In fact, it complies with the principles of organization of the system of characters of the tragedy, which allows one person to appear in different hypostases and projections: for example, the late King Hamlet is present on stage in the form of Ghost the spirit, a real person (the father referred to by Hamlet, the son), and Hamlet himself, whose flesh and spirit are inextricably linked with his father by the fact of birth and inheritance of the name. Therefore, the spirit, the father, and the son are materialized by the integrity of the literary work, which, by means of the stage production, enters the actual being of the author, who played the spirit in the play and continues to participate in the shared spiritual existence of people after his death through the spiritual dialogue with the recipients of his work, made possible by art. According to this highly elaborate, multifaceted and essentially open artistic and existential configuration, the persona of Pasternak's "Hamlet" is Yuri Zhivago and Boris Pasternak (the character and the author of "Doctor Zhivago"), every actor playing the part of Hamlet in Shakespeare's tragedy or any role in any theatre performance, and every person who lives their unique and complex life, following their personal truth or opposing it. Hamlet (the hero of the tragedy written by the author of genius) and Christ (the axis and sense of history, as K. Jaspers would have said), who are, correspondingly, the sons of the Danish king and the King of Heaven, are moving towards their fathers - the earthly one and the eternal one. In the context of Pasternak's lyric interpretation as well as in Levinas's philosoph-

ical meditations, Hamlet and Christ appear to be the personal maximum of the particular and Absolute Other, related as the part and the whole within the integrity of being. Hence, in the context of the above paradigm, the person appears as a participant in the dialogue with the Other, which enables achieving the fullest self-actualization and genuine eventful fullness of being. At the same time, the person becomes a space of dialogue among different transcendent existential subjects, the mutual discovery of which fills human existence with both tragedy and meaning, opening the way for the renewal and harmonization of our shared being.

Therefore, of great significance is the fact that in Shakespeare's tragedy, Hamlet moves toward his father as the Other, looking for his trace both in the outer and inner worlds. He recognizes his father in the Ghost, overcoming the fear of communication with the afterworld; he perceives the deceased king as a role model; he is in despair because there is no memory of her late husband in Queen Gertrude's heart, etc. All these efforts aim at approaching his father as the necessary Other; they eventually make the hero act to restore the lost balance of good and evil powers and set the time right, and turn out to be noble self-sacrifice for the sake of the past and the future in which the hero himself is absent. These actions are perceived as corresponding to the grand design, absolute justice that gives evil due and puts an end to its reign. In this regard, Shakespeare's tragedy begins to play the role of a generalized artistic trace concerning the human actions of that level, inviting every potential recipient of the scenic or literary text to the dialogue-reading. Shakespeare's genius allows any reader to discover Hamlet as the Other within the work of art, thus directing the dialogical interaction into the future. It is no coincidence that this tragedy of Shakespeare has an impressive history of adaptations for the stage, supplemented by film adaptations since the 20th century. If the dialogue with Hamlet as the Other still becomes the biggest test for an actor, the dialogue with Shakespeare as the Other is a real challenge for a director who decides to stage or cinematize the play. For any reader of the tragedy as a work of literature, both Hamlet and Shakespeare embody an invitation to the dialogue that reveals the recipient's true personality. It is probably the reason for readers of all time to seek this dialogue, be interested in the mystery of the hero and the author, oscillations between excitement and disenchantment, which follows the flow of the tragedy through time, or try to avoid this dialogue as if protecting themselves from disclosure and evading significant inner work directed by the philosophical tragedy toward self-knowledge. The horizons of the existence of W. Shakespeare's tragedy in any given artistic interpretation are an important subject of further research into the work's sense-bearing sphere that reflects the vectors of a universal dialogue taking place in the space of culture.

So, the interpretation of W. Shakespeare's tragedy "Hamlet" in the context of E. Levinas's philosophical ideas makes it possible to assess the cognitive potential of the dialogical interaction between philosophical and artistic discourses. Their complementarity gains particular significance in the process of reflection aimed at comprehending the aspects of the intersection of ontological and anthropological riddles. This intersection emphasizes such facets of the poetics of the famous play (in particular, the organization of its system of images) that are subordinated to the task of implementing the dialogue between the ego and the Other.

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W. SHAKESPEARE'S "HAMLET" IN CONTEXT OF E. LEVINAS'S PHILOSOPHICAL CONCEPT OF MAN: DISCOVERING 'THE OTHER' AS A MEANINGFUL SUBTEXT OF THE TRAGEDY

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Key words: *William Shakespeare, Emmanuel Levinas, concept of man, tragedy, philosophy of dialogue, metonymic variants of the Other, carnival worldview, tradition.*

The article concentrates on the study of the relationship between literary-artistic and philosophical discourses in the process of verbalizing universal cultural meanings of existence and building a holistic concept of man as an uppermost task of creation and re-creation (interpretation) of a literary work through the example of W. Shakespeare's tragedy "Hamlet".

The article aims to interpret W. Shakespeare's tragedy "Hamlet" in the context of ideas of the French thinker E. Levinas, one of the founders of the philosophy of dialogue. The tasks of the study are to characterize the significance of the dialogical vision of personality for the contemporary interpretation of the classics of world literature, to reveal the importance of dialogue between artistic and philosophical discourses while cognizing the human being in his interaction with the world and to consider the system of images in W. Shakespeare's tragedy "Hamlet" with regard to the philosophy of the Other, developed in E. Levinas's works "Time and the Other" and "Humanism of the Other". The main research methods include culture-historical and hermeneutic methods applied in addition to the fundamental ideas of the philosophy of dialogue.

The article deals with the tragedy "Hamlet" by W. Shakespeare as a prototext for E. Levinas's philosophical work "Time and the Other". Shakespearean reminiscences are characterized as important in terms of the development of the Levinasian concept of man. According to Levinas, the essence of the person is revealed in the dialogical interaction with the Other, which allows one to go beyond the present as captivity, discover the connections with the future in which the subject no longer exists, and achieve the eventful fullness of being, which leads to harmony and opens the way to the transcendental subject and eternity.

The system of images in W. Shakespeare's tragedy "Hamlet" allows one to associate the title character with different variants of the Other, which become significant for him as he fulfils the Ghost's will. The unfolding of the action can be interpreted as such that it features the establishment of dialogical interaction between the father and the son in its meaningful subtext. At the level of events, the achieved interaction is seen as the fullness of the characters' personal existence (above all, that of Hamlet and the Ghost), which manifests itself in overcoming the boundary between life and death, restoring the normal course of history and asserting the necessity for the superiority of good over evil. Horatio, the actor (i.e. the First Player), and jester Yorick (an offstage character in the prince's memories), each of whom represents the conditions necessary for genuine dialogical interaction (belonging to a tradition, empathy, carnival freedom and, therefore, the familiarity of contact with another person), become significant variants of the Other to Hamlet, metonymically equivalent to his father the king.

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THE VIEW FROM THE EAST ON THE PROBLEM FIELD OF WESTERN LITERARY AND THEORETICAL STUDIES

Мета дослідження – з’ясувати стан сучасних теоретико-літературних дискусій в контексті наукових розробок теоретиків Китаю та Японії. *Методи* дослідження – компаративний, аналітичний. Зростання розуміння кризи євроатлантичної теоретичної думки в перші два десятиліття XXI ст. оформилося в публікації маститих фахівців у галузі літературознавчих досліджень, присвячених причинам її виникнення та таксономії напрямків і теоретичних інструментів її подолання. Що поєднує весь цей корпус обширних досліджень – це опосередковане або безпосереднє визнання кризи плідних теоретико-літературних пошуків, що настала після теоретичного прориву кінця 1960-х рр. XX ст. Водночас, відмова визнавати західну літературу за зразок, художньо-естетичну норму спричинила появу потужних голосів письменників, творчість яких безпосередньо не сформована західним літературним канонем. Започаткована постколоніальним дискурсом полеміка щодо епістемологічних перспектив західної літературної теорії в ситуації зіткнення з незахідним художнім текстом, на зламі XX–XXI ст. переросла в осмислення її онтологічного потенціалу. Мислителі і художники доби мультикультуралізму, які з одного боку спирались на постструктуралістський «прорив до трансцендентного», а з іншого – на філософську і поетико-естетичну природу східного мистецтва, продемонстрували, що комплекс питань, пов’язаних з майбутнім існуванням літературної теорії, що їх підіймає сама література, набагато складніший. Насамперед, ці процеси спричинені початком формування нових майбутніх горизонтів світової літератури, велику роль у якому відіграють митці зі східним художньо-естетичним досвідом і знанням. За освоєнням західного літературно-естетичного канону – досить тривалим періодом, коли творчість таких письменників була похідною в загальній парадигмі західних літератур — відбувається формування нової літератури, що опротестовує бабівську ідею мімікрії як способу виживання й адаптації колонізованого та демонструє своїм художнім джерелом канон незахідний. Епоха пост-теорії має засвідчити, що чутки про «смерть теорії» можуть бути надто передчасними, якщо подолання кризи теорії буде базуватись на літературному знанні, що йде зі Сходу.

Ключові слова: теорія літератури, пост-теорія, мімесис, Кодзін Каратані, Хомі К. Баба, трансцендентне, образ

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The early 21st century is the time marked by the understanding of a crisis of literary thought that arose after the “golden age” of high theory in the 1970s – early 1980s, when, according to the ironic statement of modern scholars, “the intellectual excitement of Poststructuralist High Theory has largely given way to the contingent random and rather more mundane ‘thick descriptions’ of the various new-ish historicisms” [Waugh, 2006, p. 31]. It is the time when venerable theorists, “dinosaurs”, as H. Bloom once described himself, retired from the theoretic stage. Despite some divergence in existing definitions of the mentioned crisis

introduced into literary theory – “theoretic dissent” by D. Patai and W. Corral [2005], “anti-theory” by V. Leitch [2014], “post-theory” by D. Elliott with D. Attridge [2011], and T. Eagleton [2004], “criticism of criticism, a recursive, self-reflexive activity” by P. Waugh [2006], as well as methodological approaches to overcoming it – the key component of these definitions is validation if not of theoretic calamity, then at least of theoretic silence that followed the breakthrough of literary theory at the late 1960s, named “Theory” (ironically, from its inception) at the early 21st century, which determined the direction of the research of the literary text in the long run. P. Waugh, having chosen a cheeky and humorous tone of analysis of the state of literary theory in the early 21st century, quite reasonably defines the Golden Age of literary theory in the second half of the 20th century as the “Copernican revolution”.

Feminism of the 1950s, with its critique of patriarchal culture, indeed anticipated Poststructuralism and Deconstructivism, which in their turn radically revised the European logocentrism and metaphysical consciousness as the cornerstones of European worldview. It may be said that the common core of these theories can be characterized, paraphrasing P. Haidenko, as a Poststructuralist “breakthrough to the transcendent” [Гайденко, 1997]. It stems from the reluctance to substantiate the discourse by any theory of a metaphysical nature, declaration of intrinsic multiplicity and instability, flexibility of meanings, and objectivation of epistemic uncertainty. In fact, they formed the basis for the changes that gradually began to form a new European worldview. The theory and literary practice of Postmodernism, Postcolonial theory, and Multiculturalism are closely intertwined in this new worldview. On this premise, the definition of the rise of Poststructuralist ideas as a “Copernican revolution” does not seem excessive.

At the turn of the 21st century, the powerful impetus given by Poststructuralism to the development of literary theory is gradually transformed into the lull of post-theory, the period “between theories”, when the theoretic silence is emphasized by “theoretic noise”. By this term, we understand various ideological and academic studies, in one way or another rooted in Poststructuralism, but prove unable to offer a new cognitive system of the principles of art and literary text, justify the methodology of its analysis and interpretation, develop research tools, etc. The understanding of the exhaustion of theoretic research was emphasized, particularly in the early 21st century, evidenced by F. Jameson’s article “Symptoms of Theory or Symptoms for Theory” in 2004. Arguing that “... for theory ... there is no longer a correct way of saying it, and all truths are at best momentary, situational and marked by a history in the process of change and transformation” [Jameson, 2004], the theorist summarized those studies that led to the actualization of the problem of the crisis of theory in the second decade of the 21st century: the main reason for exhaustion of the theory lies in the theory itself. Poststructuralist / Deconstructive proclaimed mistrust of grand narratives indeed led to the fact that literary theory as institutionally more or less coherent narrative in various periods of its history, as a result, was dispersed into theories – or rather “studies” – cultural, ethnic, disability, heliospheric, material (new materialism), ecocriticism, intimate critique, not to mention biopolitical, globalist or other “turns”, what formed the “theoretic noise” of the post-theory era at the early 21st century and what D. Elliott and D. Attridge ironically but prudently called “possible new beginnings” [Elliott, Attridge, 2011].

However, the reasons for the eclipse of the theory proclaimed by Western literary critics cannot be reduced to the self-exhaustion of the theory itself. Equally important in the Postcolonial and Multicultural epoch was the appearance of writings by the authors (a significant number of whom are attached to the scientific communities of leading universities) S. Rushdie, C. Achebe, J. Coetzee, W. Soyinka, D. Walcott. It cast doubt on the aptitude and adequacy of the literary theory as an epistemological project, and a bit later, when the Euro-Atlantic literary mainstream began to be shaped by the works of American and European writers of Asian background – Ruth Ozeki, Kazuo Ishiguro, Timothy Peter Mo, Aysel Özakin, Dai Sijie, Emine Sevgi Özdamar, Zafar Şenocak, etc. By the second decade of the 21st century, in particular, the writings by American authors of Asian background have finally jettisoned the status of the “other” and are claiming to shape the literary mainstream, emphasizing its genesis in the non-Western canon. The ideological basis of this process was declared by an African American writer T. Morrison: “I am writing for black people. ... I don’t have to apologize” [Hoby, 2015]. Esthetically, non-Western canon as an artistic unconscious has always appeared in the writings of Asian Euro-Atlantic authors at multiple levels of the text. The understanding of this has already shaped the discussions

in postcolonial studies about the aptitude and adequacy of Western theory in relation to the study of non-Western literary text. The works of writers with Eastern literary and aesthetic experience actualizes in Western literature the problem of theoretical and practical replenishment of key categories in theoretical poetics, such as image, genre, plot, conflict, etc. The need to answer these and other questions presupposes an appeal to the Eastern literary tradition, such as Tsubouchi Shōyō's speculations in "The Essence of the Novel" (1885–1886), Nakamura Muraō's "True Prose and Prose About the Inner World" (1925), Guo Shao Yu's "History of Chinese Literary criticism" (1936), Shiga Naoya's concept of rhythm and Akutagawa Ryunosuke's criticism of plot-shaped prose.

Among those Western scholars in pursuit of ways to a new theoretic heyday, we should mention V. Leitch, T. Eagleton, D. Attridge and some other authors of numerous publications, and a few others who have awarded Poststructuralist studies the status of Theory. For example, V. Leitch, in his monograph "Literary Criticism in the 21st Century. Theory Renaissance" [2014], presents his perspective of theory in the 21st century as one based on the coexistence and interaction of diverse, in some aspects far too diverse, vectors of the analysis of literary text, as well as its own ideological role in the theory rebirth, which consists in its conceptual and stylistic justification in the form of a "middle-way liberal centrist project". This monograph is important not only because its author tries to understand the causes of the phenomenon of anti-theory but also because of the heterogeneous style of analysis – sometimes academically strict, sometimes deeply personalized, obviously deliberately tested by the author as an example of a new approach to working with the text, which takes "middle" position between reading, analysis, interpretation and what M. Epstein¹ has defined as an essayistic method.

Developing speculative explorations in a wide range of principles, traditions and norms of text reading – from "pleasure reading" to "close reading", "cultural critique", etc. – the theorist stipulates (nevertheless, quite loosely) the inevitability of intimate critique, which is equally an "offshoot" of cultural and ideology criticism, and their "personalized fusion". "By intimate critique I mean the analysis of personal emotions and lived experiences linked with everyday social, political, and economic forces and antagonists" [Leitch, 2014, p. 45]. Leitch's text, as a demonstration of the declared principle of non-objectification of the analysis of the literary text, is primarily characterized by a deliberate rejection of the fundamental principle of theory as objective knowledge and its compensation by a highly personalized reading of the literary text. It is characterized by a certain plot of the presentation, autobiographical flashbacks, allusions ("Theory is not one thing" as a reminiscence of V. Woolf's "...nothing was simply one thing"), ironic remarks ("ten key rules of formalist close reading in the New Critical manner of Cleanth Brooks") and emotional assessments ("card-carrying antitheorist" – about S.A. Schwartz).

Deemphasizing details, it can be claimed that the Renaissance of literary theory that he envisions comes to the point of being formalized not as a theory per se, but as a much broader "program", not limited by an established framework of categories and concepts, definite principles and methodology that can be adjusted quite arbitrary or as V. Leitch sees it "invariably comes down to case-by-case decisions". It is challenging to fit intimate critique in such terms even into broad interdisciplinary research. The central contradiction of V. Leitch's work, however, lies in the inconsistency of the declared new impetus to the development of the theory, namely as the Renaissance, i.e. the flourishing, rebirth, and golden age. At the same time, intimate critique is positioned just as the other conformist option, which is essential for survival proficiency in modern conditions.

There is nothing left to do in the second decade of the 21st century but to acknowledge that the post-theory period, in fact, records the losses of theoretical enterprise, which has exhausted its development resource. Thus, in an interview with Professor Zhu Gang of Nanjing University, V. Leitch indeed confirms that, despite the significant changes affecting the literary process at the turn of the 21st century, the fundamental approaches of literary theory to text analysis,

¹ "The essayistic method consists in the fact that the subject of writing itself turns into a method of writing, into a starting point, a primary concept. A subject comprehended essayistically, as it were, creates a science about itself, from an object of methodology turns into a subject, from a conceivable concept into a thinking understanding of itself" ("Essayistics as a zero discipline") [Эпштейн, 1998].

its conceptual and terminological apparatus, despite all its contradiction, remains rigorous: “The literature I studied and the methods I learned in the 1960s – shaped by modernist literary aestheticism and critical formalism – were overturned within 15 years. Yet the scrupulous methods of formalist close reading exhibit a remarkable staying power, as do the core canonical literary works” [Leitch, 2014, p. 53]. Zhu Gang’s question based on the core idea of contemporary Chinese intellectuals regarding the commitment of Western theoretic thought to transform having consideration for non-Western scientific and artistic knowledge is at the centre of this interview. V. Leitch (and how masterfully Zhu Gang leads him up to it) states that non-Western literature in Western universities is inaccessible and absolutely nonindigenous (“appear like alien viruses”) and obtains a critically low presence (“injects”) in university literature curricula. The statement of this fact in itself is an apparent concession to the Chinese specialist in the field of Poststructuralist studies, generally recognized in the West. At the same time, one cannot help but notice that this rather a superficial response to the profound and multi-faceted pivotal question of Zhu Gang’s entire interview (its formulations, unlike all others, do not revolve around V. Leitch’s personal vision of the future of literary theory and criticism, like “in your view”, “you have promoted recent critical trends”, “you have read Derrida quite comprehensively”, “as a general editor ... you hold in complying such a volume”) clearly demonstrates the unpreparedness Western theorist to recognize that the Renaissance of literary theory is impossible without taking into account the philosophical and aesthetic fundamentals of non-Western literature.

The publication of “Theory After ‘Theory’” in 2011 (edited by J. Elliott and D. Attridge) is seen as a collective attempt, if not to understand, then at least to outline the contours of the current theoretic landscape [Elliott, Attridge, 2011, p. 2], to “map” the possible roots of future directions of theoretic and literary thought. After all, this is how the goals and objectives of the book are understood – instead of in-depth analysis, the main criterion for the value of the proposed theoretical research is originality, importance, decisiveness and intellectual commitment to the “project of theory”, as well as the consensus that modern theory “must now become something distinctly other than it has been before” [Elliott, Attridge, 2011, p. 2]. From the editors’ perspective, the theorists whose works are included in the publication equally deserve credit for shifting their interests from the key figures of Poststructuralism and Deconstructivism to their successors, G. Agamben or A. Badiou, whose speculations can only be considered among contributors to the fundamental theories of J. Derrida, G. Deleuze, and J. Lacan. For example, G. Agamben’s monographs “The Man Without Content” [Agamben, 1999], “Stanzas: Word and Phantasm in Western Culture” [Agamben, 1993] are considered a fruitful substantiation of M. Heidegger’s and W. Benjamin’s insights.

At the fringes of literary discourse, there are still the views of scholars who not only demonstrate the aptitude and non-versatility of the categories developed by Western theoretical poetics but also challenge the status of literary theory and its validity as a tool for extracting meaning from a text. Among these, we ought to name a Japanese literary theorist and philosopher Kōjin Karatani, the author of the monograph “The Origins of Modern Japanese Literature” published in 1980. The incipience of the phenomenon of K. Karatani, as we see it, can be regarded as a totally different, complete and profound reconsideration of the generally accepted concepts and fundamentals of the study of the Japanese literary process at the turn of the 20th century, as his ideas allow us to see those aspects that remained unexploited by Western theorists and Eastern literature researchers. K. Karatani’s academic papers are seen as an attempt to renew the inconsistencies that characterized the relationship between Japanese and non-Japanese – especially Western – universes of literary theory and critique. K. Karatani’s radical rethinking of Japanese literature of the post-Meiji restoration era (1866–1912) can be recognized as a desire to shed light on the premises underlying the understanding of the concept of “modernity.” Such terms as “literary history”, “modernization/modernity”, “literature,” and “structure” are represented in his analyses as ideological concepts. K. Karatani combines numerous links into an argument that reveals what remained unnoticed in the Western understanding of the reasons for the development of modern Eastern culture. The research of the Japanese intellectual questions the evidence of main Western hypotheses and core theoretic concepts, as well as their originality [Karatani, 1993].

K. Karatani’s contribution as a critic is in a deep literary analysis of modern Japanese literature through the prism of European and American literary concepts and the conviction that

its understanding within the framework of these concepts and established Western categories alone leads to the creation of a “construct” of Japanese literature, and thus, to its fallacious interpretations. Instead, he emphasizes concepts – or, rather, premises – that enable a deep understanding of Japanese literature: “subject and object”, “I-novel”, “landscape”, “confession”, “child”, etc. Each of the above premises becomes understandable through the prism of inversion (the *tentō* strategy). By applying this strategy, K. Karatani thereby carries out inevitable paradigm shifts, creating the illusion of times of depth and duration of the past. As it is seen by his translator and researcher B. de Bary, his methodology is a phenomenological transformation, the purpose of which is to raise all doubts “as one of ideology critique, of an aggressive defamiliarization” [Bary, 1993], that is, to present the generally accepted Western theoretical framework on which the studies of Japanese literature of the 19th–20th centuries were based, in a new perspective.

This study, published at the pinnacle of Western Theory, first and foremost questions the versatility and validity of Western literary theory as a logically constructed epistemological system monopolizing knowledge about literature. As an example, the author cites Natsume Soseki’s belief that, compared to creative writing, literary theory is unstructured and impractical speculations, something intimate, written about literature “from within”. Furthermore, this paradoxical for a Western literary critic vision of the theory was fully reflected, as K. Karatani highlights in his preface to the novel “*Kokoro*” (“The Heart”), which “... is written in an extremely personal style, which contrasts strikingly with the formal style of the work itself” [Karatani, 1993, p. 11]. However, K. Karatani’s scepticism towards literary theory is most clearly manifested in the use of a minimal number of categories and concepts specific to the metalanguage of literary theory. The ones that are present in the book do not pretend to be systematic, accurate or otherwise specific.

Secondly, the monograph revises the approaches to understanding the history of literature as a phenomenon of objective reality and refutes the universality of English and, more broadly, Western literature as an aesthetic norm. In this regard, the generally accepted thesis in Western literary studies about the key role of Western literature in the formation of Japanese literature during the Meiji Restoration is called into question. To agree that the discovery of landscape or the child in Japanese literature of this period is influenced by Western literature, for K. Karatani, means to acknowledge their existence before/after, but not within the literary text. Thus, to recognize them as the categories of literary history, not the categories of art and aesthetics. To declare the “discovery” of landscape by Japanese literature only at the end of the 19th century is to ignore the existence of both the *sansuiga* “mountains and water pictures” as one of the most prominent Japanese perceptions and reflections of sacred and idealized landscape, *kachō fūgetsu* (“flowers, birds, wind, and moon” i.e. elevated and sensitive description of images of nature) and *jokei* (“compositions about places”) as a poetic genre that K. Karatani pinpoints. To understand the processes that took place in Japanese literature at the moment of its discovery by the West, the scholar introduces the idea of “inversion” instead of the linear-historical model of literary modernization: “... we cannot describe the Japanese discovery of “landscape” as a process that unfolded in a linear pattern from past to present. “Time” has been refracted and turned upside down” [Karatani, 1993, p. 19]. For F. Jameson, inversion is nothing more than a semantic juggling, a “great laboratory experiment”, and a means of implementing “theoretical prestidigitations” [Jameson, 1993, p. ix]. For K. Karatani, inversion is a tool that reveals how superficial and mechanistic the understanding of philosophy and poetics of landscape in Japanese artistic practice by Western theory is and how little it takes into account the body of aesthetic ideals and principles that shaped the traditions of Japanese literature. These are ideals and principles, thanks to which any artistically significant phenomenon that falls into the sphere of Japanese literature will be reconsidered and crystallized in accordance with them. Unlike Western literature, in which, starting with the descriptions of nature in Dante’s “The Divine Comedy”, the landscape remains a non-plot element, an object for the artist and protagonist, the Japanese artist “is not looking at an object, but envisioning the transcendental”. In the book of Matsuo Bashō, according to K. Karatani, there are no descriptions of nature, and even what “looks like description is not” [Karatani, 1993, 21], and the man-landscape in the story “Unforgettable People” by Kunikida Doppo is an example that the landscape is not “outside” but “within the inner man” who seems indifferent to his outer surroundings, the understanding of which requires

a “fundamental inversion” of consciousness, and in this inversion one discovers Doppo’s landscape. The transcendence of the Japanese landscape takes it beyond the epistemological framework of Western literary theory and undoubtedly dispossesses the literary landscape of the ontological status of an “object”, depriving it of the meaning of studying it as a “means”, “method”, or “source”. “Once a landscape has been established, its origins are repressed from memory. It takes on the appearance of an ‘object’ which has been there, outside us, from the start. An object, however, can only be constituted within a landscape. The same may be said of the ‘subject’ or self. The philosophical standpoint which distinguishes between subject and object came into existence within what I refer to as ‘landscape’. Rather than existing prior to landscape, subject and object emerge from within it” [Karatani, 1993, p. 34] – in this sense, the landscape becomes an autonomous generating being. As seen, by revoking the status of an object and transferring the landscape into the category of the transcendental, K. Karatani indirectly confirms the validity of the Poststructuralist concept of the non-mimetic and non-representational nature of art and the exhaustion of the ideological and categorical principles of the theory of literature, which were based on mimesis as a key category of aesthetics. The difference is that while for Western theorists the discussions took place along the fault line of “mimetic/non-mimetic” literature, for K. Karatani this question makes no sense at all, obviously for the reason that the philosophical and aesthetic framework of Japanese literature wabi-sabi, mono no aware, yūgen is not about what is seen, presented or said, but about the elusive, unknowable, unheard, incomprehensible by word, about reflection on the unsaid, association with the unseen, that is, about the very Tao that cannot be expressed or explained, for it is different every next moment.

For theorists of Postcolonialism, the time of active opposition to the status of Western literature as a model or aesthetic norm, the question of revising not only the literary but also the theoretical canon becomes fundamental. If we leave aside the already irrelevant simplified and schematic ideological assessments of literary theory as one of the tools of Western neocolonialism [Zeng, 2018], then the central philosopheme of “resistance to theory” for the thinkers with an Eastern background is cynicism about its ability to conceptualize the literariness of a text that is not shaped by Western philosophical and aesthetic tradition. A central theorist of postcolonial discourse, Homi K. Bhabha, in his 1984 essay “Representation and the Colonial Text: A Exploration of Some Forms of Mimeticism,” formulates two theses that confronted the Western theoretical and literary canon, the importance of which was emphasized only in the early 21st century, with the emergence of literary scholars of Asian origin, such as Zhu Gang or Longxi Zhang, who do not only examine the system of Western literary concepts functioning closely, study and respond Western theoretical and literary pursuits, but also offer their own approach to the analysis of literary texts. Firstly, by understanding mimesis as one of the forms of linear knowledge, which is characterized by the presence of a subject prior to an object. In particular, he highlights that with regard to colonial (i.e., next to all non-Western) literature, the views of Western critics are shaped by the same epistemological assumptions based on the fact that mimesis is a key aesthetic principle of art. On the one hand, this Bhabhan thesis finds an agreement with the Poststructuralists’ criticism and denial of the mimetic nature of art (P. Ricoeur, R. Barthes, J.F. Lyotard), as well as the concept of art as a secondary modelling system. At the same time, the core of his scepticism towards mimesis is different and cannot be reduced to an iteration of Derridean criticism of hierarchical relations in the “nature-art” binary opposition. For H. Bhabha, the mimetic nature of art lies in the classical paradigm of subject-object knowledge, justified by the rational tradition of natural science, that shaped the idea of knowledge as a “reflection” and “recognition”: “It is a predominantly mimetic view of the relation between the text and a *given* pre-constituted reality. This entails the classic subject-object structure of knowledge, central to empiricist epistemology... From such a concept of textual reference, it follows that the representation – a literary text – becomes the image of the represented – the given reality – which as the essential, original source determines the form and action of its *means* of representation” [Bhabha, pp. 99–100]. Secondly, in the interpretation of H. Bhabha, the mainstream literary theory and criticism is described as some image-centred pattern of analysis of a literary text, the task of which is reduced to Hegelian recognition and comparison of an image as a mimetic centre of the narrative with its existing pre-constituted original.: “The ‘image’ must be measured against the ‘essential’ or ‘original’ in order to establish its degree of representativeness, the correctness of the image” [Bhabha, p. 100].

Bhabhan questioning of literary theory as a universal image-centered model for the study of literary text, based on the ontology of art, the aesthetic foundations of which are within the antinomy of mimetic – anti-mimetic, in the works of the recent scholars is reduced to a truncated ideological project. Among these, we can name, for example, Princeton University professor S. Gikandi, who attributes Bhabhan's ideas to the competence of only Postcolonial or Asian studies. Whereas an American literary critic, Pauline Yu, in her 1987 work "The Reading of Imagery in the Chinese Poetic Tradition", confers them with a more pragmatic dimension. Arguing the use of Western literary categories for the analysis of Chinese texts premised on fundamentally different aesthetic principles; her goal is to elucidate the nature and semantic scope of the concept of image and the capacity for existence of literary methodological principles to study the imagery of Chinese writings.

Yu, first of all, emphasizes that since the original meaning of the concept of "image" in Western literature is "imitation or copy" [Yu, 1987, p. 3], understanding the category of the image by Western literary scholars is impossible without realizing that mimesis itself is based on the ontological dualism between the assumption that there is a more truthful reality than the one in which we live, and that art itself is capable of reproducing the connection between these realities. Thus, the image is associated with "the artful embellishment and ordering of nature", and in no way pursues the aim of the "proto-photographic representation of sensible reality" or "offering a natural or truthful report of experience" [Yu, 1987, p. 6]. Comparing the Western and Eastern traditions of studying literary texts, Yu emphasizes that Western theoretical formulations are based on the foundations of ancient Greek approaches, which means, first of all, that all types of literary forms differ depending on "the method or subject of their mimesis". The Chinese philosophical tradition, on the contrary, is based on a monistic worldview: Tao is superior to any other phenomenon but is inherent precisely in our world, and there is no supersensible sphere that lies on the level of physical beings or is different from it. Whereas according to the Chinese worldview, "true reality is not supernal but in the here and now, and this is a world, furthermore in which fundamental correspondences exist between and among cosmic patterns and operations and those of human culture" [Yu, 1987, p. 32], such a perspective, as she says, promotes a holistic understanding of reality, where the boundaries between nature and humanity, spirituality and everyday life are blurred. It encourages the individual to seek harmony with the natural world and to recognise his place in the greater cosmic order, requiring the ability to rise above the mundane and reach a higher super-substantial level. Therefore, the meaning of words in a work of art goes beyond their direct meaning. Conversely, the meaning cannot be conveyed if the words are too unambiguous. It is easy to see that Pauline Yu's thesis regarding the comprehension of the image in Chinese literature, which consists in exceeding the capabilities of language when the meaning is hidden behind the text, like a "tacit echo", and even more – for the perception of the image, it is not the words themselves that are important, but the what passes through them – is based on the same "envisioning the transcendental" that K. Karatani discussed.

The perfect poetics of transcendence, according to the scholar, was described by Sikong Tu, who, in his reflections on the quintessence of poetic art in "Letter to Jipu", notes its ability to create the unknowable, an image outside an image, a picture outside a picture. Yu argues that by overcoming the limitations of language, the limitation of the literal meaning, Chinese medieval poetry creates the described Sikong Tu "incommensurability of the poetic image to both concrete object and also any actualization in the mind of the reader" [Yu, 1987, p. 209], underlying the transcendence of Chinese poetic text. Yu also notes that the association of images with meaning in Chinese literature, unlike Western literature, was unimportant. In turn, the culture was based on the acceptance of a number of stereotypical images, which led to the use of the same images in many literary works.

Pauline Yu's reflections are undoubtedly too rigid in the sense of depriving Western intellectuals of the ability to understand the philosophical and aesthetic fundamentals of Chinese literary classics and, accordingly, their ignoring them when developing the literary category of image. Among those who emphasized the importance of paying due consideration to them and whose ideas influenced the emergence of Anglo-American Imagist poetry was the American philosopher and orientalist E. Fenollosa. In his essay "The Chinese Written Character as a Medium for Poetry" (1919), he wrote: "...Chinese would be a poor language and Chinese poetry but a narrow art, could they not go on to represent also what is unseen. The best poetry deals not

only with natural images but with lofty thoughts, spiritual suggestions and obscure relations. The greater part of natural truth is hidden in processes too minute for vision and in harmonies too large, vibrations, cohesions and affinities. The Chinese compass these also, and with great power and beauty. ... the Chinese language with its peculiar materials has passed over from the seen to the unseen by... the use of material images to suggest immaterial relations" [Fenollosa, 1919]. The above words imply his understanding of the transcendental essence of Chinese verbal art. Despite the fact that K. Karatani, in the essay "Japan as Museum" (1994), ironically refers to E. Fenollosa's contribution to the West perception of the traditional art of the East: "Nevertheless, it was Fenollosa, and no one else, who 'discovered' this traditional art. What he introduced was a position from which to see Japanese art as 'art'. Art does not exist without being regarded as art, in other words, without a discourse on itself. Although Japanese art had long existed, its status as 'art' was asserted by Fenollosa: he singled it out as 'art'" (it is easy to see that these words sarcastically disclose the Western man's tendency to institutionalize everything) [Karatani, 1994, p. 33], it should be recognized that the American philosopher was one of the first to change approaches to not only artistic but also a conceptual reflection of the literary art of the East.

Thus, we see that the rejection of literary theory declared in the papers of Postcolonial theorists results in the idea of "colonial pressure and appropriation" of the text, which is generated mainly by the understanding that Western literary theory imposes a standard matrix of analysis of a work of art, compiled on the basis of the study of Western literary texts. Along with the refusal to recognize Western literature as a model, a norm, or an artistic mode, the polemic started by Postcolonial discourse on the epistemological perspectives of Western literary theory in a situation of collision with a non-Western literary text at the turn of the 20th–21st centuries, developed into an evaluation of its ontological potential. Intellectuals and writers of the Multiculturalist era who, on the one hand, relied on the Post-structuralist "breakthrough to the transcendent" and, on the other, on the philosophical, poetic and aesthetic nature of Eastern art, demonstrated that a body of issues related to the future existence of literary theory, raised by literature itself, is much more complicated. It concerns another radical revision and, more importantly, the construction of new approaches to the analysis of the text, the literariness of which is shaped not only by the Western, but also by the Eastern philosophic, poetic and aesthetic tradition. First of all, these processes are caused by the beginning of the formation of new future horizons of world literature, in which authors with Eastern artistic and aesthetic experience and knowledge play a significant role. After mastering the Western literary and aesthetic canon – rather a long period when the writings of such authors were derivative in the general paradigm of Western literature – a new literature is being formed. It challenges Bhabha's idea of mimicry as a mode of survival and adaptation of the colonized and manifests that non-Western canon as its artistic source. The era of post-theory must testify that rumours about the "death of theory" may be premature, and the resolution of the literary theory crisis is unattainable without the contribution of literary knowledge originating from the East.

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THE VIEW FROM THE EAST ON THE PROBLEM FIELD OF WESTERN LITERARY AND THEORETICAL STUDIES

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Key words: *literary theory, post-theory, mimesis, Kōjin Karatani, Homi K. Bhabha, transcendent, image*

The study aims to determine the status of modern theoretical literary debate within the context of scientific theorizing in China and Japan. Growing understanding of the crisis of Euro-Atlantic literary-theoretical thought in the first two decades of the 21st century took shape in the publication of works by venerable specialists in the field of literary studies devoted to the causes of its occurrence and the taxonomy of directions and theoretical tools to overcome it. What unites this whole corpus of extensive research is an indirect or direct recognition of the decline of productive literary theoretical research, which came after the literary theoretical breakthrough of the late 60s of the 20th century. At the same time, the refusal to recognize Western literature as a model, artistic and aesthetic norm caused the emergence of powerful voices of authors whose writings are not directly shaped by the Western literary canon. Simultaneously, the refusal to recognize Western literature as a model, artistic and aesthetic norm caused the emergence of powerful voices of writers whose work is not directly shaped by the Western literary canon. The polemic started with the postcolonial discourse regarding the epistemological perspectives of Western literary theory in a situation of clash with a non-Western literary text, which, at the turn of the 21st century, developed into a reflection of its ontological potential. Both intellectuals and artists of the age of Multiculturalism, who relied on the Poststructuralist "breakthrough to the transcendental" on the one hand and on the philosophical nature as well as poetics and aesthetics of art of the East on the other, demonstrated that a complex of issues related to the future existence of literary theory risen by the literature itself, is much more sophisticated. First of all, these processes are caused by the early formation of new future horizons of world literature, in which artists with Eastern artistic and aesthetic background and knowledge play a major role. Following the mastering of the Western literary and aesthetic canon – rather a long period when the writings of these authors were derived from the general paradigm of Western literature – the formation of a new literature takes place, protesting Bhabha's idea of mimicry as a way of survival and ad-

aptation of the colonized and demonstrating the non-Western canon as its artistic source. The era of post-theory should testify that the rumours of the “death of the theory” may be greatly exaggerated in case the overcoming crisis of theory, which is based on literary knowledge originating from the East.

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AN INTIMATE DIALOGUE WITH GOD IN JOHN DONNE'S "HOLY SONNETS": PETRARCHAN CONTEXT

Метою статті є дослідження образів платонічного та куртуазного в особистих взаєминах ліричного героя з Богом у «Священних сонетах» Дж. Донна в контексті зв'язку з петрарківською традицією. Для цього використано комплексний підхід із застосуванням елементів біографічного, генеалогічного, типологічного, герменевтичного, компаративного та структурно-семіотичного методів дослідження.

Окреслено погляди літературознавців на джерела «Священних сонетів» (християнські медитативні практики, біблійні книги, традиції англійської релігійної лірики), вказано на їх зв'язок із петрарківською поетичною традицією та у цьому контексті запропоновано одну з можливих інтерпретацій сонетного циклу Дж. Донна.

Встановлено, що для розуміння еволюції стосунків героїв «Священних сонетів» концептуальними є три поезії – XIV, XVII та XIX. У першій, відчуваючи власну слабкість та неможливість самотужки подолати диявола, ліричний суб'єкт Дж. Донна благає Господа відвоювати його серце у ворога, застосовуючи при цьому широку палітру типової для петрарківської лірики воєнної метафорики. Проте Творець, який у сонетах I–XIII змальований по-петрарківськи далеким, байдужим і глухим до благань протагоніста, таким і залишається.

У XVII сонеті, який сприймається як дуже близький до ліричних текстів «Canzoniere», присвячених смерті Лаури, відбувається відчутна зміна у стосунках героїв. Як і в італійського гуманіста, після кончини коханої жінки, життєва стежка ліричного суб'єкта Дж. Донна остаточно звертає до неба, і він починає відчувати, що втрату земної любові йому повною мірою компенсовано любов'ю Божественною. Проте подальші стосунки з Богом протагоніст, знову ж таки, як видається авторці, вибудовує за петрарківською моделлю, найбільш повно описаною в останньому поетичному тексті циклу.

Сонет XIX демонструє всю складність взаємин між земною людиною і Творцем. Ліричний суб'єкт Дж. Донна постійно перебуває у владі суперечливих почуттів та емоцій, що загалом корелює із петрарківським розумінням амбівалентності любовного почуття, найкраще розкритий у CXXXII та CXXXIV сонетах «Canzoniere». Підкреслено, що й поетична лексика, яку використовує у своєму вірші Дж. Донн, указує на специфічний характер стосунків його протагоніста з Богом, які у зв'язку з цим набувають ознак куртуазної любові, куртуазного схиляння-служіння.

Зроблено висновок, що взаємини ліричного героя із Господом у «Священних сонетах» Дж. Донна назагал можуть бути проінтерпретовані як побудовані на тих самих основних принципах, на яких ґрунтується концепція кохання у любовній поезії петраркізму. Протагоніст англійського поета, так само, як традиційний ліричний герой петрарківських текстів, страждає від нерозділених почуттів, усім серцем прагне взаємності, а окрім того, говорить специфічною метафоричною мовою. І навіть якщо мовна практика, якою послуговується автор, і не може вважатися винятково петрарківською, оскільки подібний риторичний код, у якому досвід духовного спілкування з Господом описувався за допомогою еротичних образів, широко використовували християнські містики, то сонетна поетична структура є, безперечно, канонічною для петрарківського ліричного дискурсу і вимагає дотримання усталених правил не лише стосовно форми, але й щодо змісту.

Ключові слова: куртуазна любов, образ Бога, петраркізм, платонічна любов, протагоніст, сонет.

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Introduction

John Donne's lyrical sequence "Holy Sonnets" (entitled "Divine Meditations" in some manuscripts) consists of nineteen poems. It is impossible to find out exactly when they were composed, but it is commonly accepted that twelve of the sonnets were written in the first half of 1609, the last four – between the end of 1609 and early 1611 and the other three – much later, after 1617.

The collection was never printed during J. Donne's lifetime, although all of its texts circulated in manuscript. The sonnets of the sequence were first published (together with the author's love lyrics) only in 1633, two years after the poet's death.

Most of the "Holy Sonnets" were created during a period of great personal distress and strife for J. Donne, who suffered a combination of physical, emotional and financial hardships. That was also a time of personal religious turmoil as the English poet, born and raised in a strictly religious Catholic family, was in the process of conversion from Roman Catholicism to Anglicanism and was preparing himself for taking holy orders in 1615 despite profound reluctance and significant self-doubt about becoming an Anglican priest. Such a difficult decision, which was not least motivated by the author's desire for career advancement and achieving material well-being, caused his deep worldview crisis, which is clearly felt in the "Holy Sonnets". These J. Donne's poems are about life and death, sin and salvation, doubts and repentance, fears and hopes, love and loss, but most of all – about the writer's protagonist's personal dramatic relations with God.

Being extremely interesting and original texts, J. Donne's "Holy Sonnets" often became the subject of research. They have been examined extensively, in different analytical contexts and from different perspectives, but despite that fact, it is still possible to single out some debatable issues that require further scientific studies. One of these issues is the genetic connection of the "Holy Sonnets" with various cultural and literary traditions (biblical, patristic, theological, platonian, courtly, mystical, alchemical, metaphysical, Petrarchan, etc.).

Literature Review

Lewis Martz, for example, proved that the sonnets of the sequence had been closely related to the system of individual meditation developed by the founder of the Jesuit Order, Ignatius Loyola (for someone who practiced this form of meditation, it was necessary to recreate in their imagination a certain scene from the New Testament, place themselves among the characters, and then analyze their own experiences and draw appropriate moral conclusions) [Martz, 1954].

Annie Peppiatt pointed out that such a noticeable connection had been manifested primarily at the structure level of the sonnet itself, since "the 4 – 4 – 6 division of the Petrarchan sonnet accommodates the three-stage meditative practice of a) prelude, a composition of place to imagine theological issues as part of a concrete scene, b) meditation on one's own sin and salvation, and c) colloquy, a dialogue with God resulting in intense devotion and conviction" [Peppiatt, 2019–20, p. 2].

Helen Gardner, the editor of the most reputable edition of J. Donne's spiritual lyrics, also connected his "Holy Sonnets" with the described meditative practice [Gardner, 1952].

Unlike Lewis Martz and Helen Gardner, Barbara Lewalski derived the "Holy Sonnets" genealogy from the biblical "Book of Psalms". During J. Donne's lifetime, this book became hugely popular among English-speaking readers thanks to the excellent translation by Philip Sidney and his sister, the Countess of Pembroke [Lewalski, 1984].

This researcher's position found a response in modern literary studies. For example, Kelly Gober notes that "the Psalms served as a thematic and linguistic model for Donne as he wrote his Holy Sonnets" [Hobber, 2018, p. 7].

Norin Bieder, supporting both of these hypotheses, finds in the "Holy Sonnets" not only connections with Catholic meditation and David's psalms but also with the biblical lamentations [Bieder, 1992, p. 3]. Faith Wentz adds to this list "Song of Solomon" and Paul's writing in Romans 6 [Wentz, 2016].

Some researchers connect the "Holy Sonnets" not only with the Christian tradition but with some others, which are less sacred. In this context, Ronald Green's statements are quite interesting. Writing about the influence of the Psalms on the English religious lyrics of the 17th century, this author mentions Francesco Petrarca's "Canzoniere", thus indirectly pointing to another

source of J. Donne's sonnet sequence: "the *Book of Psalms* is central to the development of the age's religious lyric. It belongs with Petrarch's *Rime Sparse* as a master text through which the writers of the age tested their capacities <...> not only as worshippers and theologians but as poets and critics" [Greene, 1990, p. 19].

The idea that J. Donne's "Holy Sonnets" have a lot in common with the lyrical tradition of Petrarchism is also expressed by Helen Wilcox in "The Cambridge Companion to John Donne": "while his (J. Donne's – M. M.) love poems in the Songs and Sonets include no formal sonnets, his devotional poetry embraces this poetic form most closely associated with the Petrarchan tradition of earthly love. In some sense, then, Donne's religious sonnets may be seen as love poems to God" [Wilcox, 2006, p. 150].

Aim and Objectives

Such a wide diversity of opinions motivates us to dive deeper into the issue. This paper aims to study the images of the platonic and courtly in the protagonist's personal relations with God in J. Donne's "Holy Sonnets" in the context of the connection with the Petrarchan tradition.

Methodology

In order to accomplish this, we will use a complex approach that includes elements of biographical, genealogical, typological, hermeneutic, comparative and structural-semiotic methods of literary analysis.

Results and Discussion

The initial situation of the Petrarchan lyrical text was always a tragic, unrequited love. The Petrarchan hero was strongly in love with the Petrarchan heroine, who did not reciprocate his feelings and was depicted as distant, cold and indifferent to his suffering. Traditionally, this woman was essentially unattainable for the protagonist due to various reasons: a much higher social status, marriage, distance, illness or even death. Since the hero could not count on affection from her, he could only sublimate his amorous desires in inspired verse, hoping that his poetic practice would ease his mental torments.

In literature, this interpretation of love relations first appeared in the lyrics of the French poets of the 11th–12th centuries – the troubadours. Critics usually connect the origin of troubadour poetry with a complex and, at the same time, fruitful interweaving of various sources: ancient literature, foremost Ovid's poems, rich Romance folklore, medieval Latin poetry, as well as the traditions of Arabic lyrics, in particular Sufi. It is in Provençal poems that the basic concepts of courtly love, inherited later by F. Petrarch through Italian poetry, were formed.

According to the troubadours, the infatuated protagonist was connected to his beloved woman by a kind of vassal service, fulfilling all her whims and even performing chivalric feats in her honour. Famous medievalist Clive Staples Lewis called this sociocultural phenomenon "a feudalization of love" [Lewis, 1936] and explained that in the Middle Ages, vassal loyalty had been a trait that crowned the scale of moral and ethical values, so in order to add more value to courtly love, behavioural peculiarities of the vassal relations had been projected onto it.

The woman depicted in troubadour's poems was often a wife of his suzerain, therefore, vassal honour definitely excluded any physical contact, let alone marriage. Generally speaking, the troubadours resolutely protested against the very institution of marriage, being convinced that true love could be present exclusively in the situation of a personal choice, and not a marital, political or property agreement, which marriage in fact was in the Middle Ages.

Propaganda of this idea is especially evident in the book that is pivotal for the entire courtly culture – the treatise of Andreas Capellanus, "De Arte Honeste Amandi". The author built it by analogy with Ovid's "Ars amatoria". Through direct instructions, as well as instructive dialogues between men and women of different social statuses and a list of behavioural requirements, he laid out, systematized and generalized the basics of courtly love relations as widely as possible. All in all, his code included thirty-one rules [Capellanus, Parry, 1960, pp. 184–186]; however, "no rule is made clearer than that which excludes love from the marriage relation" [Lewis, 1936]. According to Andreas Capellanus, if there were any feelings between partners in marriage, they could not be considered love, since marriage itself involved an element of coercion,

necessity. When showing affection to her husband, the wife was guided not by love, but by Christian humility and obedience. On the other hand, love is a feeling that elevates a person above the mundane, and you can really love only someone higher, nobler than you are; therefore, a husband could not love his own wife. According to “*De Arte Honeste Amandi*”, his feelings in marriage were something similar to parental love, while true courtly love was only possible outside of marriage. In this sense, according to the Polish scholar Maria Ossowska, “knightly culture did not belong to ‘family’ cultures” [Оссовская, 1987, p. 172].

However, according to a well-known researcher of European medieval literature William Burgwinkle, it was marriage that served as some kind of a screen that covered various forms of relations not allowed by the church in the Middle Ages, including courtly love itself. If the couple fulfilled their main duty – to give birth to children, then both husband and wife could be forgiven for certain behavioural deviations: “Rather than serving as the ultimate sign of consummation – sexual, social, and familial – marriage paradoxically marks the first moment at which, a major obstacle having been disposed of, passionate sexual love becomes a possibility. With social stability and respectability won and virginity no longer an obstacle, marriage throws the door open to its many alternatives: loveless partnerships give way to erotic pairings (*Tristan et Iseut*); male enslavement of younger brides gives way to fantasy lovers (the *mal mariées* of *Marie de France*); homosocial bonding takes precedence over heterosexual pairing once the threat of sodomy charges is erased (*Yvain* and *Gauvain* in *Chrétien’s Chevalier au lion*); magic herbs save women from unwanted sex with husbands while still guaranteeing them social status and the favour of their lovers (*Chrétien de Troyes’s Cligès*). Marriage in these cases legitimizes, enables, and masks forms of transgressive behaviour that would otherwise remain proscribed: what nineteenth-century critics called ‘courtly love’ rears its head with the alluring promise of sin” [Burgwinkle, 2008]. Hence, courtly love was not always as idealized and devoid of physicality as we used to consider.

It is also important to note that love in the courtly concept of troubadours was a controversial thing. It filled the lover’s soul with conflicting feelings, as it gave him joy and calamity, hope and despair at the same time. It was unfortunate because a priori did not allow reciprocity, but it was also happy, as it was given to a man not in order to conquer a woman, but to achieve true nobility through his love for her, to rise to the highest levels of spiritual and poetic perfection. That is why the desire for a Mistress was endless, and that is why love in the courtly concept was characterized by a powerful transforming power. It acquired this peculiarity due to Plato’s ideas.

The very term “platonic love” refers us to the philosophical paradigm of this ancient Greek thinker. In the dialogue “*The Symposium*”, he proposed several concepts of love and formulated the idea of a “love ladder”, fundamental to the whole Petrarchan poetic discourse. According to Plato, love is a unique feeling capable of elevating an earthly being to the highest realms – the world of ideas. The process of climbing the “love ladder” appears in his philosophy as a gradual realization of the absolute value of spiritual beauty, identified with eternal divine good. The first step to the ascent is a prolonged contemplation of the love object’s physical beauty, which should end with the realization of the fact that the beauty of one human body is no different from the beauty of any other, that is, physical beauty is the same in all its manifestations. Understanding this, according to Plato, is a powerful motivation for “someone on the right track” [Plato, 2008, p. 48] to consider all external beauty to be homogeneous, which, in its turn, reduces the attractiveness of the person to whom love feelings are directed, since now this person no longer stands out from others. Next, the main transition should take place, and the lover should understand that inner beauty is something radically different from outer beauty and, at the same time, something much more valuable, but, as in the previous case, it is also homogeneous. At this stage, he should reach a point where physical beauty will lose its importance, and internal beauty will be treated as a guide to the ideal world.

The distinction introduced by Plato between high love (so-called “*Heavenly Aphrodite*”) and low love (“*Common Aphrodite*”) “which defined the understanding of love for many centuries forward and influenced the history of European civilization” [Turenko, 2017, p. 73], was also important for the courtly concept of love, as the troubadours distinguished “*fin amor*” – refined, platonic, courtly love, and “*fol amor*” – vulgar, sensual love. In “*The Symposium*”, *Heavenly Aphrodite* was associated with exclusively male relations, while the love of a man for a woman was taken care of by *Common Aphrodite* [Plato, 2008, pp. 11–17]. In post-antique times, such phe-

nomenon as homoeroticism, which was common in the ancient world, acquired an extremely negative character; therefore, being adapted for Christians, this division took a completely different meaning. For example, Augustine of Hippo divided love into earthly, impure, carnal, which lured a person into the depths of hell, i. e. love-desire, love-passion, and into holy love, which elevated a person, quenching the thirst for the eternal, immortal, absolute, i.e., Christian love – the so-called “agape”. This thinker also emphasized that a man’s love for a woman or a woman’s love for a man was not self-sufficient, it was only a way to God. In his “Confessions”, he wrote: “*The good that you love is from him (God – M. M.), and insofar as it is also for him, it is both good and pleasant. But it will rightly be turned to bitterness if whatever comes from him is not rightly loved and if he is deserted for the love of the creature <...> For he loves you (God – M. M.) too little who loves along with you anything else that he does not love for your sake, O Love, who do burn forever and are never quenched*” [Augustine, 2007, pp. 65, 186].

Returning to Plato, it is worth highlighting the fact that the ideal world in his philosophical concept appeared to be very far from the real one. Its ideas were placed somewhere outside the boundaries of the physical cosmos, in some transcendent otherworld, and were not linked by any real connections with the human objective world, but were only reflected in it, as if in a huge mirror. Bridges between these worlds were built by the ancient Neoplatonists, who had formulated the principle of emanation – a kind of radiation of ideas from the metaphysical world into the earthly one. Love in their philosophical concept was treated precisely as a “heavenly emanation of the Soul longing for God” [Николаєнко, 2013, p. 117]. The original source of love, according to the founder of the Neoplatonic philosophical school, Plotinus, “must be sought in the inclination of the soul to pure heavenly beauty, in the feeling of kinship with the Divine” [Ibid].

By combining Plato’s philosophy with the ideas of the ancient Neoplatonists and noticeably Christianizing them, the Florentine Neoplatonists (Marsilio Ficino, Giovanni Pico della Mirandola) brought the concept of the “love ladder” to the understanding that is familiar to us. If we read “The Symposium” really carefully, we can realize that its author, speaking of spiritual steps, meant a ladder in the literal sense. Climbing to each subsequent level leaves the previous one behind, therefore the earthly beauty of the love object, which serves as an impulse for climbing up the ladder, is left on the lowest step; that is, it is practically levelled. However, if we are speaking about the Florentine Neoplatonists, we can state that the object of love is not removed from the process of spiritual ascent in their philosophy. According to Marsilio Ficino, human beauty is not just the first level of the “love ladder”, it is an emanation of divine beauty, a visible image of God himself. To love means to enjoy this absolute beauty. In this way, the object of human love acquired the functions of a mediator between the earthly world and the Divine.

The philosophy of Neoplatonism was one of the essential elements of the Christian world concept, dominant in medieval Europe [Мозговий, 2009, p. 180], but in the works of the Fathers of the Church, the impersonal Divine (the One) of the Neoplatonists had been transformed into the Christian God, and emanation had been replaced with divine providence. Just as in the philosophy of Plotinus, the image of the Divine (the One) was embodied in the entire material world through the emanation of ideas, so in the Christian concept, the Lord invested His image in everything that exists through His providence. Furthermore, since the Christian God is love (“*God is love, and whoever abides in love abides in God, and God abides in him*” (1 John 4:16)), then every part of the universe was imagined to be filled with this heavenly love, poured around. It was possible for a person to feel it through love for the Creator. Thus, in the Middle Ages, the entire social and individual consciousness was imbued with this “spiritual eroticism” – mystical love of God for the world and human beings and each person’s love for God. It was both an ethical and aesthetic category at the same time: to love the Creator meant to be moved by the beauty of His divine action and to act in the same way, and to love one’s neighbour was to find and appreciate at least one trait from God in another person.

The Ukrainian scholar Mykola Ihnatenko, exclusively in the context of the described “spiritual eroticism”, proposed to interpret all products of medieval culture, including the love lyrics of troubadours, as an integral part of the so-called “chivalric eroticism” [Ігнатенко, 1986, p. 40] – highly modified, secularized Christian mystical eroticism. According to M. Ihnatenko, the poet-troubadour identified himself with Christ and his beloved with the Virgin Mary, transferring all her virtues to the adored woman. That is why the heroine of courtly lyrics was usually depicted

as an unearthly, divine being endowed with all the highest virtues and noblest character traits, and “it is difficult for today’s reader to understand to whom the troubadour sings – an earthly woman or the Virgin. Such is Abelard’s Heloise, such is Dante’s Beatrice, such is Petrarch’s Laura” [Ігнатенко, 1986, p. 79].

In his turn, one of the brightest European intellectuals of the 20th century, Denis de Rougemont, believed that the love represented in the lyrics of the troubadours symbolized the mystical love of the human soul for God. The researcher observes: “Should it be mentioned that the courtly knight often addressed his Lady by calling her señor. That is, in the masculine gender: *mi dons* (*mi dominus*), and in Spain: *senhor* (not *senhora*)? Andalusian and Arab troubadours did the same. I believe that here, too, everything is a religious or feudal symbol, and not an example of human relations” [Ружмон, 2000, p. 92]. In his brilliant work “Love and Western Culture”, D. de Rougemont pointed to one of the most important sources of southern French love courtship. According to this author’s ideas, the emergence of the courtly love concept would not have been possible without the penetration of the Christian heresy of Catharism into Provence. Moreover, Ihor Kachurovskyi, an outstanding Ukrainian diaspora literary critic, also considered the poems of the troubadours closely connected with Catharism [Качуровський, 2005, pp. 211–213]. This heresy, in turn, goes back to the eastern religion of Mani – Manichaeism, from which the Cathars borrowed their fundamental idea of dualism – the categorical opposition of the material and spiritual worlds, their incompatibility. In Christianity, this confrontation was resolved through Jesus Christ, the Lord incarnated in flesh. The Cathars did not understand this incarnation of God. For them, the human body was a prison in which the divine soul was forced to stay for a lifetime while seeking to return to the Lord’s bosom, looking forward to death, as it was the only possible way to unite with the Creator. Similar theses, by the way, can be found in the philosophy of the Neoplatonists [Мозговий, 2009, p. 185]. And that was kind of idea that formed the basis for the dramatic and irreconcilable conflict of F. Petrarch’s “Canzoniere” – between passionate love for an earthly woman and pure love for God.

The “Canzoniere” as a hypotext of European Petrarchism explicates the invariant of the Petrarchan concept of love. The love story of F. Petrarch and Laura, which formed the basis of the book, is well known; therefore, we will not focus on it here. We will only note that Laura was depicted in the “Canzoniere” as a typical heroine of courtly lyrics: she was “the suzerain, her poet a vassal, eager to follow her yet aware of his unworthiness and the hopelessness” [Waller, 1993, p. 39]. The woman was married and did not reciprocate the protagonist’s love – perhaps she did not know about it at all, since they had never spoken to each other, but she was beautiful and noble. F. Petrarch gave an angelic nature to her character, and from the very beginning of the book his persona considered love for this woman to be an actual bridge to heaven:

From her to you comes loving thought,
that leads to highest good, while you pursue it,
counting as little what all men desire:
from her comes that spirit full of grace
that shows you heaven by the true way’:
so that in hope I fly, already, to the heights [Petrarch, 2001, p. 31].

Nevertheless, as long as Laura was alive, F. Petrarch’s protagonist did not manage to fully dedicate his life to the Lord, as was expected from a person of a spiritual rank. Therefore, from time to time, he addressed God, begging to help him find the true path and regain spiritual purity (see, for example, LXII), but poetry, dreams of fame and passionate love prevented him from sincerely and deeply repenting.

Laura’s death radically changed the situation, and F. Petrarch’s persona finally got the opportunity to unite with the Lord, that is, he managed to make a kind of a climb up the “love ladder”, but in a rather unusual way – through the death of his beloved:

Death has quenched the sun that dazzled me,
and those eyes are in the darkness, fixed, entire:
she is earth, who made me hot and cold:

my laurels are bare, like the oaks and elms:
in all this I see my good: and yet I grieve.
There's no one now to make my thoughts
bold or timid, to make them burn or freeze,
to make them fill with hope, or brim with pain.
Out of the hand of him who hurt and healed me,
who once granted me so long a torment,
I find myself in sweet and bitter freedom:
and turn to the Lord I adore and thank,
who governs the world with a blink of his eye:
I'm weary of living, and sated with it too [Petrarch, 2001, p. 507].

The development of this uneventful lyrical plot is conceptualized in the “Canzoniere” with the help of a well-judged calendar symbolism. Two dates are significant for F. Petrarch in the book – the day of his first meeting with Laura (April 6, 1327) and the day of her death (April 6, 1348). The exact dates mark the main changes in the relationship of his persona with the Lord. Since, as Thomas Roche observes: “if we take Petrarch seriously (and we always must) and imagine his Canzoniere as a leap-year of 366 days, and take further step of faith in imaging that sonnet I is a 6 April date (according to F. Petrarch, in 1327 that was the Friday of Holy Week – M. M.), we come to the beginning of *In morte* on the 25th of December, the date on which we celebrate the birth of Christ. Thus, Petrarch celebrates the initiation of his love for Laura on the same day that Christ died and the death of Laura on the day that Christ was born. It is a genuine opposition that only the poems themselves can fully engage and disentangle, but it should already be clear that this story, or concatenation of myth, is not the simple story of a young man who could write poetry, falling in love with a married woman” [Roche, 2005, p. XV]. We will find something similar in J. Donne’s sonnet sequence.

Turning in the “Holy Sonnets” to the sonnet genre, which was not invented by F. Petrarch himself, but was undoubtedly associated with his name and legacy, J. Donne naturally could not avoid some comparisons with the Italian humanist. Structurally, his sonnets are written according to the Italian model, which underwent certain changes in England. As it is known, the Petrarchan sonnet consists of two quatrains, based on the *abba* scheme, and two tercets, combined into a sestet, that can rhyme in different ways: as *cdcdcd* (the so-called “Sicilian sestet”), *cdecde* (the so-called “Italian sestet”) or *cdccdc*. The highlighting of the final couplet is uncharacteristic of the Italian sonnet. It is a distinctive feature of its English version, the so-called “Shakespearean sonnet”, introduced by Thomas Wyatt and finally legitimized by his younger colleague Henry Howard, Earl of Surrey.

J. Donne begins all his sonnets with the standard Italian octave composed of two quatrains with an envelope rhyme (*abbaabba*), but then, following the first English Petrarchists, abandons both the Sicilian and the Italian sestets. In the sestets of eleven poems (I, III, IV, V, VI, VII, XI, XIV, XVI, XVII, XVIII), he uses the *cdcdce* scheme, in seven (II, VIII, X, XII, XIII, XV, XIX) – *cdcdce*, in one (IX) – *accadd*. Such an interesting combination of Italian and English sonnet forms is also manifested in J. Donne’s specific usage of the so-called “volta” – a kind of semantic and / or emotional “shift”. In Petrarchan sonnets, the volta traditionally fell on the ninth line, demarcating the sestet from the octave not only formally but also semantically because if in the first four lines a particular problem was usually raised, in the following four lines it was developed and finally resolved in the last six lines. Thus, the conflict “took off”, the antitheses “merged” in the synthesis. Shakespearean sonnet, being a genre form significantly modified in English literature, on the one hand, followed this general scheme, but on the other – transferred the volta to the final couplet, the so-called “key”, which acquired a special importance. Practicing the hybrid version of the sonnet in his sequence, J. Donne introduces two voltaes simultaneously (the Italian and the English one, after the eighth line and after the twelfth line) in twelve of his poems. It seems to us that it gives him much wider opportunities for the development of the lyrical plot.

We also dare to assume that the sonnet genre form turned out to be very convenient for J. Donne, who had entered the history of world literature as the founder of the English Metaphysical School of Poetry. Metaphysical poets became famous for the intellectuality of their po-

ems, their logical harmony and refinement of thought. At the same time, they are also known for their brilliant wit and oxymoronic language. The poetics of the “metaphysical texts” is based on a metaphor of a special type, in which concepts usually converge not on the basis of their similarity, but on the contrary – on the basis of their contrast. Such a specific metaphor, the so-called “conceit”, is perceived by readers as a paradox and served for the metaphysical poets not just as a linguistic decoration, but as a kind of reflection of the extreme complexity of the world and human existence, which were especially keenly felt in the Baroque period. J. Donne quite often ends his sonnets with just such a conceit-paradox, continuing, however, the tradition of the English sonnet writers, who, starting with the earliest Petrarchist T. Wyatt, mostly gave the final couplet a pronounced aphoristic character.

At the same time, as it has been well demonstrated by Nicholas Slagter, J. Donne transfers to his texts not only the Petrarchan sonnet structure, but also the concept of relations between the main Petrarchan characters: “Donne’s desire to feel God’s divine love, when placed within the sonnet, cannot help but call on Petrarchan ideals of the lover-beloved relationship” [Slagter, 2017]. Let’s try to specify this idea.

In our view, just like F. Petrarch’s “Canzoniere”, J. Donne’s lyrical sequence can be divided into two unequal parts. The sonnet XVII (“Since she whom I lov’d”) can be assumed to be a kind of demarcation line between them. In this poem, the author writes about his wife Ann More’s death at the age of thirty-three in 1617. Similar to the Italian poet’s texts, the death of his beloved becomes a turning point in the relationship between J. Donne’s persona and the Lord. So that this thesis does not seem unfounded, let us refer to the observations of the writer’s biographers, in particular, Edmund Gosse, who, following Izaak Walton, a contemporary and a friend of J. Donne, allowed that “though Donne inquired early in life into the differences between Protestantism and Catholicism, yet that he lived until the death of his wife without religion” [Gosse, 2008, p. 100].

Thus, in the sonnets written before 1617 (I–XVI), the English writer constantly emphasizes his persona’s sinfulness and inability to overcome earthly, bodily temptations (I, II, V, VI, XI, XII). In most of these texts, the protagonist directly addresses God, begging for conversion and salvation (I, II, VI, VII, VIII, IX, XIV, XVI). However, the Lord does not answer him, remaining silent and distant, like a heroine of the Petrarchan hypertext. J. Donne’s persona can only look to the unreachable heavens and hope for God’s mercy:

Onely thou art above, and when towards thee
By thy leave I can looke, I rise againe... [Donne, 2011, p. 427].

He often feels abandoned and forgotten by the Lord, sometimes even desperately assuming that God does not love him, having chosen someone more worthy of His affection; that is, as in the concept of courtly love, the protagonist’s love for the Lord looks unreciprocated:

Oh I shall soone despaire, when I doe see
That thou lov’st mankind well, yet wilt’not chuse me [Donne, 2011, p. 428].

As in F. Petrarch’s “Canzoniere”, the speaker’s earthly nature and human sinfulness prevent him from uniting with God:

I am a little world made cunningly
Of Elements, and an Angelike spright,
But black sinne hath betraid to endlesse night
My worlds both parts, and (oh) both parts must die [Donne, 2011, p. 429].

In J. Donne’s texts, sins are often personified in the image of the enemy (sometimes specifically the devil), capturing the protagonist’s soul and reigning in it as in his dominions:

My selfe, a temple of thy Spirit divine;
Why doth the devill then usurpe on mee?
Why doth he steale, nay ravish that’s thy right? [Donne, 2011, pp. 427–428].

Not having enough strength to overcome him, the protagonist asks the Lord for His help in this struggle, actualizing a layer of the traditional Petrarchan military imagery, typical for the poetical development of the “love-war” concept:

Except thou rise and for thine owne worke fight [Donne, 2011, p. 428].

In general, war metaphors are not a distinctive feature of entirely Petrarchan love lyrics. Therefore, in his “Fragments d’un Discours Amoureux”, Roland Barth notes: “In the language (dictionary), the equivalence of love and war has long been established: in both cases, it is about subduing, seizing, capturing, etc.” [Барт, 2006, p. 67]. F. Petrarch also did not avoid explication of this kind of imagery. In the “Canzoniere”, the concept of “love-war” was most often realized through the images of love arrows, fired at the protagonist not only by Cupid, as it was, for example, in the ancient tradition (II, III, LXXXIII, LXXXVI, CCXLI), but also by the woman (CXXXIII, CX-LIV). For example, in the sonnet LXXXVII, it is written as follows:

As soon as ever he has launched his arrows,
the expert archer can see from afar
which shots have gone astray, and those
he’s sure will hit the target he assigned:
so you knew the arrows from your eyes,
lady, had pierced straight to my deepest part,
and I’d be forced to weep eternally
because of the wound my heart received.
And I am certain of what you said then:
‘Wretched lover, where will crying lead him?
Behold the arrow by which Love hoped he’d die.’
Now, seeing how grief has bound me,
all that my enemies do with me now,
is not to kill me but increase my pain [Petrarch, 2001, p. 148].

In the quoted text, Laura is called an “*enemy*”. This is another conceptual image for the “Canzoniere” related to war (CCCXV, CLXX, CCCXV). Not only does F. Petrarch’s persona admire his beloved and bow before her beauty and nobility, but he also is afraid of her and is at war with her:

Many times now, with my true thought,
I’ve dared to assail my enemy [Petrarch, 2001, p. 265].

Laura is sometimes presented to us wearing an armour (III, XLIV) or with a weapon in her hands (CXLIV), like F. Petrarch’s protagonist himself, but the armour of virtues and rhymes does not save the latter from Cupid’s shots and the murderous glances of Laura’s eyes (XCV, CX, CC-CIV), so he is often depicted as wounded (LXXV, XC, CCXLI). Metaphors of captivity are also frequent in the “Canzoniere” – F. Petrarch’s persona is both the captive of Cupid (LXV) and the captive of his Mistress (XCVII, CXXI).

This kind of poetic imagery was also widely used by the English Petrarchists, in particular Ph. Sidney, whose works J. Donne was definitely familiar with. In the sonnet XIV (“Batter my heart, three person’d God”), the latter brings the intensity of the military metaphors to the boundary level.

Structurally, this poem is composed very logically and consistently. Each of the three four-line stanzas is built on its own macro-image that is connected with one another. While most scholars are unanimous regarding the second and the third quatrains of this text, agreeing that the second stanza is clearly dominated by military discourse (manifested in such expressions as: “*batter*”, “*your force*”, “*break*”, “*blow*”, “*burn*”, “*usurp’d town*”, “*due*”, “*viceroi*”, “*defend*”, “*captivated*”), and the third one – by marital / love / sexual discourse (“*dearly I love you*”, “*loved, betroth’d*”, “*divorce me*”, “*untie or break that knot*”, “*enthrall me*”, “*chaste*”, “*ravish*”), under-

standing of the first stanza is much more controversial. In his profound article “John Donne: Holy Sonnet XIV: or the Plentitude of Metaphor”, Purificaciyn Ribes [Ribes, 1996] analyzes its most common interpretations and proves either their partial validity or their complete inaccuracy.

It is commonly accepted that the first quatrain of J. Donne’s poem is based on the parallelism between the images of a craftsman – the master creating something new, and the Lord – the creator of the entire universe. Just like the first one tries to repair some broken things, the second one has to make efforts to “make new”, “mend” the protagonist, corrupted by sins:

Batter my heart, three person’d God; for, you
As yet but knocke, breathe, shine, and seeke to mend;
That I may rise, and stand, o’erthrow mee, and bend
Your force, to breake, blowe, burn and make me new [Donne, p. 433].

However, according to P. Ribes, this craftsman is neither a metallurgist, a glassblower, nor a potter, as other researchers suggest (J.C. Levenson, T. Romain, R.D. Bedford). He is an alchemist, since the verbs used by the English writer to describe his activity reflect the main stages of the alchemical process [Ribes, 1996, p. 165]. Alchemists tried to extract gold by purifying different imperfect substances, and, as a parallel to this, the main goal of J. Donne’s persona in this poem is to persuade God to cleanse him of his sinful imperfections. We consider this interpretation quite convincing, since it has been proved by the critics [Albrecht, 2008; Mazzeo, 1957; Stanton, 1996] that the poet was interested in alchemical issues and used a lot of alchemical images not only in his verses, but also in the sermons and even in the private correspondence.

We should also pay attention to the fact that described parallelism is not only figurative but also linguistic – the second and the fourth lines of the sonnet are written according to a single principle. Enumerating identical clauses, the poet purposefully groups them into threes (“*knocke, breathe, shine*”; “*breake, blowe, burn*”) – this is how the Christian idea of “*three person’d God*” finds its expression on the linguistic level of this text. At the same time, this parallelism of “soft” verbs of the second line and “strong” verbs of the fourth line emphasizes the idea of God as a being that can love and punish, be patient and kind, terrifying and cruel. The well audible alliteration (“b”) in the lexemes of the fourth line only strengthens their aggressive semantics, preparing us for the perception of the second quatrain.

In this part of the poem, J. Donne’s persona compares himself to a town usurped by the enemy. His mind is so enslaved by evil that he is unable to embrace God, even when He batters his heart:

I, like an usurpt towne, to’another due,
Labour to’admit you, but Oh, to no end,
Reason your viceroy in mee, mee should defend,
But is captiv’d, and proves weake or untrue [Donne, 2011, p. 433].

Human reason is the most significant human value and capability, but it appears imperfect and weak before the devil’s temptations. Therefore, the protagonist finds himself in a hopeless situation, when, on the one hand, he yearns for Divine love with all his heart, and on the other hand, he has no possibility of becoming closer to the Lord.

This situation determines the dominant pessimistic pathos of the second quatrain of the sonnet. However, after the eighth line, the first volta is used, marking the change of moods. In spite of the fact that the protagonist is unable to renounce sin, he is still full of love for the Lord and believes that He will be able to love him in return:

Yet dearely’l love you, and would be loved faine... [Donne, 2011, p. 433].

However, the recollection of the fact that J. Donne’s persona is literally “betrothed” with the enemy (“*But am betroth’d unto your enemy*” [Donne, 2011, p. 433]), i.e., cannot get rid of sin, “extinguishes” his affectation and returns him to the understanding of his own miserability.

Nevertheless, there is nothing impossible for the Lord; that is why J. Donne’s persona sincerely believes that God can free him from the devil’s embrace. For this, the Lord

has to go to war against him, conquer the stronghold of the protagonist's heart, separate him from the enemy, and take into His own captivity, imprison him in His own prison:

Divorce mee, 'untie, or breake that knot againe,
Take mee to you, imprison mee for I
Except you 'enthrall mee, never shall be free... [Donne, 2011, p. 433].

As it can be seen, with the development of the lyrical plot, images of war and violence in the poem are becoming more and more cruel ("*batter*" – "*breake*" – "*blowe*" – "*burn*"; "*imprison*" – "*enthrall*") until they flow into a potent metaphor, built according to the principle of oxymoron:

Nor ever chaste, except you ravish mee [Donne, 2011, p. 433].

In order to obtain innocence, spiritual purity, the protagonist of the sonnet XIV must be "*ravished*" by God. This is perhaps one of the most powerful conceits in J. Donne's entire poetic practice, as it is difficult to imagine more incompatible things than virginity and rape, grotesquely combined in this extravagant trope.

Nevertheless, "this extravagant use of intense erotic imagery <...> was a continuation of the medieval saints and reflected the best of the contemplative-mystical tradition of the historic Christian spirituality" [Schwanda, 2012, pp. 165–166]. It is worth noting that Christian mystics used to exploit erotic images while speaking about their spiritual experience. The beginnings of this practice can be traced back to the Old Testament, where many motifs of lustful desire and carnal love can be easily found. During the period of Eastern Fathers of the Church, they were reinterpreted according to the concept of medieval "spiritual eroticism". Gregory of Nyssa, who devoted much attention to the interpretation of the "Song of Songs", is famous for his extraordinary virtuosity in the matter of "spiritualization" of the biblical erotics. In the image of the bride longing for the bridegroom in this Old Testament book, Gregory of Nyssa saw the human soul dreaming of merging with God – the bridegroom. That is why she talks without shame about her passion and her desire to enjoy the groom's beauty and kisses. She dreams of letting him into her "vineyard" and treating him with her sweet wine. Thus, according to Gregory of Nyssa, all passionate, erotic elements in the Bible only figuratively depict the spiritual marriage of the human soul with God.

Medieval mystics, describing their communication with the Lord, used the same language formulas as the Provençal poets. Considering courtly love as an allegory of the human soul's love for the Lord, the hidden message of the Provençal Cathars, transmitted through the poems of troubadours to the wide world, D. de Rougemont explained it as follows: "If the soul cannot essentially unite with God, as Christian orthodoxy claims, then from here it follows that the soul's love for God is a mutual unhappy love. It can be predicted that this love will be expressed through the language of passion, that is, through the language of the Cathars, 'profaned' by literature and adapted to human passions" [Ружмон, 2000, p. 149]. After analyzing the texts of St. Teresa of Avila, John of the Cross (both were only slightly younger than J. Donne: the former died in 1582, the latter – in 1591), Meister Eckhart, John van Ruysbroeck, the Swiss researcher compiled a whole catalogue of topics, motifs and images common to the troubadours and Christian mystics, for example, "sweet wound", "the sting of love that wounds without killing", "passion that 'separates' lovers from the world and human beings", "grievances and pain more desirable than joy and earthly happiness", "stolen heart", etc. [Ружмон, 2000, pp. 152–153].

Such a parallel usage of the same language units in completely different discourses is fixed lexicographically. Thereby, it is not difficult to find out that in the 17th century, the verb "*to ravish*" utilized by J. Donne in sonnet XIV was used in two main meanings: 1) to abduct, rape, carry away by force and 2) to exalt or transport with joy [Schwanda, 2012, pp. 164–165]. The modern Oxford English Dictionary also captures both of these meanings [Simpson, Weiner, 2000, p. 235]. In the works of Christian mystics, they mostly merged, as, for example, in the texts of Bernard of Clairvaux, who described his state of union with the Creator precisely as "enrapture" or "divine rape"; as a perfect lover, God was depicted by the obscure thirteenth-century spiritual writer Gérard of Liège [Newman, 2004, p. 86]. Eleanor McCullough sums up on that: "For medieval mys-

tics, to be possessed by God is to be ravished by him. In being ravished by God, the soul becomes chaste" [McCullough, 2007]. She is also convinced that J. Donne "deliberately gives both a sexual and sacred interpretation of the word 'ravish'" [McCullough, 2007].

According to the Ukrainian researcher Tetiana Riazantseva, this combination of erotic and religious, sacred and profane is one of the extreme manifestations of the "presence of thought in an image" characteristic of metaphysical poets [Рязанцева, 2014, p. 39]. The search for analogies between the physical and spiritual aspects of human life, the external and the internal, quite often resulted in their texts in the use of poetic images related to the sphere of the bodily. At the same time, metaphysical poetry was also characterized by a contrasting tonality in highlighting spiritual phenomena through the physical ones, the ability to interpret this type of images in the opposite way [Рязанцева, 2015, p. 480]. In this sense, the analyzed line by J. Donne is an exemplary metaphysical paradox, which, combining within itself the most distant semantic elements, can never be unambiguously or exhaustively explained.

Thus, considering the fact that in J. Donne's lifetime, "ravisement could denote either the crime of rape or the experience of mystical ecstasy" [Newman, 2004, p. 86], it is pretty impossible to set what the author meant precisely. On the other hand, there is no doubt that the trope under the analysis clearly correlates with the main idea of Protestantism, formulated by Martin Luther, which consists in denying salvation by good deeds or any human efforts. Salvation in Protestantism is achieved exclusively through faith in Jesus Christ's sacrifice and depends only on God's mercy. It is precisely that mercy that J. Donne's persona seeks in the poem.

The sexual metaphor is the very essence of the couplet in this J. Donne's text. According to the established poetic practice, it was in the last two lines that the solution to the controversial issue raised in the sonnet should have been proposed. In the aforementioned poem, this practice manifests itself in the fact that the protagonist abandons attempts to save himself from the enemy independently, and gives himself completely into the hands of the Lord. Although, the sorrows and difficulties of J. Donne's persona have not disappeared, he is filled with trust in God, thereby achieving a certain mental balance.

Generally speaking, the entire palette of the protagonist's emotional fluctuations is well felt in the melody of this poem, which is very far from ideal. Thus, abandoning traditional iambic pentameter, the English author uses trochee in the first line of his sonnet, and in the following lines, he utilises many spondees, creating violence-related images. On the whole, almost all lines of the sonnet (except for 3 and 11) are full of metrical irregularities, but they are not accidental. In our opinion, with the help of these irregularities, J. Donne conveys the exalted state, the excitement of his persona. This is also confirmed by the fact that the last two lines of the poem, where the protagonist finally achieves his inner peace, are written in absolutely regular iambic pentameter. However, the following poems of the sequence testify that the Lord remains indifferent to the protagonist's pleas, and his hopes for salvation, expressed in the sonnet XIV, do not come true.

In sonnet XVII, the protagonist's bitterness from the loss of a beloved is fully compensated by finding the way to God. Now, looking up, J. Donne's persona does not feel rejected; on the contrary, his spiritual thirst is quenched:

Since she whom I lov'd hath payd her last debt
To Nature, and to hers, and my good is dead,
And her Soule early into heaven ravished,
Wholly on heavenly things my mind is sett.
Here the admyring her my mind did whett
To seeke thee God; so streames do shew their head;
But though I have found thee, and thou my thirst hast fed [Donne, 2011, p. 435].

However, J. Donne's sonnet would not be a sonnet if it did not contain a paradox. On the one hand, his protagonist understands that instead of profane, earthly love, he was given something much more valuable – Divine love, but on the other hand, he still cannot accept the death of his lover. This is indicated, in particular, by the third line of the poem, which tells us that the heroine's soul was literally "ravished" to heaven too early; that is, this event is depicted as an act of violence here. The fact that J. Donne's persona did not fully accept the death of his beloved is

also indicated by the writer's three-time usage of the conjunction "but", the semantics of which is essentially denial – in the ninth and thirteenth lines (where the voltaes take place), and also in the seventh line.

Then, the first volta radically shifts the focus. If the octave was based on the images of the protagonist's experience (it should be noted that the thematic unity of the octave is emphasized on the formal level by the harmonious endings of all the lines, as well as through alliteration of the sounds "d" and "t" ("*debt*" – "*dead*" – "*ravished*" – "*sett*" – "*whet*" – "*head*" – "*fed*" – "*yet*"), from the ninth line it is focused on the highly secularized and anthropomorphized image of God. It is almost shocking, but the Lord in this text not simply acquires the ability to feel and act like an ordinary human being but is depicted as a jealous lover:

But why should I begg more Love, when as thou
Dost wooe my soule for hers; offrng all thine:
And dost not only feare least I allow
My Love to Saints and Angels things divine,
But in thy tender jealousy dost doubt
Least the World, Fleshe, yea Devill putt thee out... [Donne, 211, p. 435].

The author implicitly indicates God's jealousy to be the reason for the heroine's death, as she is some Lord's rival in this love triangle. God took the protagonist's beloved to heaven because He had wanted all of his love for Himself.

However, the final couplet, of course, removes these dramatic contradictions. The Lord's jealousy is called "*tender*" in it, that is, it is understood as pleasant for J. Donne's persona. At the end of the sonnet, he reasonably concludes that his wife, unfortunately, was just a part of this sinful earthly world, and his love for her was a temptation that drove him away from God. Therefore, her death should be considered an opportunity to get closer to the Lord.

Incidentally, it should be noted that in the sonnet V ("I am a little world made cunningly"), J. Donne already seems to have outlined such a specific direction of his protagonist's and God's relations while asking the Lord to replace the flames of earthly passions with God's sacred healing fire:

But oh it must be burnt! alas the fire
Of lust and envie have burnt it heretofore,
And made it fouler; Let their flames retire,
And burne me o Lord, with a fiery zeale
Of thee and thy house, which doth in eating heale [Donne, 2011, p. 429].

It is noteworthy that in this poem, J. Donne uses the term "passion" ("*fiery zeale*") in relation to God because his persona's relationship with the Lord will be depicted as something resembling passionate love in the last (XIX), a concluding text of the "Holy Sonnets" ("Oh, to vex me, contraries meet in one").

The leitmotif of this poem is the protagonist's constant swaying between the poles of various emotions. In order to display such a controversial state, the English writer used the favourite artistic means of Petrarchists – antithesis and oxymoron. In F. Petrarch's poems, the motif of disharmony of his persona's inner world was developed in many ways (see, for example, XVII, CLXIV, CLXXIII, CLXXVIII), since, as it has been already mentioned, love in Petrarchism is a quite contradictory feeling, capable of giving both painful torments and bright joy, able to throw the lover into the abyss of despair and hopelessness and then to raise him to the heights of happiness, to injure and to heal, to kill and to resurrect. Two sonnets of the "Canzoniere" – CXXXII and CXXXIV, which are also known as "icy-fire sonnets" – are the most famous in this context, since it is in them that the Italian poet most fully and insightfully formulated his original vision of love as an oxymoronic combination of fire and ice, heat and cold. In addition to the aforementioned sonnets (CXXXII, CXXXIV), motifs of "freezing fire" or "flaming ice" in different variations can also be found in such F. Petrarch's poems as CL, CLII, CCII and some others.

It is notable that J. Donne also utilizes this well-known Petrarchan metaphor in his poem, which looks structurally similar to the sonnet CXXXIV of the “Canzoniere”.

Let us compare:

F. Petrarch

*I find no peace, and yet I make no war:
and fear, and hope: and burn, and I am ice:
and fly above the sky, and fall to earth,
and clutch at nothing, and embrace the world.
One imprisons me, who neither frees nor jails me,
nor keeps me to herself nor slips the noose:
and Love does not destroy me, and does not loose me,
wishes me not to live, but does not remove my bar.
I see without eyes, and have no tongue, but cry:
and long to perish, yet I beg for aid:
and hold myself in hate, and love another.
I feed on sadness, laughing weep:
death and life displease me equally:
and I am in this state, lady, because of you*
[Petrarch, 2001, p. 221].

J. Donne

*Oh, to vex me, contraries meet in one:
Inconstancy unnaturally hath begott
A constant habit; that when I would not
I change in vowes, and in devotione.
As humorous is my contritione
As my prophane Love, and as soone forgott:
As ridlingly distemper'd, cold and hott,
As praying, as mute; as infinite, as none.
I durst not view heaven yesterday; and to day
In prayers, and flattering speeches I court God:
To morrow I quake with true feare of his rod.
So my devout fits come and go away
Like a fantastique Ague: save that here
Those are my best dayes, when I shake with feare*
[Donne, 2011, p. 436].

Both texts are built on a similar series of contrasting images depicting the complexity of F. Petrarch’s persona’s feelings for Laura, and J. Donne’s persona’s feelings for God. They both end with the reconciliation of antitheses in a synthesis of the sonnet key, where the former author thanks his Mistress for suffering, which helps him to become better. The latter declares the days when he suffered from torments and fear of the Lord to be the happiest in his life. It is interesting that this reconciliation seems to be planned from the very beginning of the text by the English poet, as he widely utilized the full or partial consonance of antonymous words as both external and internal rhyme: “begot” – “not”, “cold” – “hot”, “rigid” – “distempered”, “infinite” – “none”, “yesterday” – “to day”, thereby tightly linking them together and cementing into a monolith of the sonnet genre form. An unusually regular (as for J. Donne’s verses) iambic pentameter also served this purpose. It is clear that this similarity in the composition of the quoted texts is caused by the traditional structure of the sonnet itself, which, being a “rigid”, “solid” genre form, requires following the established rules not only in terms of form but also in terms of content. However, the English author’s poem is characterized by a number of other aspects that relate it to the Petrarchan literary tradition.

The central problem for J. Donne’s protagonist in this text is looking for balance and constancy in his relationship with the Lord. He prays and sincerely repents, but these moments are frequently replaced by silence and frustration, apparently for the reason that J. Donne’s persona does not feel any response. In Christianity, especially its Catholic form, repentance is the best and sometimes the only way to achieve righteousness. The writer emphasizes this as he rhymes the words “devotione” and “contrition” in the fourth and fifth lines, exactly where the first quatrain turns into the second one. Being only sporadic, and therefore not serious (“humorous”), the protagonist’s repentance, of course, cannot help him propitiate the Lord. The formulation of this thought ends the octave.

Petrarchan volta, in the ninth line, initiates the solution of the outlined problem. The accumulation of time markers in the sestet (“yesterday” – “to day” – “to tomorrow”) indicates that J. Donne’s persona tries to observe the issue from a temporal perspective. This point of view results in the understanding that the protagonist’s relationship with God is different in each separate period of time, which, in turn, gives him a reason to hope that the current disappointment and despair are just temporary. This idea, once again, is reflected in the rhyme, since in this text “here” is rhymed with “fear”; that is, the emotions that dominate the protagonist are considered to be momentary. This brings back the hopeful mood to the end of the poem, as well as to the end of the whole sonnet sequence. In this sense, the last text of J. Donne’s “Holy Sonnets” can be compared, in our view, to the last text of F. Petrarch’s “Canzoniere”.

If we interpret this text in the context of the Petrarchan tradition, we should also pay attention to the fact that in this sonnet, the protagonist's love is compared to a disease – “*ague*”. Strictly speaking, the concept of “love-disease”, like the concept of “love-war”, was not invented by F. Petrarch. Its source should be primarily found in the love elegies of Ovid, who, in turn, relied on the traditions of the ancient Greek love lyrics, but European Petrarchists actively developed it. In F. Petrarch's texts, the idea of “love-disease” took an even more acute modification – a fatal illness leading the protagonist to the inevitable death (see, for example, LXXVI, LXXIX, CXXXII, CCII, etc.). It is significant that the antithesis of heat and cold in J. Donne's sonnet can be connected with this “love-disease” metaphor, since the protagonist alternately falls into a fever, then into a chill (“*As riddlingly distemper'd, cold and hot*”), which may well be interpreted as a symptom of an illness, as well as his trembling, described in the eleventh line (“*I quake*”) and the last two lines (“*I // shake with feare*”). The enjambement used by the author in the couplet further increases the attention to this image.

Another aspect which brings this sonnet closer to the Petrarchan tradition is the fact that speaking about his relations with the Lord, the protagonist utilizes a verb that has an absolutely undeniable origin from the love language of Petrarchism – “*to court*”, that is, literally “to flatter”, “to lure”, “to tempt”. In this way, J. Donne seems to indicate that his persona's relations with God are, to some degree, similar to the relations between the characters in the Petrarchan hypertext. The fact that this English lexeme is cognate to the French word “*Courtois*”, translated as “*courtly*”, also testifies in favour of this interpretation. In view of this, we can suppose that J. Donne describes his persona's feelings for God as something close to “*courtly love*” – high love-bowing, love-service that was immortalized by F. Petrarch and his followers.

Conclusions

Considering all that has been written, the following conclusions can be made. In our humble opinion, just like F. Petrarch's “*Canzoniere*”, J. Donne's lyrical sequence “*Holy Sonnets*” can be read linearly as a dramatic story of the relationship between its main characters, but in the English author's texts, it is not the usual Petrarchan hero and heroine, but the protagonist and the Lord. Three sonnets – XIV, XVII and XIX – are especially important and conceptual for understanding the evolution of their relations.

In the first of them, feeling his own weakness and impossibility to overcome the devil, J. Donne's persona begs the Lord to win back his heart from the enemy, using a wide palette of military metaphors typical to the Petrarchan lyrics. However, the Lord, who in sonnets I–XIII is depicted in a Petrarchan manner as distant and completely deaf to the protagonist's pleas, remains indifferent.

In sonnet XVII, which looks similar to the lyrical texts of the “*Canzoniere*” dedicated to Laura's death, a notable change in the relationship between the characters occurs. As in the Italian humanist's poems, the life path of J. Donne's persona finally turns to heaven after the death of his beloved, and he begins to feel that the loss of earthly love is compensated by the gaining of the Divine one. But his further relations with God, once again, seem to be built according to the Petrarchan model, most fully described in the last text of the sequence.

The sonnet XIX demonstrates all the complexity of the relationship between a human being and the Lord. J. Donne's persona is constantly dominated by conflicting feelings and emotions, which generally correlates with Petrarchan's understanding of the ambivalence of love, best shown by F. Petrarch in the sonnets CXXXII and CXXXIV. The poetic vocabulary used by J. Donne in this poem (“*In prayers, and flattering speeches I court God*”, “*So my devout fits come and go away // Like a fantastique Ague*” [Donne, 2011, p. 436], etc.) indicates the specific character of his persona's relations with God, which due to this verbalization have signs of courtly love, courtly service.

We can sum up that the protagonist's relations with the Lord in the “*Holy Sonnets*” might be interpreted as generally built on the same principles that are immanent for the concept of love in the poetry of Petrarchism. On this point, we tend to agree with the following statement of H. Wilcox: “The sonnets struggle to contain the contraries of desire and despair, passion and preoccupation, trials and triumphs: loving God, Donne's devotional writing suggests, can be as troubled and varied an experience as that depicted in his secular love poetry” [Wilcox, 2006,

p. 150]. The persona of the English poet, as well as the traditional hero of Petrarchan texts, also suffers from unrequited feelings, longs for reciprocity with all his heart, and, in addition, speaks in the specific metaphorical language. Even if the linguistic practice utilized by the author cannot be considered exclusively Petrarchan, since a similar rhetorical code, in which the experience of spiritual communication with the Lord was described with the help of erotic images, was widely used by the Christian mystics, the sonnet poetic structure is canonical for Petrarchan lyrical discourse and require following the established rules not only in terms of form, but also in terms of content. However, of course, this is only one possible way in which these highly complex texts can be understood.

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AN INTIMATE DIALOGUE WITH GOD IN JOHN DONNE'S "HOLY SONNETS": PETRARCHAN CONTEXT

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Key words: *courtly love, image of God, persona, Petrarchism, platonic love, protagonist, sonnet.*

The *purpose* of the paper is to study the images of the platonic and courtly in the protagonist's personal relations with God in J. Donne's "Holy Sonnets" in the context of the connection with the Petrarchan tradition. In order to accomplish this, a complex approach including elements of biographical, genealogical, typological, hermeneutic, comparative, and structural-semiotic *methods* of literary analysis has been used.

The views of literary critics on the sources of the "Holy Sonnets" (Christian meditative practices, Bible books, traditions of English religious lyrics) have been reviewed, their connection with the Petrarchan poetic tradition has been pointed out and, in this context, one of the possible interpretations of J. Donne's sonnet sequence has been proposed.

It has been shown that three poems of the sequence – XIV, XVII and XIX – are especially important and conceptual for understanding the evolution of the protagonist's relations with God in the "Holy Sonnets". In the first of them, feeling his own weakness and impossibility to overcome the devil, J. Donne's persona begs the Lord to win back his heart from the enemy, using a broad palette of military metaphors typical to the Petrarchan lyrics. However, the Lord, who in sonnets I – XIII is depicted in a Petrarchan manner as distant and completely deaf to the protagonist's pleas, remains indifferent.

In sonnet XVII, which looks similar to the lyrical texts of the "Canzoniere" dedicated to Laura's death, a notable change in the relationship between the characters takes place. As in the Italian humanist's poems, the life path of J. Donne's persona finally turns to heaven after the death of his beloved, and he begins to feel that the loss of earthly love is compensated by the gaining of the Divine one. However, his further relations with God, once again, seem to be built according to the Petrarchan model, most fully described in the last text of the sequence.

The sonnet XIX demonstrates all the complexity of the relationship between a human being and the Lord. J. Donne's persona is constantly dominated by conflicting feelings and emotions, which generally correlates with Petrarchan understanding of the ambivalence of love, best shown by F. Petrarch in the sonnets CXXXII and CXXXIV. Moreover, the poetic vocabulary used by J. Donne in this poem indicates the specific character of his persona's relations with God, which are supposed to have signs of courtly love, courtly bowing-service.

It has been summed up that the protagonist's relations with the Lord in the "Holy Sonnets" might be interpreted as generally built on the same principles that are immanent in the concept of love in the poetry of Petrarchism. The persona of the English poet, as well as the traditional hero of Petrarchan texts, also suffers from unrequited feelings, longs for reciprocity with all his heart, and, in addition, speaks in the specific metaphorical language. Even if the linguistic practice utilized by the author cannot be considered exclusively Petrarchan, since a similar rhetorical code, in which the experience of spiritual communication with the Lord was described with the help of erotic images, was widely used by the Christian mystics, the sonnet poetic structure is canonical for Petrarchan lyrical discourse and require following the established rules not only in terms of form, but also in terms of content.

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VOLODYMYR VYNNYCHENKO'S PHILOSOPHICAL AND AESTHETIC VIEWS: THE EXPERIENCE OF FRENCH EXISTENTIALISM

Пожвавлення інтересу сучасного літературознавства до постаті В. Винниченка, визначення місця його творчості у контексті європейського модернізму, неоднозначність оцінок цього явища у контексті українського красного письменства детермінують актуальність запропонованої розвідки.

У статті розглянуто творчість Володимира Винниченка у дискурсі французького екзистенціалізму. Увага зосереджена на окресленні світоглядних та естетичних поглядів Ж.-П. Сартра, А. Камю та В. Винниченка, їхньої подібності та відмінності. Простежено також витоки екзистенціалістського методу в творчості українського письменника-емігранта, його вписування в дискурс французького атеїстичного екзистенціалізму, підводяться деякі підсумки «муженського» циклу творів і намічаються перспективи його вивчення в широкому європейському контексті.

Автор розглядає форми і методи естетичного заломлення основних концептів екзистенціалізму (абсурд, бунт, свобода, вибір, взаємини на рівні «Я–Інший»). *Meta* роботи та продиктовані нею завдання – дослідити філософсько-естетичні погляди Винниченка в контексті ідей французького екзистенціалізму, а також розкрити основні філософські ідеї романів українського письменника, суголосні творчим настановам Ж.-П. Сартра і А. Камю. Поставлена мета визначає необхідність використання герменевтичного, історико-літературного, порівняльно-типологічного, біографічного *методів* дослідження.

Проблема визначення місця ідеології в контексті французького екзистенціалізму та «муженського» циклу Винниченка частково піднімалася в літературознавстві ще в 70-х рр. минулого століття, зокрема діаспорними дослідниками С. Наумович і Л. Залеською-Онишкевич, які намагалися показати пріоритетність творчості Винниченка порівняно з Сартром і Камю. Проблема ж екзистенціалізму як філософського напрямку розглядалася ще наприкінці 1940-х рр. у колі членів МУРУ з намаганням сформулювати поняття «український екзистенціалізм», до якого українська дослідниця Я. Котець уже через 70 років у статті «Формула українського екзистенціалізму» (2021) зараховує, крім представників діаспори, Ю. Косача, В. Домонтовича, Т. Осьмачку, І. Багряного (всіх, крім Винниченка), а також низку радянських письменників В. Підмогильного, М. Хвильового, В. Симоненка, В. Шевчука, в творчості яких, звичайно, присутні елементи екзистенціального тлумачення людського життя, але називати їх свідомими письменниками-екзистенціалістами не можна.

Серед сучасних українських праць, вартих уваги в плані аналізованої теми, слід назвати «Екзистенціалістська філософія. Традиції і перспективи» С. Райди (2009), а також компаративістське дослідження «Українська версія художнього екзистенціалізму: Б.І. Антонич, В. Свідзінський, Т. Осьмачка в європейському контексті» (2020) Г.Токман, де вводиться поняття «художній екзистенціалізм».

Критична оптика дослідження дає можливість поєднати історико-філософську специфіку доби міжвоєнного двадцятиліття і повоєнного періоду, на якій побудовані твори Винниченка, Сартра і

Камю, показати самотність філософських та естетичних поглядів Винниченка-емігранта в парадигмі французького екзистенціалізму, продемонструвати подібність українського типу філософування (від Сквороди, Франка, Лесі Українки до Винниченка), проаналізувати властиву йому орієнтацію на людину, яка стоїть перед одвічними проблемами життя, смерті, зла. Таке не наукове філософування породило особливі жанрові форми: есей, афоризм, портрет, діалог, драму, роман, які можна віднайти в творчості В. Винниченка. Винниченко належить до тих мислителів, які в своїх працях вийшли за межі традиційної філософії, аби осмислити ширший зміст усієї духовної культури, розвиваючи ідеї А. Шопенгауера, Ф. Ніцше, А. Бергсона, теософську теорію Р. Штейнера, ставлячи собі за мету відкрити людині перспективи подальшого розвитку, надати їй існуванню сенсу, вказати їй на певні позитивні цінності, тобто подолати крайнощі німецького та французького екзистенціалізму й виробити позитивну філософську платформу.

Ключові слова: європейський модернізм, французький екзистенціалізм, абсурд, бунт, вибір, конкордизм, Сартр, Камю, Винниченко.

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On September 13, 1946, Volodymyr Vynnychenko have noticed in his diary: "Existentialism is a new 'teaching', a new philosophy of life in France. The Prophet and his Apostle is a writer himself. He preaches *freedom*. A good word, but what it contains in itself from this teacher, it is difficult to understand. Freedom from obligations? From things, that bind human's life? So far, in the first volume of *Les Chemins de la liberté*, it is all the time discussion about sexual relations between intellectuals. It's not clear what they want to have freedom for and protect themselves against what kind of danger: the laws of nature, for example, the birth?.." [Винниченко, 2021b, p. 185]. These words of the Ukrainian writer show his genuine interest in French existentialism, which was defined in 1931 by K. Jaspers, and in 1927 the work of M. Heidegger "Genesis and Time" was published, which inspired J.-P. Sartre to write the fundamental intelligence "Genesis and Nothing" (1943). Consequently, existentialism is representing in France the real "spirit of the time", developing in parallel in the literary (A. Gide, G. Marseille, A. de Monterlan, A. Malraux) and the philosophical spheres (M. Heidegger, K. Jaspers), and then in works of M. Merleau-Ponti, G. Marseille, J. Barre, J.-P. Sartre, S. de Beauvoir, A. Camus.

Vynnychenko's interest in existentialism is evidenced, among other things, by his reading immediately after the release of the first volume of the trilogy "The Roads to Freedom" – "The Age of Reason", which was published in 1946, as well as by his acquaintance with the work of Sartre "Being and Nothingness", as he reported in his diary on September 18, 1949: "I'm reading 'L'etre et le Néant'. He is a 'Master of the Duma' of the French intelligent society. Book in 720 pages, printed with a small font, is full of such scholasticism, almost metaphysics, that I take off my clothes in front of the author of this least-known work of our time, and especially in front of the author, who reveals himself to be such a 'realist' in his novels. It is shown on the cover of the book I have. It is shown in the cover, that price is about 1000 Francs, but 21 000 copies of the book have been purchased. I must kneel before France, which gave birth to 21 000 such courageous ... desperate heroes" [Винниченко, 2021b, pp. 368–369].

It should be noted that Vynnychenko was not too fair to Sartre. First, this was due to the fact that literary existentialism was only confirmed by its main theoretical works at that time. In addition, in our opinion, the temperament of the Ukrainian artist did not contribute much to reading and understanding the long, devoid-of-action novel "The Age of Reason", which refers to three days from the life of the protagonist who is looking for money for an abortion for his mistress. The same applies to the rather difficult to perceive, based on the metaphysical, philosophical postulates of the work "Being and Nothingness", which is considered a theoretical manifesto of the French atheistic existentialism. However, the very fact of Vynnychenko's acquaintance with these works at the time of their release testifies practically to a lively interest in everything new in European culture.

Therefore, the interest in French existentialism was, therefore, quite natural for Vynnychenko, as Man has always stood in the center of the artistic and philosophical reflection

of V. Vynnychenko. Such postulates of Sartre and Camus as the perception of all relations of the subject with the world as personal, weakening of the influence of society on the life of the individual, consideration of human activity as spiritual self-realization of the individual, his subjective personal nature, the frequent inclusion of moral problems in artistic works, the introduction of existentials (fate, care, anxiety, fear), the recognition of the rebellion as the only way to gain freedom was constantly in the center of attention of the Ukrainian writer.

The French philosopher-personalist E. Mounier noted in the monograph "Introduction to Existentialism" (1965) that this is the "reaction of human philosophy to the extreme philosophy of ideas and philosophy of things" [Mounier, 1965, p. 8]. The anthropological principle in existentialism was understandable to him as a study of the phenomenon of a Man through the existence of an individual. Existentialists, as you know, are primarily interested in a particular person, a human's behaviour in a certain situation, a person searching for a "true" being in the world. This problem has never been alien to Vynnychenko, especially during the "Mushensky underground" period.

The various modes of human existence can be most adequately conveyed, using several artistic forms in fine literature. It is especially goodworking for the kind of novel, in the center of which is a particular person. This way, which seems to "compensate" the lack of theoretical statements about the personality of the character, went J.-P. Sartre and A. Camus, and V. Vynnychenko as well. All of them are often characterized as writers-moralists. So, this aspect it is necessary to consider the lines of typological connection between Vynnychenko's prose and the leading representatives of French existentialism. In the field of culture, Sartre found his expression in debunking the humanistic forms of social consciousness as one of the illusions, which, along with theism, promotes the mystification of Man's relations with the World. Camus, in his own way, admitted that he follows the position of moralists, wise men of life, who consider clarification of abstract ontological and epistemological issues as the work of philosophers, themselves seeking to solve practical moral problems. In the "The Rebel", Camus wrote: "The main thing is not to get to the essence of things, but to understand, leaving the world, how it seems being what it goes, how to behave in it" [Camus, 1963, p. 14]. The writer's statement about the purpose of philosophy is remarkable for all French existentialism, which is, above all, a utopian moral and ethical doctrine, trying not to destroy the social system itself, save an individual, and teach him the "true" forms of existence. French existentialists, and at the same time, a Ukrainian writer, claimed the role of "teachers of life", offering in their works the ideal patterns of human behaviour in the world. The artistic form they apply allows you to translate these schemes into the flesh and blood of heroes and life situations, and they can also serve as a special way to check them practically. Vynnychenko had similar intentions, developing the theory of comprehensive harmonization first of all of himself, of man in general, and then of a particular society and the whole world.

The moral pathos of French existentialist philosophy is manifested primarily through criticism of forms of bourgeois morality as abstract, hypocritical, and alienating the uniqueness of the individual. The critical repulsion from the "non-true" forms of existence is essentially the most important constructive moment in the worldview of the philosophical works of Sartre, Camus and Vinnichenko. The artistic form of the novel and drama, addressed by both French existentialists and the Ukrainian writer, makes it possible to show moral evil as clearly as possible.

Sartre wrote in his essay "Existentialism is a Humanism" (1946), based on his own lecture, laid out 1945, that the spiritual chronology of existentialism begins at the moment of the widespread affirmation of the truth proclaimed by Nietzsche: God is dead. Existentialism (in its atheistic French and Vynnychenko versions) is primarily an attempt to determine the metaphysical status of Man in a world without a God. The tragic stoicism of the absurdity position and rebellion in Camus, the exaltation of free consciousness in Sartre, at the same time, the combination of these two modes in Vynnychenko's text are the proposed options for the unbroken position of Man in the World.

It is known that some of his spiritual teachers, Sartre, Camus and Vynnychenko, considered Nietzsche; at the same time, they did not share some of the concepts expressed by him in general, in particular regarding the biological aristocracy of the social ideal, the will to power, the idea of "the Übermensch". At the same time, many of the themes and motives of their texts

are undoubtedly connected with the teachings of the German philosopher. The tendency to use myth-making as a particular way of explaining the world and the person in it is a common thing for the three of them.

It is quite obvious that the Ukrainian writer came to existentialism through reading A. Schopenhauer, and then also through Buddhist philosophy. In his concordist doctrine, like A. Schopenhauer, whose philosophical strategy became the European version of Buddhism, he realised Asceticism as one of the main ways of solving the given task.

R. Rolland, A. Huxley, and H. Hesse were concerned with ideas of life in nature away from the city, journeys, restrictions in food and prudence regarding various affective mental states, denial of coercion and violence, as well as the desire for perfection as the norm of human beings. Vynnychenko believes in things, that Man is not a conqueror and not the king of nature, but only a part of it. The eternal artistic desire for harmony corresponded to the spirit of the time, reflecting not only basic intuition sources but also empathy ability. Thus, his idea of the active, everyday creation of personal happiness begins to be realized. The writer focuses on the existentialist priority of the "inner man".

According to Vynnychenko, spirituality can affect a person's physical life. Based on the interests of his well-being, a person should not allow emotions into his inner life that destroy his psyche. Vynnychenko strictly tries to adhere to this principle in his daily routine. To achieve spiritual harmony, he sets himself the task of being as tolerant as possible to people in the interest of his health. No party, clueless, or national reasons should cause hatred, anger, disloyalty and hostility to people. Diary entries from the Parisian period fully reflect the spouses' admiration of Buddhist philosophy and practice.

Vynnychenko constantly bothers his head about the "plurality" of truth in the 1920–30s, as well as many modernists in that time (K. Čapek, W. Faulkner, R. Akutagawa, J.-P. Sartre, A. Camus and others). "We are not given absolute disciples, everything is our hypotheses, more or less corresponding to our logic", – noticed the Ukrainian writer on July 9, 1928 [Винниченко, 2010, p. 423] The idea of a new play, "Messiah", the last drama known as "Prophet" (1929), was made in such a context.

Vynnychenko was an unsurpassed connoisseur of the human soul; he was able to demonstrate the horrors of being, the horrors of feelings, and the inner world of the characters. Capacious dialogues do not acquire unnecessary phrases; at the same time, the atmosphere strains with each spoken word. Each participant in the plays appears as a kind of spiritual invalid, traumatized by Being and able to heal only through acceptance of the faith. Vynnychenko, who gravitates towards the atheistic of Existentialism, is talking about moral choice and human self-improvement.

To get acquainted with the "Hindu Philosopher" (Gandhi), yoga, gymnastics, meditation, and "naturist breakfasts" – this is how the Vynnychenko family considered their life to be happy and luxurious. Shortly before writing "The Prophet", the writer wrote in the Diary: "When a happy life is a harmonious life when harmony is morality, is it impossible to judge morality based on the life of some person?.. It seems that this is the only criterion that can be used to test this or that doctrine to a certain extent. The second question is: How probable is an individual's life to be harmonious without harmonization with the life of some collective? No way... So, the harmony of an individual life is already harmonious from the point of view of the publicity" [Винниченко, 2011, p. 124]. In the "Prophet" by Vynnychenko, he remained devoted to the idea of "honesty with oneself". Moreover, he proved that violation of this law leads to punishment, both spiritual and physical.

The Ukrainian writer has long been interested in the mystery of human nature, and it seems it was in the "Prophet" that he finally found out for himself that the moral revival and salvation of humankind should take place even during earthly life. Vynnychenko did not recognize absolute truths, as he did not recognize absolute moral values. "All sorts of the truth can be made a lie, and lies could become the truth... Humanity only lived by this. One truth after a time became mysterious, matched as a lie, thrown away, replaced by a new kind of truth...". "Expressing love for some, you are inevitable with this very love, you must show hostility to others. Defending some, you attack others" [Винниченко, 1960, p. 75]. So, with the words of the characters of the play, the writer expressed his own ideas, which are the theoretical basis of his moral and

anthropological system. "There is no desire for evil in the world to others", he writes in his diary on March 27, 1929, "there is only a desire for goodness for yourself, from which evil comes necessarily to others. Most often, the desire for good gives birth to evil turned to others. Good and evil are one thing; they are like water. With the desire for good, you can inflict both, evil and good, on others; it depends on the circumstances" [Винниченко, 2011, p. 138].

The character of the Vynnychenko's play is the *prophet Amara*, the one who loves and lets all the citizens practicing love-being for themselves, whom capitalist Wright calls to get off the throne and see what is happening in the country where he preaches love "on all markets there is a brave bargain in your name, your fault blessing ... everywhere is hostility, evil committing. It is not God who is not even merciless, bitter, as he himself believes the true sling of God, but the poor man who is blinded by himself. What makes a great evil to people" [Винниченко, 1960, p. 57].

At some point, Amar feels like an unwitting hypocrite who has won undeservedly the love and loyalty of the faithful people, the reputation of "God's man". In search of the ruthless truth, he goes through a series of judgments of the Wright, Kat Dryton, who are symbolic figures, a sort of natural personalities (such as the philosopher, the bishop, the general, the psychiatrist, the journalist). This way of building the text encourages the writer to discuss the problem of happiness, the multilateness of truth and lies at various important levels.

"Prophet" is a problematic drama, or, as the Ukrainian artist himself called it, "drama with thesis". In connection with the "Prophet", it is good to speak not about the denial of technical progress but only about the feeling of disharmony between technical and spiritual development. This is emphasized, for example, by the French researcher J. Caillet in the article "The Theater of Philosophers": Gabriel Marcel, Jean-Paul Sartre, and Albert Camus are the authors of dramatic works". The criticist notes that Sartre's treatise "Being and Nothingness" did not remain incomprehensible to philologists, for all its inaccessibility, since the ideas given in here were the same, which they faced in the performances of "The Flies", "No Exit" [Caillet, 1945, p. 2].

Since the problematic post-war years, Vynnychenko has shown an exceptional interest in dialogue, sharp and passionate attention to the transmission of the nature of human communication. The Ukrainian writer, we can say, is keen on the theatre because of the dialogue, not the show. It should also be noted that, unlike the French playwrights of the Second World War, J.-P. Sartre, A. Camus, J. Anouilh create dramas, in which the problems of tyranny, freedom and responsibility of the individual, the tragic collisions were most often embodied in the form of the Greek myth or find allegorical embodiment in the legendary plots of the Middle Ages. However, Vynnychenko left a modern tragedy on its place. Another feature of his works is the presence of a certain existential motive, the creation of a certain sublime over the routine things, a kind of existential "supertext", if one can call so, the sense of the transcendent nature of the problems, with which the characters face in the conditions of tragic events and everyday life.

In the case of Vynnychenko, his concordism grounds were Buddhist teachings and the philosophy of Schopenhauer and Nietzsche. Paradoxical way of the concept of concordism, adopted in orthodoxy and is declared by the Church writer and thinker Basil the Great (330–379 AD), who proclaims the agreement of biblical statements with the data of science, defends the belief that the truth is single and there are no disputes between the Word of God and the objectives of natural science. At the same time, emigration works are firmly connected with the "memory of the genre", anthropological "mirror of memory", and artistic practices of European modernism. One cannot disagree with L. Onishkevich, who noted that his "Prophet" was ahead of Western European literature, having managed to "predict, correspond and design the situation of hesitation and free choice", which puts the Ukrainian artist along with the meters of existentialism [Онишкевич, 1975, p. 156].

To prove of these words, it is worth mentioning the first play by A. Camus, "Caligula" (1938), whose characters, like the heroes of the "Prophet", are subject to the disclosure of philosophical theses, in particular the logic of the absurd. Protesting against the fact that people are mortal and dishonest, Caligula moves from absurdity to nihilism, whose space becomes a place of cruelty and abuse. However, the destruction brings characters in self-destruction at the very end. Caligula admits: "I've chosen the wrong path, he did lead me to nothing. My freedom is not that Freedom". Such a "self-criticism" is perceived almost by a parody resembling the "Prophet",

where the author warns against the danger of risky and reckless interventions in the processes of macro-being in the parodic-grotesque shape. He is against the absurd “absolutization” of the Ideas, against the usual speculative doctrines, risen in the rank of universal worldview aspects, which was especially powerful in the “Prophet”. One of the characters turns to the following accusation: “Your teachings destroy the world. You teach love and you hate. You sow peace, and enmity grows up...” [Винниченко, 1960, p. 56].

In connection with the “Prophet”, it is worth mentioning the play of J.-P. Sartre, “The Flies” (1943), which should not be considered as the “Prophet” and “Caligula”, in the way of only an illustration to philosophical speculation, cause they also include social subtext. Sartre and Camus used ancient plots to update the modern topical content. This fact marked changes both in the French theatre of the 20th century and in the drama of Vynnychenko. The “Theatre of Characters” gave way to the “Theatre of situations”. In the eponymous work “For a Theatre of Situations”, Sartre noted that we feel the need to bring certain situations that enlighten important aspects of human existence and incline the viewer to the free choice that a person makes in these situations to the end [Sartre, 1976, p. 4]. Calling his theatre a like this, Sartre emphasizes the importance of exceptional circumstances in which he holds characters (mortal danger, crime) and which gives an idea of what “free choice” itself is. Vynnychenko was ahead of Sartre and Camus in his “Prophet” for many years, not being in the 1920s a conscious existentialist yet, although his play was never staged in the theatre.

For the last twenty years of his life, the Ukrainian writer lived according to the ideas that he admired in Paris, which formed the basis of his philosophical and ethical doctrine. Later, during the work on “Concordia”, the ideas of Eastern philosophy, its humanism and comprehensive harmony play a well-known role in the artist’s consciousness. This is indicated, in particular, by G. Kostiuk, considering the complex ideological evolution of Vynnychenko, “marked by the drowning synthesis of the old Fourier and modern Gandhi” [Костюк, 1983, p. 202].

It was challenging for Vynnychenko, as well as for the French existentialists, to find morally impeccable means of achieving freedom. The complexity of such means became the principle of “honesty with oneself” for him. Vynnychenko even played in the casino, developing his own theory of winning, in order to publish “Concordia”. During his thirty years of exile, he tried to consolidate the emigration circles made (though not very successful), establish contacts with politicians of Europe and the United States, and structure the future political order in Ukraine. All this things was based on the principles of concordism. “Concordia and Ukraine” is the slogan under which all his political activities and personal life took place in exile, confirming the correctness of E. Said’s opinion about the inevitability of the emigrant assembling the fragments of his own existence in a complete picture.

Sartre, Camus and Vynnychenko put their ideas in a number of journalistic manifestos, artistic and philosophical works, in particular, “Being and Nothingness” by Sartre (1943), “The Myth of Sisyphus” by Camus (1942) and “Concordia” by Vynnychenko (1948). Nevertheless, even today, they remain little known mass reader. The German researcher P. Foulquie, in Sartre’s work “Being and Nothingness”, said: “One hand will have enough fingers to count those patient readers who have overcome “Being and Nothing” and even less to list those who have truly understood it” [Foulquie, 1970, p. 34]. Such an opinion, as has already been emphasized, was expressed at ones by Vynnychenko as well, surprised by the many thousands of copies of these books, by the way, seem legitimate in relation to “Concordia”, which, like “Being and Nothingness”, is also very difficult to read.

In the “Myth of Sisyphus”, Camus is limited to what he calls, through an awareness of the absurd existence, to make the unfortunate happy. Nevertheless, the “Myth...”, like Vynnychenko’s “Mougins” novels, became works that mobilize to fight against the existence of the Evil for the Freedom victory. As K. Dolgov points out, “it was about developing an attitude to relations in which the worldview was formed” [Долгов, 1990, p. 365].

Vynnychenko’s moral problems arise in the same space in which the evolution of Sartre and Camus as writers unfolded. Defining *morality* as the “concrete integrity” of Good and Evil, which explains the inevitability of evil (violence) in the course of historical practice, and based on the fact of the disunity of these two dimensions of the historical process in the modern world, Sartre wrote: “The abstract separation of these two concepts simply reflects the alienation of

man. It remains to be recognized that this synthesis cannot be realized in a historical situation. Thus, any morality, which is defined as clearly impossible today, contributes to the mystification and alienation of people. The moral "problem" is generated by the fact that morality is both inevitable and impossible for us" [Sartre, 1952, p. 177].

The Ukrainian writer speaks from his own words of Sartre: "If you are honest and innocent in front of yourself, then no human judgment are fearful for you. There is nothing more immoral, difficult and unbearable than a conflict with yourself" argued "honesty with oneself" the Ukrainian writer in "Concordia". This was the basis of another rule of his behaviour system: "Agree your thoughts and actions, which you promise in words, carry out in practice; whatever you want from others, do it yourself. Without this commandment, no Buddha, Christ, Mohammed, and Moses could have the trust and love of the masses that made them close to Gods. This commandment will also work in our fight against our opponents. No one sort of demagoguery, no type of lies can't do anything with our simple, obvious facts" [Винниченко, 2011, p. 239]. So that is causing such a moral fact: "Be firm to the end, as inconsistency, impermanence, swing, indecision and opportunism are the most characteristic features of discordist (destructive) morality". Since such a morality does not put forward the problem of agreement between word and deed, of course, it does not require both firmness and consistency to the end. "Every honest discordist says 'a' and does not feel the need to say 'B', that is, to bring their cause or activity to an end". Guided by this principle, Vynnychenko exposed Moscow communism and its "giraffism": "Never in all times of human history has there been such a disregard for freedom, such universal... despotism as in Soviet Russia. No monarch has ever come to such a terror and prohibitions as Stalin and his associates... such a terrible development of fear, subservience, docility and any humiliation of human freedom and dignity... many of them are sincere, zealously assert by their being, that they remain below, in the old religious, reactionary world. And some unsuccessful fantastic figures with a long neck of the giraffe and the body of the hippopotamus are obtained because of this. They will never be able to be in harmony with themselves... And the words about happy life are one kind therefore and reality has another. And it works in everything, everywhere, this disharmony" [Винниченко, 2011, p. 239]. In this regard, Vynnychenko gave another piece of advice: To remember constantly that everyone is infected with a terrible disease of discordism and should fight it with understanding, compassion, and mutual aid.

The problem of disharmony, which disturbed Vynnychenko, is also common for Sartre. The constant gap between the Ideal world and Reality is the basic thesis of his work "Being and Nothingness". In turn, some researchers put forward an almost fantastic hypothesis that Sartre could be familiar with Vynnychenko's novels, published in the Russian language. According to S. Naumovich, some tips in Sartre's writings look like "if they would have been translated from Vynnychenko" [Наумович, 1972, p. 1079]. It is unlikely that this statement has real grounds, but several facts make it possible to conclude that the thoughts of the Ukrainian writer were surprisingly unanimous philosophical ideas of the 20th century.

1947 Sartre proposed methods for updating the literary process, comparing the moral choice with the creation of the art product on the principle that the artist "creates himself as he use to be, that the totality of his works enters into his life" in his creation [Sartre, 1966, p. 77], The essence of Sartre's method is primarily in the powerful turn "to express being as existence with its uncertainty, with a coefficient of resistance through the uncertain spontaneity of life" [Sartre, 1948, p. 159]. In other words, if one wants to depict a mountain, he must not describe it in detail but let the character and the reader also climb this mountain, that is, to show the clash of Freedom and Being. Secondly, the characters in the novel should be free to act. "Do you want your characters to live? Make them free", recommended Sartre to his colleagues. Real character should be shown from different points of view and "from the inside of his own" as well. This is, in Sartre's language the "*being-for-yourself*" model. For example, in such a context: "As more the author penetrates the consciousness of his character and reflects the uniqueness of his situation, than more guarantees for reaching out to the universal definitions of human existence, the conditions of human existence" [Sartre, 1947, pp. 37, 46].

Vynnychenko is, like I. Franko, a feminist in Ukrainian literature. Checking the possibility of freedom as such in his "Moral Laboratory", "Atelier of Happiness", he refers to the imagining of women, whose moral and psychological view is mainly reminiscent of the look of Simona

de Beauvoir, feminists' theorist and wife of Sartre (ex. "Mandarins", "Magic Pictures"). The Ukrainian writer invites a woman into different spheres of life, such as family, sex, and politics. However, he used to show the most probable way of life, what brings woman-character to death. It becomes the payment of heroines for "encroachment" on Freedom. However, it is based on the existential category that Vynnychenko tries to create. His new concept of *an integral person* on the path from the design of moral and ethical views in literature to the theory that included all the dimensions of his philosophy, taking into account the idea of "comprehensive liberation", which the Ukrainian thinker began to develop in 1938, ten years later. Sartre proposed a similar concept. Its main point is the recognition that the metaphysical conditions of existence are common to all people, which means "an ensemble of compulsions is limiting *a priori* the necessity of their birth and death, the need to be 'finished' and to exist in the world among other people" [Sartre, 1948, p. 16].

Existentialists also defined another dependence on man. Humans' existence is entwined into the environment and is possible within the collectivity at the level of communication of "Me" & "Somebody". M. Heidegger refers to this phenomenon as "common being", K. Jaspers as "communication", and Sartre as "Situation". The interconnections between groups, between individuals and groups, remain an abstraction for existentialists, which means the so-called "social relations". Every activity in existence "requires community, group, unity" [Винниченко, 1913, p. 480] for designing processes, notice Vynnychenko in his pilot project version concept. This idea was preached in the artistic images of the first period of Vynnychenko's creativity (1906–1920) and in the second (1920–1951) as well, but first appeared in 1913. It is also a component of the ethical and philosophical doctrine of the general construction in a system of coordination between human communities in general and individual or social communication in particular. *Honesty with yourself* is, at the same time, honesty with others and with teammates.

Sartre's philosophy, like the concordist doctrine of Vynnychenko, is defined by the confrontative paradigm of "being-for-oneself" on one side and "being-for-another" on the second side, which is removed by "breakthrough" (ecstasy) [Sartre, 1996, pp. 404-405]. The conflict of "being for another" Sartre considers the example of attraction to possession both on the cognitive and sexual levels. Attraction is not only the desire to possess and dispose of someone's body, but also, at the same time, enslaving someone else's body, that is, subjugating someone else's subjectivity. Vynnychenko felt this conflict rapidly, not only in philosophical and ethical terms but also in practical, in his own family relations. He acknowledged that the pleasure of owning a woman disappears due to her loss of freedom.

The impossibility of objecting oneself to another as a subject of corporality forced him to seek ways of unity with the another. A new moral and existential attitude toward the other is being built by Vynnychenko, Sartre and Camus, taking into account the following points: a) the inadmissibility of considering the other as a thing suitable for use; b) recognition of another, which has already been a transition to adequate self-knowledge; c) awareness of the planned own being and being-for-another as responsibility. Such a level of partnership could only be achieved through a profound experience of the conflict of being-for-another.

Both writers have created a model of an existential character as a sort of beings in whom everyday life causes only boredom, duty and other forms of denial. Sartre, Vynnychenko and Camus proposed three metaphorical and conceptual definitions of such social ailment: "nausea", "lepra", and "plague", which became a reflection of the mythological way of seeing the world. The inner world of the bourgeois intellectual or the prisoner of socialism is objected to images that, due to the sugetic-poetic concentration, claim to the expression of the truth about the person. The social practice of both capitalist and socialist society discredited itself in the idea of existentialists as a sphere of alienation and dehumanization of the individual life. Before the readers of Sartre, Camus and Vynnychenko, there are anamnesis of social illness, as if filled with the patients themselves.

Sartre's novel "Nausea" (1938) was initially called "Melancholy", which the author rejected, emphasizing the naturalistic, physiological, but not allegorical nature of the phenomenon described by him, which he turned into a testing ground. For such a goal, Sartre let the new character combine the subject and object of the experiment. Later, the writer admitted that "Nausea" was the best thing he ever had done. The "Nausea" moves Rocanten to awareness of

the world's emptiness. This state of despair reveals the individual absurdity of being, both the futility of historical, social, individualistic "picture of the world" and existential freedom. Another character is a humanist named Self-taught, a student who researches the world in a library. Everything seems to Rokanten borrowed, cliched, quoted in Self-taught's *world*. According to Sartre, the humanism of Self-taught looks like anti-humanism; behind it, Sartre sees lies and fear, creative and physical impotence. It is symptomatic that Rocanten, hating the type of people personified by the Self-taught, is not ready to call himself a misanthrope.

Self-taught's thesis is straightforward to understand: there is meaning in life because there are people who have axiomatic values for him. Thus, freedom is not a human right, not a happy gift, but a peculiar faith, according to Sartre ("a person is thus doomed to be free"). Freedom is like the unheroic standard of responsibility, a choice that does not involve participation. Contrasting the existence of the inhabitants of Bouville, Sartre's character comes to the understanding that the existence is the only fate of a free man, which, according to Rocanten, is less presented in contra to Bouville inhabitation, what stays "on the other side of existence". Here is a discrepancy between the central character of "Nausea" and "The Stranger" (1942) by Camus in which Sartre sees similarities with his own work, and also sees "a classic exemplary thing about the absurd and a thing designed against the absurd". Meursault is the character of Camus, having discovered the absurd, kills another and that way himself, after all.

Camus's novel "The Plague" (1947) is a scrupulous description of the epidemic of a terrible disease that ravaged the city of Oran and claimed thousands of lives. The author brings the good news to the reader through all the sufferings and horrors of the epidemic. It triumphs over the tragedy, paving the way for faith in the spiritual forces of a person who, under the influence of the philosophy of scepticism, was completely ready to despair. The appeal of hope lies mainly in the fact that this hope was not born in the paroxysm of fear of the tragic routine of the occupation.

The search for ways to achieve a state of happiness by humanity in general and by a person in particular is comprehended in Vynnychenko's "Eternal Imperative" and "Leprozory". It is interpreted by the artist as "a system of healing the body, forces both physical and mental, a system based on the balance and coordination of these effects" [Винниченко, 2010, p. 68].

Mougins novels of Vynnychenko deduce also an existential characters. These are Ivonne Volven ("Leprozoria"), Daniel and Maurice Brena ("The Eternal Imperative"), Panas Skyba ("The New Commandment"), Marko Ivanenko ("The Word is Your, Stalin!"). Like the characters of Sartre and Camus, their distinguishing feature is loneliness in the crowd; in the presence of another, they feel like outcasts everywhere. This is the most expressive sign of a new mentality, which is cultivated by existentialist philosophy. According to existentialists, one can understand that one is free to make a choice only after desperation in everything.

The denial of an existential character proposes a special kind of logical pattern. Sartre replaced the Nietzschean constant "God is dead" with the slogan "If there is a man, then there is no God", Vynnychenko also doubted the omnipotence of religion. If the characters of Kirkegaard move away from people and their judgment to speak one-on-one with God, then God does not hear people commonly in Sartre's, Camus' and Vynnychenko's texts. A person is forced to open himself and the whole world anew by projecting relationships with others.

Accumulating the experience of the "philosophy of life", Vynnychenko became a representative idol in the trend of existentialists atheism; at the same time, he enriched the existential and humanistic traditions of Ukrainian philosophical culture. In Ukraine, he was called one of the first "Europeans", meaning that he was guided by the best examples of world culture and sought to bring Ukrainian text beyond everyday life to the heights of European modernism.

The concordism of Vynnychenko is as important today as the existentialists' projects of Sartre and Camus. They have seen the way out of the existential crisis in restoring the value of a person as a living being, a human. A man remains responsible for himself and others, and his freedom is a condition for the existence of the world. Comparing the figures of Sartre, Camus and Vynnychenko, it is worth mentioning such significant moments in their biography as participation in the Resistance movement (Sartre, Camus) and Ukrainian national liberation competitions (Vynnychenko). Sartre recalled that he had never felt more accessible than during the years of occupation, when one word was enough to provoke an arrest. According to the philosopher, the total responsibility of the Man under conditions of total loneliness reveals the essence of freedom.

Something like this has happened to Vynnychenko, although his freedom in frames of practitioners must of emigration was somewhat different. So that, the total loneliness and hard responsibility, the impossibility of personal choice gave rise to a specific modification of Vynnychenko's creativity. It was the main point to changes, mentioned in the Ukrainian writer's text, for example, "Snub-nosed Mephistopheles" was written in Moscow, "The Solar Machine" he made in Germany, all the Concordists' novels were created in France.

At the same time, such an experience can be interpreted as secondary. The discourses of Sartre, Camus and Vynnychenko are somewhat defined by autonomous generating elements. Among French philosophers they deal with the assimilation of the Cartesian metaphysics of subjectivity, the constitutive phenomenology of Husserl, the theory of alienation of Marx, the concept of the spirit of Hegel and the Kierkegaard's idea of individual existence, as well as the transformation of Freudian discourse into a kind of existentialist psychoanalysis.

Existentialists have repeatedly tried to comprehend the fact of their use of artistic forms, and especially the novel. If the French enlighteners argued their appeal to artistic genres with the need to popularize new philosophical views, then existentialists already had greater hopes for the very form of the novel, considering it as a special tool for studying human essence. The novel is not an illustration of the truth, what had already been achieved through philosophical speculation, but it is one of the main possibilities for its development. Camus and Vynnychenko designed in their texts a synthesis of philosophy and literature, a philosophical treatise and a novel. Here, it is worth recalling Camus's words: "A novel is never anything but a philosophy put into images" [Camus, 1965, p. 1117]. Camus's famous words, "If you want to be a philosopher, write a Novel", which he eventually realised and did. Vynnychenko choose the same way, first creating a number of concordist novels about the hubby cycle and then formulating his own doctrine finally.

If Camus divides his own work into two cycles: absurdity (the "nihilistic" stage) and rebellion (the development of positive moral values), then Vynnychenko's emigration texts can also be divided into "pre-concordist" (until 1934, that is, until the departure to) and "Mougins" era, when the concordist doctrine was developed.

Analyzed writers belong to the type of reflective artists of the 20th century, who constantly reflect on their own work, trying to find its origins, main lines of development, philosophical and moral intentions. There are many confirmations of this in the essays of Camus, Sartre and Vynnychenko's diaries. Each of the cycles created by these artists includes philosophical essays, novels, and dramas that appear as a single philosophical and artistic microcosm or *meta-novel*. So Camus explores the phenomenon of absurd attitude in the first cycle. "The Myth of Sisyphus" is a theoretical argument about the absurd; this philosophical essay examines directly all the spectra of the "sense of the absurd", deduces and substantiates the "concept of the absurd", interprets the problems of absurdist creativity and, finally, ends with the parable of Sisyphus, what is a kind of mythology of the absurd.

Sartre's world is organized in such a way that he does not organically perceive "goodness". He debunks unselfish feeling as an illusion, unacceptable for the "boundary situation" of the character. Sartre's character lives surrounded by unpleasant people, creatures of envious, frightened, ignorant, cruel, cynical, narcissistic beings with princesses, undermined by absurdity.

Vynnychenko's activity is marked in this period by the creation of the dystopian novel "The Solar Machine", with the elaboration of the final edition of the story about the events of the Russian-Ukrainian war in the novel "On the Other Side" (1923), with the writing of the adventurous novel "Pot of Gold" (1926) and preparatory work for the creation of the concordist doctrine, the treatise "Happiness (Letters to the Young Man)" (1930) and the first edition of the novel "The New Commandment" (1932), a cycle of dramas, etc.

Camus's main philosophical works are essays written naturally and figuratively. Vynnychenko does not bother with pure philosophical speculation, either. Its constructions grow from endless reflections on one's own existence, political events that took place in the world and in Ukraine, and receptive considerations regarding what was read or heard from a radio receiver.

Camus did not consider himself an existentialist: "I am not a philosopher. I do not believe enough in reason to trust to the system" [Camus, 1965, p. 1427]. These words are to express its closeness to the source of existentialist instruction only: it doubts the possibility of rational, theoretical knowledge of the world, finally showing confidence in direct subjective experience, intuitive forms of knowledge.

Camus's essays, like Vynnychenko's diaries or "Happiness (Letters to a Young Man)" and "Concordism" are not distinguished by a special philosophical aphorism or novelty of the solved problems. Traditional themes of free philosophizing are most often raised in here: the meaning of life and the problem of happiness. The impression of originality that arises in the reader from Camus's essays or Vynnychenko's diaries is a consequence of their merging philosophical reflections on the world with memorable lyric and poetic, metaphorical style techniques.

"The Myth of Sisyphus" is subtitled as an "Essay on the Absurd". Camus believes that a person wants the world to appear in the form of a coherent, ordered system: "To understand the world needs a person to reduce it, to designate it with his own seal" [Camus, 1968, p. 32]. If man knew that the world could love and hate, that it obeys one supreme principle, then he would be pretty happy, would accept life and himself like it: "This attraction to the absolute expresses the main collision of the drama of human life" [Ibid]. Vynnychenko interpreted the "desire for the absolute" as "the eternal imperative of life"; his position is based on the fact that the natural and organic human desire is the primordial need of "all living things" for happiness and is born from within.

Having based his system on the metaphysical equation "world-man = absurd" and recognizing it as an axiom, Camus deduced a number of logical conclusions from it. First and foremost, the triad of "world – man – absurd" cannot be broken. To destroy one of its members is to destroy itself. No absurdity exists outside human consciousness, but it is not outside the world" [Camus, 1968, p. 49].

It is constantly stated that the world appears only as a quantitatively inexhaustible given, and the only occupation for the artist is its description, a simple fixation of things: "For an absurd man, it is not about explaining and deciding, but about feeling and painting", along with the Dionysian vision of the natural life, which has found its "algebraic" expression in the absurd equation "consciousness of man – dark world – absurd", in the "myth of Sisyphus", devoid of any meaning, [Camus, 1968, p. 120]. Creativity appears in Camus's text as a "great mime" of life: "It (a piece of art. *aut.*) appears as a monotonous and passionate repetition of themes orchestrated by the world already: The body ... is an infinite number of things and sorrows" [Camus, 1968, p. 121].

Sartre once created the theory of "engaged literature", designed to be socially active. At the same time, he claimed that a man was a "senseless passion.". Sartre argued that the novelist should not be a "God" for his characters and expressed this thought in a polemical article "Mr François Moriac and his Freedom" (1939), that is, possess an omnipresence that allows him to change the point without hindrance. Criticizing the artist's aesthetic position as a "privileged observer" and believing that relativity is a law not only for the physical but also for the artistic world, Sartre links the character's vitality with his freedom.

Vynnychenko considered life a novel written extremely skillfully: "There is the idea of the novel of my life. Look through the entire strip of being ... and fix it as I see it now. If the Americans had ordered me this work, it would have been amount of text for ten volumes, I guess. Not my small existential novel, but the Great Life of those great national collectives, among which my existential novel was a thread" [Винниченко, 2021a, p. 321].

The ideal opportunity for Camus is to realize art as a "great mime" of life. They are "...the art of form and color, in which reigns the description in his greatness, that is more close to the essence of life, than the whole Library" [Camus, 1968, pp. 133–134]. Vynnychenko expressed a similar view on painting: "The art of painting does not require special intellectual creativity. The Master can be a smart, intellectually creative person and not be able to draw even a column. And, on the contrary, being a completely intellectual fool one can paint a large amount of brilliant paintings" [Винниченко, 2021b, p. 598].

Camus and Vynnychenko did not have any detailed aesthetic considerations about the nature of various types of art. They are considered and interpreted only in the light of a general philosophical vision. For example, the great Italian master of painting describes Camus in his essay "The Desert" as a "novelist of the body", and as "the only given man's truth" who recognizes the body placed at the moment of modern times: "...they work in that beautiful and worthless matter, called modern. Moreover, the present expresses itself in gesture... At the price of hope, they have kicked out permanently of these faces, frozen in their eternal lines, in the curse of the

spirit. The body knows no hope. It knows only the blows of blood" [Camus, 1967, pp. 58, 59]. Vynnychenko expressed the opinion about the "presence of primitiveness in the spirit of the old Italian masters", appreciating his own successes in painting [Винниченко, 2021b, p. 232].

Sartre and Camus deny the social determinism of ethical norms but say that they have an individualistic origin, in contrast to Vynnychenko. Internal freedom is the basis of existentialist morality. A person must find resistance in himself; he can rely only on himself, realizing the need to fight the absurdity and futility of this attempt.

Camus realised that the absurd comes into the World with a Man. It cannot be rid of, so that a person cannot escape from it; moreover, one is obliged to treat it as the main fact of being and to form his life priorities already in view of it. Since 1930, Camus began to suffer from tuberculosis, and the disease itself has become a factor that largely shaped his existentialist worldview. The writer thinks a lot about death; he does not believe in soul's immortality and wants to prove that the one who was happy in life is capable of a "happy death".

Vynnychenko's approach to portraying the drama of human existence in a disharmonious, absurd world based on dictatorship and terror is similar to the conceptual principles of Sartre and Camus. Deciphering the thematic codes of the "The New Commandment" (1947) is the author's attempt to understand the tragic disarrangement of human life, among which the obsessive non-freedom of the totalitarian system is singled out. He used to interpret the antagonism of the Peace and War, Life and Death in the novel "Words for you, Stalin!" (1950). It should be noted that the existential motives of the alienation of the individual, the absurdity of the world, and the "boundary situations" form these codes that are about decoding by Vynnychenko.

Realizing the absurdity of existence in the totalitarian world, keenly experiencing their doom to suffering and disappointment in communist ideals, the characters of the "New Commandment" and "Words for you, Stalin!" are trying to make their choice after all. Dissatisfaction with the existing situation and the lack of fullness of existence causes a feeling of "abandonment" in this imperfect reality, which is common for J.-P. Sartre's character.

The diary notes show that the intention of the Ukrainian artist to write "The Word is yours, Stalin!" (1950) was imbued with existential feelings of uncertainty and hesitation in the correctness of his plan: "The emergence of thought: To write the novel "The cry to humanity". My goal is to reveal the whole philosophical essence of Bolshevism-Stalinism in living images, to shout on the whole planet a cry of caution and a call to preventive means against a terrible disease that has covered one sixth of the planet and threatens to capture all of it. But the publication of such a thing is a speech on the reverse of the struggle with this phenomenon, that is, pre-conviction of oneself to death. Do I have the right to pay such a Price for the cry of caution, which may not reach that poor humanity?" [Винниченко, 2021b, p. 167–168].

Question of the government's attack on the existential self of man through a series of nationally discriminated prohibitions" is contained in the novel "The Word is yours, Stalin!" [Бежнар, 2004, p. 13]. According to the Ukrainian writer, deprivation of metaphysical freedom increases the fear of losing physical freedom, which turns a person into an obedient corporal and intellectual machine, a mechanism in the hands of the Soviet authorities. It makes human life a sort of complete horror film. This is clearly and convincingly illustrated by the life of the Ivanenko family, whose members represent the entire spectrum of Soviet society. Stepan Ivanenko is a special-purpose official deputy of the Main Council. He used to address his friend, a member of the Political Bureau, the Ninth, with the program of transformation of society on the basis of labour collectocracy, organized "not by coercion, but by goodwill" [Винниченко, 1971, p. 156]. According to Camus, "only voluntary work must be worthy" [Camus, 1962, p. 122]. The French thinker proposes to reverse the classical political economy formula, like the Ukrainian one, and both of them suggest perceiving work as a result of joyful activity voluntarily, which should bring pleasure.

Vynnychenko demonstrates the limitation of individual space in a totalitarian society, which provokes the formation of a new type of man, called collective-member, human-mass, the main feature of which, according to H. Arendt, "lack of brutality and backwardness, caused by its isolation and lack of normal social relations" [Арендт, 2002, p. 366]. The absurdity of the existence of new people in a totalitarian society will be realised by automatically practising self-defence reactions such as chanting, exalting, praising, enthusiasm, pretending, etc.

Camus, Sartre and Vynnychenko sought to turn artistic creativity into a testing ground for philosophical experiments based on the concept of absurdity. If Sartre, in the novel "Nausea", shows the work of art as "the defeat of the absurd", then Camus finds creativity as a common absurd phenomenon as everything in the world. Sartre adores a Human. Let a Man be unhappy and imperfect, but a Human becomes God's patron through action, on the basis of choice, creating meaning and values. At the end of his life, Vynnychenko discovered what creativity and genius are for himself: "Isn't this the ability of the human mind to seek and compose new combinations of existing facts? So, the genius is not above all the ability and even the need for the disposition of the search, observation, combination, making conclusions" [Винниченко, 2021b, 192].

Nature took a prominent place in the existentialist texture. This is a gloomy, hostile force, a genitive absolute, absurd for Sartre. On the contrary, nature is a beautiful deity, but, unfortunately, no matter the fate of the person in Camus' writings. Although the attitude to nature in Sartre and Camus is quite the opposite, both come to the end of the opposition of consciousness and matter. In his turn, Vynnychenko made a paradoxical statement in June 1928. Vynnychenko loved especially the nature of Ukraine, like Sartre, finding the essence of the World in nature: "Nature is a constant, systematic killer. Murder is its basic law and condition for the existence of living beings" [Винниченко, 1980, p. 478]. At the same time, a Man appears majestically simple and united with nature in the philosophical constructions of Camus and Vynnychenko. They do not live in nature, but in a tinner world of themselves. Nevertheless, the paradox is that a person in them finds his place in the Universe, rising into the pose of a rebel against the natural order of things.

The essential point in building a typological chain between Sartre, Camus, and Vynnychenko is the problem of philosophizing. There are many thinkers who find it difficult to relate to any one direction or stream of philosophical thought. They remain on their own, not imitating anyone, entering into an endless dispute with everyone. It is a suitable place in the History of Art for such thinkers as Ukrainian and French artists. Fate does not spoil them as a rule because their life is full of drama. They do not become their own in the capitalist or socialist world, being "outsiders" or "strangers", carrying out some "dangerous" ideas, points of view and moods.

Declaring oneself as moralists meant not only contempt for contemporary philosophy but also personal courage – to stand up for human dignity without trying to teach anything. At the same time, Camus and Vynnychenko are wise teachers, spokesmen of destructive doubt. Defining the crisis of universal values, Camus and Vynnychenko called for the formation of universal human consciousness, society and culture based on morality. Their appeal to morality meant an awareness of the lack of values in modern philosophy, history, and politics, since polar opposite systems could only lead to a general catastrophe.

Vynnychenko and Camus developed a synthesis of philosophy and literature, treatise and novel in their creativity. Camus is limited to what he calls, through an awareness of the absurd existence, in the "Myth of Sisyphus" to make the unfortunate happy. However, the "Myth...", "The Plague", as well as the "Leprosarium" and the "Eternal Imperative" or "New Commandment", these novels have become texts that mobilize to fight against the existing of Evil, for protecting Freedom and Independence.

Vynnychenko and Camus consider philosophizing as a way of understanding the meaning and relationship between Existence and Being. At the same time, only real Art is a direction to act for designing a meet of a Man with Nature and the World in their both opinion. Only this action makes Man realise all his options as a practically acting being. Vynnychenko's longing for objective, practical activity results in a special understanding of the relationship between Existence and Art. He believes that "politics must also be expanded into broader activities, into work for the Happiness of humanity. Art, literature, science, creation of value-scientists, searching for ways of realization of human dreams, organization of own life, making it a daily joyful, useful process make us humans after all. To feel on each piece of the Earth cheerful and active is the best way to clean your life from the poison of Evil and pessimism" [Винниченко, 2010, p. 322].

Vynnychenko interprets the Absurd as Discordism. He is constantly looking for ways to overcome this condition. Happiness is "the feeling of fullness of harmony of all powers, the desire to live and in the very process of life to have the highest exhaustive satisfaction", in his opinion

[Винниченко, 1980, p. 288]. To achieve Higher Internal Harmony, working on their improvement in the Inner World is necessary. There are many ways to achieve happiness: "As more difficult life is, so more factors affect the harmony of human's power, but much more difficult it becomes happiness". The main thing is that they are adjusted by the laws of "equilibrium": "Wealth, Glory, Health, Love, Reason, etc. in themselves (even together) will not lead to happiness if they are not coordinated among themselves" [Винниченко, 1980, p. 289].

Heidegger saw only one possibility to change human existence – it is the Way to Death. Jaspers tried to give human existence certain possibilities back through the comprehension of the Secret Meaning of Transcendence, but Sartre and Camus denied any meaning of human existence, declaring everything absurd is, Vynnychenko considers the existential act as a sound solution. A person is not passive but an active creature, according to the understanding of the Ukrainian thinker. It must be considered, therefore, that, having a choice made, one must remain faithful to it. "Give the opportunity to know the True Human Being to a few dozen of *poor Ivans*, at least. Let them sow the seeds of Faith in the possibility of happiness on Earth. Who can tell me the purpose of the individual life of *Ivans*?" [Винниченко, 2021a, pp. 153–154].

Nevertheless, a Fateful Choice is not the only possible choice. It is the Choice of Yourself, of the Own Essence, which is realized in a leap from the Past to the Future. It is that man, making his own choice in this sense, he constitutes himself as a Personality... Thus, the choice of Man is based on opportunity, and He is the basis of the Human constitution as an individual. The choice is for Vynnychenko. It is back-or-white always: Fascism or Bolshevism, Stalin or Hitler, concentration camps or the USSR, etc.

Vynnychenko considered responsibility as one of the strongest manifestations of the "social instinct" and the range of use of this concept is quite wide for him. On the one hand, he thought like Sartre: "Fate is a favourite topic from ancient times. It often intercedes for God and performs his unpleasant functions... often we use fate to cover our nothingness and lack of freedom. Having placed the responsibility on it, we allow ourselves to suck up the mud of our inertia [Винниченко, 2010, p. 547]. On the other hand, he concluded: "People must be responsible for all during their lives: for their parents or other citizens, or God, Homeland, and also themselves" [Винниченко, 2021a, p. 310]. At the same time, the conclusions of the Ukrainian thinker, in fact, were typically existentialistic. "When a general calculation of life is made, all other accounts lose all weight. When a person is drawn to responsibility for his own life, every other responsibility to people has neither interest nor fear for him" [Винниченко, 2021a, p. 11]. At the same time, Vynnychenko considered the responsibility of the state to its citizens very important, bearing in mind, in particular, its absence, which brought France to the catastrophe of 1940.

What are the causes and nature of ontological dualism common to Sartre, Camus and Vynnychenko? If Sartre's theory, equipped with a special philosophical terminology, is realized in an exclusively theoretical plane, then in Camus' and Vynnychenko's texts, it is embodied in free, figurative reasoning. They do not encrypt the concrete-sensual reality of nature in the abstraction of "being-in-itself" or man in all the diversity of his real faces things in the category of "being-for-oneself". If, through the entire ontological system, Sartre passes a dualistic split between "being-in-itself" and "being-for-oneself", then Camus and Vynnychenko create the central antithesis of Nature and Man.

The opposition of Matter and Consciousness, Nature and Man, are preceded by the experience of their fusion in the works of Sartre, Camus and Vynnychenko. Sartre's immersion experience in the Existence of the Natural Things is more metaphysical in his "Nausea", than ever. His character seeks a way to be the "transphenomenal" in the World. However, Camus and Vynnychenko merging with nature deal with a return to a happy state of "cosmic" life. In contrast to the gloomy nausea experience of the Sartres' *Rokanten*, Joy, Delight, and Intoxication reigns here. The fusion of Man with nature is possible when it dissolves in its elements and becomes an equal part of the Whole. Concordism can be fully interpreted by Vynnychenko as being in a broad sense in this frame: "Nothing is more difficult, more terrible, immoral and unbearable than a difference with Oneself, as self-condemnation, as self-contempt, as dishonesty with oneself" [Винниченко, 2010, p. 143].

The author of "Concordia" notes that his concept of equilibrium is already at the physiological level, which makes any dictatorship impossible. The fullness and integrity of

being are the attributes of a happy existence. However, unlike everything that exists, the Man is endowed with consciousness. He is the only one, as Vynnychenko considers, aware of the fact of her mortality and longs to know the meaning of purpose. Nature does not answer the questions of concern to a Man, so a Man stands in the pose of a rebel with the awakening of consciousness. Indifference, mysterious silence, and dark impermeability of nature contrast Man's passion for clarity, clarification of the meaning of being, and protest against the tragic lack of deathly understanding.

According to Camus, absurd is a dissociation of Man with Nature. He has one but adequate definition for it: "Absurd is a sin without God's presence. It means an original sin, what use to fracture Man and Nature forever. Having fallen into sin, "Me" is excommunicated from its own Nature forever, which is the main drama of human existence." Nevertheless, Vynnychenko explains the misfortune and disease caused by the lack of balance. The only difference between illness and misfortune is that the imbalance can be not only physical but also spiritual in the latter case. A disorder of mental state is also a disease that the Ukrainian thinker calls discordism, which is an "invisible spiritual leprosy" at the very end and in the artistic, creative version, which becomes expected in the modern world. Understanding the tragedy of Human Destiny as a catastrophic break with Nature is the main focus of the thoughts of Camus and Vynnychenko and their result of theoretical writings. Their existentialism description is based on despair caused by the essential greatness of the Personality.

Camus and Vynnychenko's appeal to morality meant the realization of modern politics since polar opposite systems could lead to a general catastrophe of mankind, not only the collapse of Philosophy and History. In addition, it fits fully with the paradigm of existentialism.

Vynnychenko believes that art is an independent existence. A return to Nature is the basis of understanding art in contrast to Heidegger and Jaspers, who believed that although the philosopher and artist aspire to the same thing – to comprehend the meaning of being – this can be achieved not by a philosopher but by an artist, if he has not yet become a philosopher, and his art has elements of it. The subject of returning to Nature is a "pure subject", thanks to which Nature returns to itself: "Concordia gives us great wealth. It connects us with Nature. It is the source of constant Joy, Fullness, Heaviness and Happiness of Life... Even Death becomes not a terrible, disgusting crasher, but a loving, compassionate, mysterious, but faithful friend who will lead you not into a nightmare, but into somewhere new, interesting afterlife, or in some eternal rest of non-existence... under the influence of concordism" [Винниченко, 2021а, p. 136].

Vynnychenko uses the category of "being" in concrete and historical forms of the existence in society, for which "life is a novel made with extraordinary artistic ability. It is sometimes good for slowly reading, sometimes have to be quickly "eaten", sometimes it is going to be taking to account with boredom, sometimes is needed to agree with it with a hot enthusiasm. There is a new page of this great Everyday Book. Life is good; perhaps, it is valuable even for knowing what will happen next, what kind of events, what sort of intrigues, what a new surprises, the brilliant author has prepared, whether heavy or joyful. Moreover, when you participate, you want to know what role you have to play next" [Винниченко, 2021а, p. 381].

The social practice of both capitalist and socialist societies discredited the idea of existentialists as a sphere of alienation and dehumanization of the individual activity of the first half of the 20th century. So, what would be next? Existentialism is used to determine a person out of society, a person as it is in general. Nature becomes, in Vynnychenkos' laboratory of metaphysical thoughts, in his "Atelier of Happiness", the only opposition to consciousness, which allows it to establish oneself in the material world. The conflict of matter and consciousness, Nature and Man was essential for both writers-thinkers.

The same unexpected personal meaning acquires the category of historicity, which the philosopher considers a significant characteristic of his philosophical system. Historicity is an extrahistorical humus, a broadcast of the efforts of individual thinkers, which imposes the burden of responsibility on all participants. "The cognitive, philosophical history of humanity is a kind of meaningless game. At first, humanity has filled itself with a huge pile of metaphysics sand ... And all the modern progressive people produce new ideas to throw off most of that sand. Progress will begin only when humanity is completely out of all that sand" [Винниченко, 2010, p. 76].

Human life is seen as an age-old metaphysical drama in existentialism. The story is deeply tragic: Birth means Death. The main antagonist characters are Man and World. In addition, only a constant sharp awareness can help to escape from the dulling standard of life, of their mortal destiny, to reach the “truly” being. *Memento mori* is the basic order of existential philosophers, which Camus especially often mentions. Similar considerations about the nature of death, the attitude of a person to it are also found on the pages of Vynnychenko’s diary. “Hopelessness is a completely absurd concept, but generally accepted. There is no hopelessness in Nature, and it could not be at all. Hopelessness appears in pair with the belief in immutability, a stable state of Things. However, nothing is unchanging in the human world. To lose hope is to lose faith in the laws of nature and become superstitious. We often fail to reach our goal only because we lose hope. We so hardly believe in the necessity and inevitability of death; it would be strange when we do not die from it. Maybe immortality does not exist on the earth only because we do not believe in it” [Винниченко, 2021а, pp. 21–22].

The anthropological principle is essentially characteristic of the specific national tradition of French philosophy, in which the “purely speculative movement” (Descartes, Malebranche) was less consistent with the mentality of the French, who were more willing to read Rabelais and Montagne. Here, one could also refer to the history of Ukrainian philosophical thought (conventionally from Skovoroda – through Franko and Lesya Ukrainka – to Vynnychenko), which is also distinguished by a similar type of philosophizing. It is characterized primarily by an orientation toward a person, taken in the immediate life context, a person who faces the eternal problems of life, death, evil, relationships with others, etc. The special substance of such philosophizing, which is free from scientific standards, gave rise to particular genre forms, such as Essay, Aphorism, Portrait, Dialog, Drama and Novel. Many Ukrainian researchers consider existentialism to be the basis of Ukrainian philosophy, emphasizing its existential-corkcentric and personalistic orientation.

Vynnychenko belongs to those thinkers who go beyond the boundaries of traditional philosophy to comprehend the broader meaning of all spiritual culture in their works. He went on to say that he developed the ideas of A. Schopenhauer, F. Nietzsche, A. Bergson, and the Theosophical theory of R. Steiner by aiming to open to man prospects of further development, to give his existence meaning, to point to him at certain positive values, that is, to overcome the extremes of German and French existentialism and to design a positive philosophical platform.

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VOLODYMYR VYNNYCHENKO'S PHILOSOPHICAL AND AESTHETIC VIEWS: THE EXPERIENCE OF FRENCH EXISTENTIALISM

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Key words: *European Modernism, French Existentialism, absurdity, Rebellion, Choice, Concoctidism, Sartre, Camus, Vynnychenko.*

The relevance of the proposed research is determined by the reviving the interest of modern literary studies of the figure of Volodymyr Vynnychenko, determining the place of his creativity in the context of European modernism, the ambiguity of assessments of this phenomenon in the context of Ukrainian fine literature.

The article examines Volodymyr Vynnychenko's novels in the discourse of French Existentialism. Attention is focused on outlining the similarities and differences between J.-P. Sartre, A. Camus and V. Vynnychenko's worldviews and aesthetic views. The origins of the existentialist method in the work of the Ukrainian émigré writer and its inclusion in the discourse of French atheistic of Existentialism are also analysed, and some conclusions of the "Mougins" cycle of Vynnychenko's works are investigated using summarized prospects for its study in a broad and its European context is also outlined.

The authors examine the forms and methods of aesthetic refraction of the basic concepts of existentialism (absurdity, rebellion, freedom, choice, and relationships at the level "I – the Other"). The purpose of the work and the tasks involve analyzing the philosophical and artistic texts of Vynnychenko in the discourse of French existentialism, as well as revealing the main philosophical ideas and functions of the novels of the Ukrainian writer, consistent with the creative guidelines of J.-P. Sartre and A. Camus. The set of goals determines the need for the use of hermeneutic (analysis of artistic texts), historical-literary, comparative-typological (posing and solving a number of literary problems in the context of equal national literature, and biographical (using diary entries) research methods.

The problem is determining the place of ideology in the context of French existentialism and the "Mougins" cycle of Vynnychenko's works, was raised in literary studies as early as the 70s of the last century, in particular by diaspora researchers S. Naumovych and L. Zaleska-Onyshkevych, who tried to show the priority of Vynnychenko's writing compared to Sartre and Camus. The problem of existentialism as a philosophical direction was considered in the late 1940s among the members of the Artistic Ukrainian Movement, attempting to formulate the concept of "Ukrainian existentialism". The Ukrainian researcher Ya. Kotets includes diaspora representatives 70 years later in the article "The Formula of Ukrainian Existentialism" (2021). There are several Ukrainian and Soviet writers who produce some existential ideas and elements of existential interpretation of human life, but they should not be called conscious writers-existentialists.

Among modern Ukrainian works need to name "Existentialist philosophy. Traditions and perspectives" by S. Raida (2009), as well as the comparative study "Ukrainian version of artistic existentialism: B.I. Antonych, V. Svidzinsky, T. Osmachka in the European context" (2020) by H. Tokman, where is introduced the concept of "artistic existentialism".

The critical optics of the research make it possible to combine the historical and philosophical specificity of the interwar twenty years and the post-war period, on which are built the works of Vynnychenko, Sartre and Camus. It is an attempt to show the originality of the philosophical and aesthetic views of the emigrant Vynnychenko in the paradigm of French existentialism, to demonstrate the similarity of the Ukrainian type of philosophizing (from Skovoroda, Franko, Lesya Ukrainka to Vynnychenko), to analyze his characteristic orientation towards a person who faces the eternal problems of life, death, and evil. Such non-scientific philosophizing gave birth to special genre forms: essay, aphorism, portrait, dialogue, drama, and novel, which can be found in V. Vynnychenko's literary work. Vynnychenko belongs to those thinkers who went beyond the boundaries of traditional philosophy in order to comprehend the broader meaning of the entire spiritual culture, developing the ideas of A. Schopenhauer, F. Nietzsche, A. Bergson, the theosophical theory of R. Steiner, in their writings. Vynnychenko set himself the goal of revealing prospects for further development to man, to give meaning to its existence, to point it to certain positive values, that is, to overcome the extremes of German and French existentialism and develop a positive philosophical platform.

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PERIPHERAL WRITING AND WRITING ON THE PERIPHERY IN TRAVELOGUES BY JAY NORWOOD DARLING

Стаття присвячується маловідомій літературній творчості американського карикатуриста Джея Норвуда Дарлінга. Дослідження ґрунтується на тревелогах “Ding Goes to Russia” (1932), “The Cruise of the Bouncing Betsy. A Trailer Travelogue” (1937). *Мета* цієї статті полягає у розкритті та контекстуалізації ознак подорожніх текстів Д.Н.Дарлінга як периферійних жанрів. Основним завданням роботи є аналіз глибинних структур хронотопу тревелогів, на основі чого висувається гіпотеза роботи. Її сутність полягає у тому, що своєрідність індивідуального переживання та осмислення кризового часу в різних просторах та через ці простори модифікує використані жанрові кліше, породжуючи трагічне (для радянського простору) і оптимістичне (для американського простору) передчуття. *Методологія* дослідження заснована на вивченні взаємодії центру та периферії літературної системи, зокрема, концепті «семіосфери», сформульованого Ю. Лотманом. Жанровий аналіз включає компаративний та контекстуальний методи вивчення текстів. Культурно-історичний метод поглиблює розуміння контексту літературної творчості Дарлінга. Зокрема, він використовується для з’ясування історичних і соціальних чинників, що впливають на особливості сприйняття та реконструкції чужого і свого світу. Жанровий аналіз тревелогів із різними графічними компонентами, зокрема карикатури, передбачає інтермедійний метод дослідження семантичних зв’язків між візуальним і вербальним у тревелогах. У результаті дослідження встановлено, що аналізовані зразки є певною мірою вторинними щодо магістральних ліній американського тревелогу періоду 30-х рр. ХХ ст. Водночас, вони не вписуються в окреслені жанрові парадигми. Географія у цих мандрівках сприймається через антропологічну оптику, реалізовану через репрезентацію взаємовпливу суспільства та простору в нестабільному світі. Риси непрямого майбутнього чи прихованого теперішнього наратором відчуються сильніше на відстані від центру, на перетині транзитних шляхів. Ключовими ознаками хронотопу обох тревелогів є периферизація простору, перетворення місць у простір, та пов’язаний із цим процес, репрезентація не-місць. За вторинними жанровими конструкціями обох текстів у поетиці хронотопу простежуються специфічні прийоми репрезентації просторових метафор та уявних топосів, які змушують переоцінювати фактологічне письмо карикатуриста.

Ключові слова: тревелог, периферія, хронотоп, візуалізація, репрезентація, не-місце.

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Introduction

Jay Norwood Darling is an American cartoonist who travelled around the Soviet Union and the United States of America in the 1930s. The impressions of these trips formed the basis of his two travelogues – “Ding Goes to Russia” (1932) and “The Cruise of the Bouncing Betsy. A Trailer Travelogue” (1937). The meticulous examination of the Soviet’s daily routine catalyzed the historical imagination, enabling the depiction of society in the void between the past and the future. The perception and modelling of the USSR as a future society in numerous

travels of American intellectuals to the USSR in the 1930s aroused keen interest among scientists [David-Fox, 2012; Hollander, 1998; Kassis, 2021; Klepikova, 2015; Margulies, 1968; O'Neill, 1989; Stern, 2007], however, Darling's work remains unnoticed both in the historical and literature studies.

Darling's travelogue across America, which meets the parameters of a non-fiction road narrative, is a short text describing a 6-day journey in a trailer to Florida, neither raising acute social issues of American society nor diving into the psychological analysis. Instead, the everyday difficulties of a family trip are depicted with the inherent irony. It cannot be considered surprising that Darling's work is not mentioned in the robust historiography devoted to the road narrative in American culture of the 20th century [Barndt, 2018; Brigham, 2015; Campbell, 2001; Eyerman, Löfgren, 1995; Faber 2022; Ganser, 2009; Lackey, 1999; Laderman, 1996; Leavenworth, 2010; Obernesser, 2019; Primeau, 2008; Robertson, 1997; Sherrill, 2000; Tillbot, 1999].

Nonetheless, the juxtaposition of "Ding Goes to Russia" and "The Cruise of the Bouncing Betsy. A Trailer Travelogue" enables us to discern the distinctive features of spatial perception, unconventional self-presentation, and artistic reflection of the experience with its political imagination and intermedia synthesis. Both travelogues reveal a symbolic nature to transitivity and periphery, requiring further examination.

Travelogues by Darling are distinguished by their visual content. In addition to the genre's traditional factual sketches of villages and urban landscapes, Darling uses cartoons to illustrate his observations and political assessments. Such illustrations are signed with a key phrase of the verbal text, usually in an ironic or satirical mode. Furthermore, the cartoons convey more details of the surrounding world than the verbal text and open the narrative to a fictional plane. The mocking tone of his drawings, which include caricatured self-portraits, indicates the synthetic qualities of non-fiction text, which are not adequately studied. However, their comprehension can enhance the interpretation of significant social and cultural processes perception rendered simultaneously as eyewitness accounts and imaginary objects. An in-depth study of these texts will contribute to a greater understanding of the political travelogue nature and its intermedia specificity.

The peripheral nature of Darling's literary agency is heightened by the complex narrative that traverses intermedia and cross-cultural horizons. Before discussing more specific issues, it is necessary to formulate the essential elements according to which the author's travelogues can be defined in terms of the periphery. On the one hand, these samples are, to a certain degree, secondary to the main lines of the American travelogue in the 1930s. At that time, any trip to the USSR, whose typological characteristics converged with pilgrimages, a utopian vision of another space, and the road narrative genre, one of the most distinctive national genres, began to acquire clear frames of that period. An array of texts created by either recognized writers or amateurs is evidence of both genres' popularity and rapid development. On the other hand, Darling's travelogues transcend genre paradigms; they simultaneously fit into and critically rethink them.

The factors of marginalization increase when starting with the genre. Chana Kronfield developed the classification of marginal phenomena, which is still one of the most representative attempts to systematize these fluid and dynamic phenomena. In terms of this classification, Darling's works correspond to the marginal-canonical subgroup. Firstly, these are the verbal literary texts of the artist [Kronfield, 1993]. Secondly, they are non-fiction texts. The definition "marginal-canonical" is very apt for Darling's narratives, as he created them within the leading trends remaining on the fringe of the process.

Kris Lackey, studying the nonfiction roadbooks written between 1903 and 1994, puts forth the term "shadow texts", which means "both the unacknowledged traditions that shape these books and the ignored or repressed antithetical messages that lie beneath the authors' assertions" [Lackey, 1999, p. IX]. Darling reinterprets the conventional travel narrative by incorporating a satirical visual element, thereby generating a dual perspective of space. Therefore, the main focus of the study is on the deep structures of the travelogue's chronotope. For the sake of their comprehensibility, we leave aside more complex relations among issues involving visual and verbal correlations in the texts.

The intensity of the crisis time experience in different spaces and through these spaces modifies the involved genre clichés, giving rise to a tragic (for Soviet space) and optimistic (for

American space) premonition. In the modern context, the outlined trajectory for the future path of Soviet policy is expressed with axiological and anthropological accuracy. Travelling through American space presents a multitude of inquiries, particularly the sensation of isolation, concealed by the narrator's irony and routine of notes during a brief trip.

Thus, the study aims to reveal and contextualize the characteristics of J.N. Darling's travelogues as peripheral literary works, as well as conceptualize the chronotopic imagination that affects genre distinctions.

Theoretical Background and Methods

The term "peripheral" can be constructed synchronically as a literary phenomenon that deviates from the centre of a historic literary system, acquiring antagonistic characteristics or, conversely, the most prevalent ones, thereby diminishing the author's work's influence, visibility and recognition among readers or critics. Thus, it is generally accepted that the parameter of a peripheral field is its reduced value in the current sociocultural situation.

The title of this article reflects the overlapping methodologies employed in the analysis of Darling's literary works. The notion of the peripheral zone is approached from a spatial perspective, resulting in a revision of the text's chronotopic organization. Moreover, this notion serves as a means of revealing the distinctiveness of omitted and forgotten texts within the literary system and cultural memory.

The ideas about the centre and the periphery in literature and physical space interact more and more closely due to postcolonial studies. In one of the latest analytical reviews, Petr Kyloušek emphasizes, "Nevertheless, what is determinant for us in this category is the perception of time and space itself, namely the difference between how these concepts – individually and in combination – are perceived from the periphery towards the center and back again... The possibility (in some situations, even the certainty) that the periphery may not live within the same sense of temporality and spatiality as the center has not only to a great extent been undervalued but in many cases not even considered at all" [Kyloušek, 2024, p. 21]. Textualization of the invisible zones (disappeared, disappearing, or not yet manifested) and the symbolic redefinition of the centre and the boundary in the artistic space are the semiotic frameworks in studying Darling's travelogues within the discourse of a periphery. The representation of the periphery in the language of the center produces a hybrid text that imitates and repeats. However, redirecting stable implications expands its semantic space. For example, Marco Juvan shows that "strong" peripheral authors, being aware of their borrowing strategy, use irony or a self-reactive fictional presentation of their systemic dependence on the literary canon to overcome influence [Juven, 2011, p. 280]. In the case of Darling's travel texts, the stylistic simplicity, didacticism, and monologue cannot neutralize the significance of time mapping, which is not inherent in genre models.

Another important starting point for our methodology is represented by the critical evaluations made in memory studies. The discourse of "secondary" is a product of destruction, the main strategy of which is forgetting [Gilliland, 1994, p. 6]. Memory is a metaphor at the intersection of spatial and temporal dimensions. As Jan Assmann says, "Things do not 'have' a memory of their own, but they may remind us, may trigger our memory, because they carry memories which we have invested into them, things such as dishes, feasts, rites, images, stories and other texts, landscapes, and other 'lieux de memoire'" [Assmann, 2008, p. 111]. Hence, "cultural memory" has the function of recalling and restoring the forgotten.

Dealing with a periphery as a dynamic area enables a view of its interliterariness, multiplicity, and revaluation in subsequent stages of literary development. Although, as the researcher points out, the peripheral area openly reproduces the norms of literary expression and serves as a guarantee of genre authenticity and as the "protagonists" of institutional stability" [Renza, 1984, p. 5], it is essential to observe the dynamics of innovation arising from the tension between the centre and the periphery. To clarify the fundamental principles of their interaction in the context of the norm and its violation, let us focus on the semiospheric approach provided by Yuri Lotman, "It is necessary to emphasise the fact that the boundary, which separated the closed world of semiosis from extra-semiotic reality, is permeable. It is constantly transgressed via intrusions from the extra-semiotic sphere that, when bursting in, introduce a new dynamic, transforming the bounded space and simultaneously transforming themselves according to its laws. At the

same time, semiotic space constantly ejects all the layers of culture from itself. The latter form layers of deposits beyond the limits of culture and await their time to re-enter the closed space, by which time they are so 'forgotten' as to be conceived of as new. Such exchanges with the extra-semiotic sphere create an inexhaustible reservoir of dynamic reserves" [Lotman, 2009, p. 115]. One cannot but agree with Lotman's statement that decryptions could be absent in a synchronous section of the semiosphere. It is, therefore, the key to examining the features of Darling's travelogues as connected to the further context of the genre's core formation and historically nearby literary tendencies.

Thus, genre analysis includes comparative and contextual methods of studying texts. The culture-historical method deepens the understanding of the context of Darling's literary work. It is particularly used to find out the historical and social factors that impact the peculiarities of other and own world perception and image construction. The narrative analyses contributed to the unfolding of the anthropological representation of space. Additionally, genre investigation of travelogues with various graphic components, including caricatures, involves an intermedia method of studying the semantic connections between visual and verbal in travelogues.

Results and Discussion

Darling created entirely different types of travelogues, with diverse images of the travel narrator and the journey itself, reflected in the plot and compositional organization, space structure, and visual representations. In American space, the road along peripheral routes or new ones leads from snowy landscapes to the pastoral, warm edges of Florida. In the other space, the trip trajectory runs through the ideological map of the Bolsheviks' achievements and traverses a stepped labyrinth crafted by the Soviet mythologists. The fragmented integrity of the USSR's geographical space, as opposed to the fluidity of the journey through America, is enhanced by the compound of the road narrative with the sea voyage elements in the diary form.

However, in both texts, the author considers the common problems – civilization, its development, and the role of innovations for humans. Both declare the need for independent travel for an authentic experience. The aspirations of the "discoverer" in alien space are realized in exposing the declared "novelty" of the Soviet system and, on his own – joining the new "trailer civilization" that will soon change the face of America in his imagination.

A self-identity search is a significant common feature of Darling's journeys in his own and other spaces. The understanding of modern identity in the earlier work "Ding Goes to Russia" comes through the analysis of a "new" social system, different from the American one. In the latter text, "The Cruise of the Bouncing Betsy. A Trailer Travelogue" – through the images of the road and mobile home that would transform American society. Actualized models realize the functions of social criticism and anthropological observation.

It has to be said that Darling's travelogues cannot be considered defining or turning points in American travel literature development. The author transmitted models that had already been formed and fixed images to express his position. The evaluative angle of this feature within the travel discourse is unclear, since the repeated use of routes and well-known plots resulted in the emergence of so-called secondary travel narratives. Maria Lindgren Leavenworth notes the following signs of this type: the openly declared dependence of the secondary travellers on the first text, the creation of a quotation structure of the narrative, parodic elements, and the similarity of certain motives, for example, disappointment due to inconsistencies in their travel experiences [Leavenworth, 2010]. Darling's travelogue contains the key features of a secondary travelogue, apart from the temporal distance between his experiences and the source texts, as he engages in polemics with the testimony of his contemporaries to uncover the truth. The intertextual connections of the text include either the travel testimonies of optimistic American travelers, or visual texts, namely caricatures of the Soviet Union in America, as well as a Soviet poster.

The narrative arc in "Ding Goes to Russia" recalls the typical route of foreign pilgrims to the Soviet Union. Instead of a geographical map, it follows a cartography of the new state's achievements. As in a pilgrimage, the route is planned, with no random destination. The movement has all the signs of transportation in vertical space. However, Darling mocked them by examining the Soviet mythologies passed down from one travelogue to another in the 1930s. The geographical markers depicted in Darling's travelogue are secondary and repetitive, yet the author deconstructs them in various ways and places them within the distinct contexts of Soviet ideological concepts.

The work “The Cruise of the Bouncing Betsy. A Trailer Travelogue” appeared in the 1930s, when the road narrative was becoming a metagenre. Ronald Primeau defines the road narrative as “fiction and nonfiction books by Americans who travel by car throughout the country either on a quest or simply to get away” [Primeau, 2008, p. 1]. To comprehend the peculiarities of Darling’s road narratives, it is imperative to delineate the context of this genre in American literature. It absorbed various literary traditions: Bildungsroman, the quest, the picaresque, and travel literature [Barndt, 2018; Brigham, 2015; Campbell, 2001; Faber, 2022; Lackey, 1999; Laderman, 1996; Sherrill, 2000; Tillbot, 1996]. The genre’s origins go back long before the mass production of the car, one of the determining extra-literary factors of the road narrative. The earliest auto-related narratives can be found at the beginning of the 20th century in the works of Theodore Dreiser, “A Hoosier Holiday” (1916), and Sinclair Lewis’s “Free Air” (1919). Nevertheless, the importance of the automobile in the road narrative introduces another issue for defining the road narrative. The car caused the theme “the power of choice and control for the individual in travel and detracts from the ubiquitous theme of freedom in these narratives” [Tillbot, 1999, p. 11]. Ron Eyerman and Orvar Löfgren emphasize the increasing association of mobility with hope, new ventures, and the romanticization of risk on unknown highways in the 1930s [Eyerman, Löfgren, 1995, p. 57]. Meanwhile, a negative attitude develops, in which the concept of stagnation and static evolves, reflecting the experience of a lack of prospects and social growth. The heterogeneity of the genre, collision and intersection of contrasting lines testify to canon formation, which culminated in Jack Kerouac’s novel [Ganser, 2009; Tillbot, 1996] as a countercultural manifesto, articulated the bohemian lifestyle marked by its rejection of traditional, conservative “family values”, the Protestant work ethic, and middle-class materialism [Laderman, 1996, p. 42].

Significantly, Darling’s nonfiction text can be seen as an anticanon to Kerouac’s writing. An older man and his wife set out on the road, and the reason for the trip was bronchitis. The journey risk is not what attracts but repels travellers, and the most enduring challenge during the trip was a banal problem – the lack of parking for a new car. The narrator is immersed in the minutiae of trailer life, admiring its fullness and abundance, which makes it possible to be independent in movement and not think about time. A “*sheltered comfort*” [Darling, 1937, pp. 33, 39] mobilized mansion is the result of the progress of American society.

Home and movement represent “the dual forces that have had the strongest hold on American consciousness are the desire for home – stability, stasis and safety – and the urge for mobility – journey, progress and development” [Faber, 2022, p. 21]. The desire for movement and mobility embodies the search for innovation and a path to progress [Faber, 2022, p. 28], which formed the basis of the key concepts of the American dream – individualism and success formulated in the early 1930s by James Truslow Adams. Nonetheless, in the road narrative, the notion of ‘home’ exhibits ambivalence, occasionally blurring and losing its significance [Robertson, 1994, p. 271]. Instead, Darling’s eloquent declaration that the ‘trailer’, which signifies the travelled home and is reminiscent of the archetype of the boat in maritime adventures, is a symbol of an American accomplishment and a promising future. Home, as a centre of moral values, is not static and stable. Moreover, the boundaries of the house and the road are permeable, since the temporary home turns into an open space, involving new roads and connections among societies.

In the Soviet Union, the home/road opposition is presented through a comparison of the socio-political systems of the countries. This is a fundamental point for the narrator who seeks to dispel mislead: “<...> all Americans might see Russia as it is today and that all Russians might see America, and each stop talking the bally rot which both are so fond of repeating about the other” [Darling, 1932, p. 60]. For example, the narrator notes the lack of automobile production in the Soviet Union and nothing similar to an American highway. This inconsistency extrapolated from the countries’ philosophies of life makes apparent the impossibility of the American idea of movement as an individual initiative in this space. The narrator fantasizes that if there were cars and people wanted to go on a picnic to the forest, then this would not be possible either, since the food supply is monopolized in communal kitchens [Darling, 1932, p. 58].

His later travelogue shows us images of cars and roads, bringing up issues of interaction between the centre and the margins, values and chances. In major American intellectual pilgrimages, the comparison did not unfold as widely and systematically since the naturalization of the “new world” and “new man” notions nullified the semantic significance of “own” space.

“The Cruise of the Bouncing Betsy” was created in the period when the effects of the Great Depression were still felt. The emphasis placed on well-being and comfort neutralized the semantic poles of risk, adventurism, and wandering. Furthermore, as Morris Dickstein pointed out, by the mid-thirties, the concept of individualism had come to a crossroads with the concept of communal living [Dickstein, 2009, p. xxi]. Darling’s travelogue distinctively exemplifies this process, presenting an imagined vision of the trailer civilization – fraternity, new brothers and sisters. As a sign of the new, the trailer attracts and gathers Americans from different generations around it, which is expressed visually in ironic caricatures (Fig. 1).

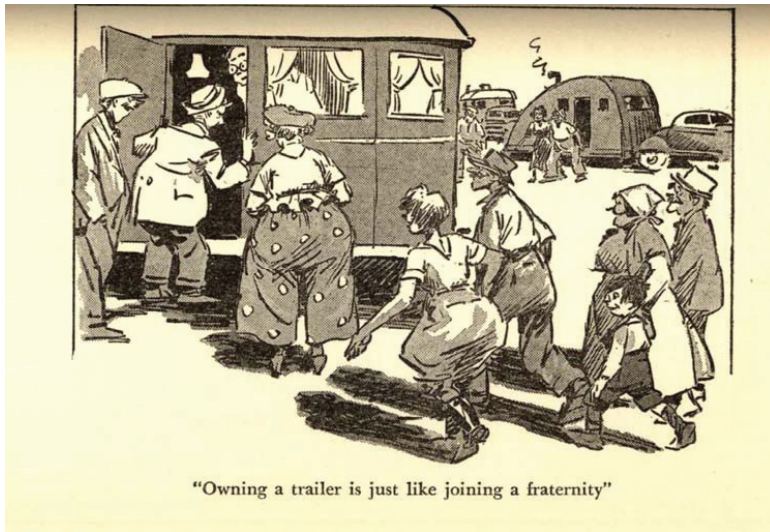


Figure 1. Darling J.N. *The Cruise of the Bouncing Betsy. A Trailer Travelogue*.
“Owning a trailer is just like joining a fraternity” [Darling, 1937, p. 72].

These cartoons are significantly different from those of the Soviet Union, primarily because each character has individual features and a distinctive appearance. The collective actions of the Soviet people are depicted as the complete absence of distinction between individuals within a crowd or queue (Fig. 2).



Figure 2. Darling J.N. *Ding Goes to Russia. All Russia gets food in breadlines. It is a permanent policy* [Darling, 1932, p. 59].

Verbally expressed ideas and assessments are concretized in cartoons. The main political definitions in the Soviet Union are totalitarianism and human dependence. In "Betsy", respectively, individual freedom (in movement, choice and even time) is actualized. In the sketches of groups of people, these concepts turn into visual metaphors, particularly via the figures' arrangement. There are lined-up people in the Soviet Union. In contrast, there are scenes of people randomly converging around the trailer in American space.

The trailer civilization, with its egalitarian values, is unlike the dystopian new state, which is merely a worse rehash of the past. The political sketches depicted in the travelogue "Ding Goes to Russia" construct an image of the world where everything is contrary to the fervent assertions propagated by American journalists and writers. The Great Depression is also an essential background for considering a travelogue to the USSR. The motivation for this trip is thoroughly different from the trip to the American South, like most American tourists to the USSR who were looking for answers in crisis and found them in the new state of the future – a real community of belief, a national ideal and moral unity. Darling almost instructively addresses his compatriots, demonstrating that none of their troubles can be compared with what he sees in the Soviet Union beyond all the loud but empty ideas.

Hence, the opposition between the innovative and obsolete is dominant in both texts, setting the boundary between one's own and other spaces. Either image of the other is defined as backward and wild. In Soviet space, the other is visualized as a mentally deficient person (Fig. 3), and in America – as an aggressive cowboy with a weapon (Fig. 4). The juxtaposition of new/old is inherent in irony, without delving into the analysis of the problem, the historical retrospective in comparison to "Ding Goes to Russia". However, it does not mean the narrator refuses to be critical of his space. Such criticism is reflected in caricatures of the "backward" view of the compatriots.

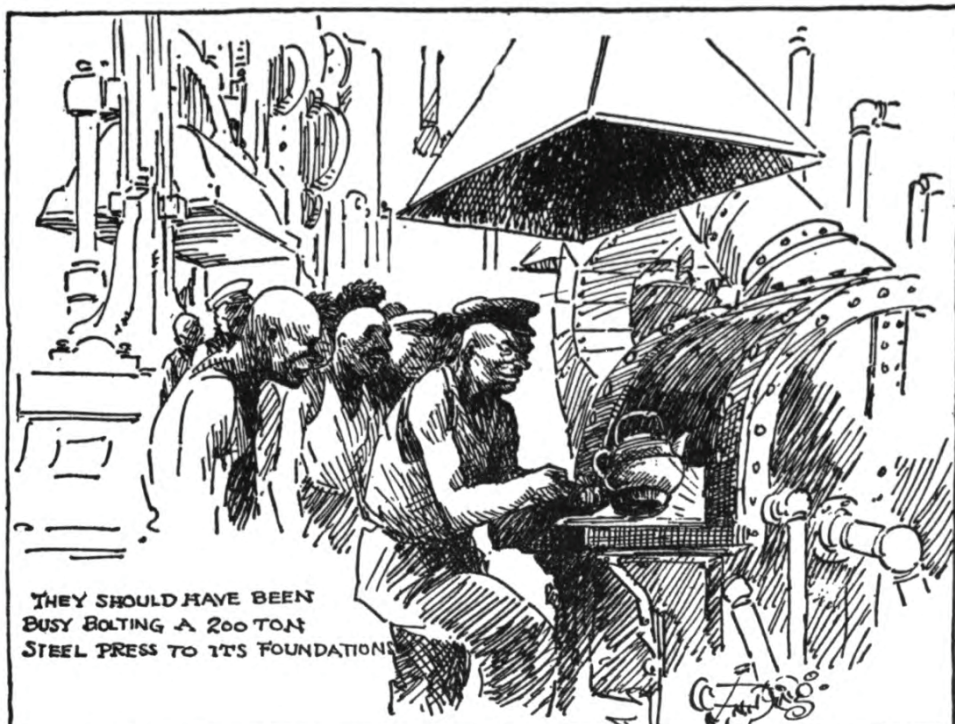


Figure 3. Darling J.N. *Ding Goes to Russia*.
"They should have been busy bolting a 200 ton steel press to its foundations"
[Darling, 1932, p. 161].

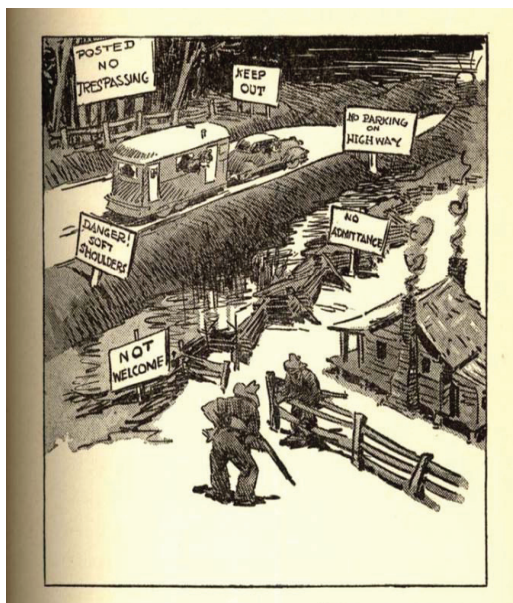


Figure 4. Darling J.N. *The Cruise of the Bouncing Betsy. A Trailer Travelogue* "They aren't ready to throw open wide the door to hospitality" [Darling, 1937, p. 35].

The travelogue "Ding Goes to Russia" could be considered a political pamphlet with its satire aimed at the illusions of American intellectuals. In this case, its secondary nature would turn the text into a peripheral one concerning the influential, vivid and emotional testimonies that shaped the Soviet myth in Western discourse. This could be said if it were not for the factor arising from the peripheral nature of the text, created by an artist who profoundly and insightfully depicts the Soviet system from political to everyday reality. The Soviet travelogue, compared to the latter one, contains cartoons of various genres, more thematically saturated, combining satirical and tragic modes, figuratively embodying the themes of exile, economic enslavement, hard work, complete authoritarian control, and inequality. The narrator's vision and empathy for the fate of the new Soviet serf, a tragic-sounding theme of the new civilization, are heightened by the allegories of the government and its relationship with individuals, such as a cartoonishly exaggerated boot that forces a family out of their home, a bayonet that expels dissidents, or a press that suffocates the economy (Fig. 5).



OUT THEY GO AND THEIR BREAD CARDS ARE TAKEN AWAY.

Figure 5. Darling J.N. *Ding Goes to Russia.* "Out they go and their bread cards are taken away" [Darling, 1932, p. 76].

The pessimism depicted in the cartoon, where an individual is portrayed as an oppressed component of a potent state apparatus, contrasts with the optimistic outlook of the narrator, who fully experiences the joy and fullness of existence at the end of the trip. (Fig.6)

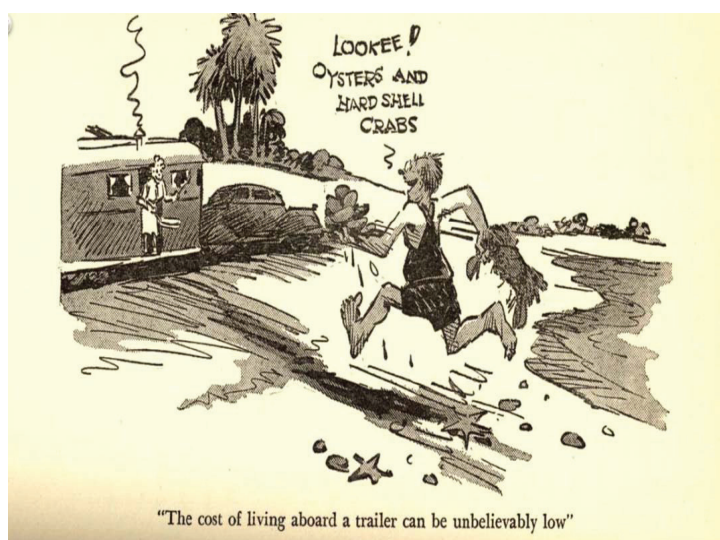


Figure 6. Darling J.N. *The Cruise of the Bouncing Betsy. A Trailer Travelogue* "The cost of living aboard a trailer can be unbelievable low" [Darling, 1937, p. 90].

The temporal structure of travelogues is consonant with the spatial one. Time is unfolding in American space as a straight flow through bumps and potholes toward the new civilization in the imagined trailer colony, where common values and mutual understanding prevail. Undoubtedly, the concept of the future is emerging, elucidated in the context of civilizational development. Instead, in Soviet space, the future from the perspective of civilizational development looks uncertain. The historical context of the foreign nation is characterized by the societal disruptions that relentlessly destroy what an American might perceive as civilizational landmarks. However, there is yet to be a clear way to get out. In Darling's travelogues, a fragmented space experience correlates with a temporal gap representation in places that have lost or not acquired symbolic meaning, that belong neither to the past nor to the future, in which one can pause but not linger.

As an example, let us look at the book's last chapter. The narrator spends Sunday in Zaporizhzhia, where he finds a church and closely observes prohibited practices, surprised that the church is full of people. Subsequently, his imagination is transported to Moscow, to the place of the destruction of the largest temple. However, this spatial leap is not accidental. This is a kind of projection of the church's fate on the periphery. Moreover, in his reflections, he goes further, turning the place of absence into a space with plans for the upcoming construction and a stunning view of the distant landscape. We are faced with a phenomenon that Marc Auger interprets as a non-place. Outlining the difference between a place and a non-place, the philosopher starts from the opposition of place and space, emphasizing that "the first is never completely erased, the second never totally completed; they are like palimpsest which the scrambled game of identity and relations is ceaselessly rewritten" [Auger, 1995, p. 79].

Thus, the travelogue is loaded with the key features of chronotope, which can be exemplified as the transformation of places into space and the related process, the representation of non-places with the criteria, according to Auger, frequency of places, blurring of focus, unattributable gaze, and enumerations of route place names: "*Wheat, wheat, wheat, potatoes and sometimes sun flowers and sugar beets. There is a good deal of sameness to the journey, broken only by the larger towns of Tula, Orel, Karkov and Zaporozhye, until the*

rougher country of the Crimea is reached and you pull into Sevastopol, that Russian port on the Black Sea which has a long record of sieges and battles for young history students to study but never remember"; "So on to Baku, Mineralniye Vodi and Rostov, with the one great interest watching from the trains the kaleidoscopic change of races, people and costumes, remnants of the tides of invading hordes from Persia, Mongolia, Asia Minor and the north" [Darling, 1932, pp. 176, 184].

Auger outlines, "Travel <...> constructs a fictional relationship between gaze and landscape. And while we use the word 'space' to describe the frequentation of *places* which specifically defines the journey, we should still remember that there are spaces in which individual feel himself to be a spectator without paying much attention to the spectacle" [Auger, 1995, p. 86]. He avoids historical landmarks or those associated with the authorities in the Soviet Union. He chooses trains and roads that lead him to the periphery. There, the narrator reflects on instability and impermanence, focusing on places that are not completed: either under construction like the working-class neighbourhoods or in decay, like an unnamed aristocratic estate in a village near Sevastopol, "As the eye followed the now weed – grown driveway back to the mansion, the first item that arrested the attention was the large leaded glass window, which looked out over what had once been a handsome terrace and garden. The window, once the chief architectural feature of the house, was now draped with a stained and patched bed quilt, tacked up at an absurd angle to keep the blazing sun from disturbing the late morning slumbers of the new tenants" [Darling, 1932, p. 65]. Anthropological places like the former estates have been deprived of their history, names, and symbols, turning into 'spaces' – hotels.

In "The Cruise of the Bouncing Betsy", spatiality can be attributed to non-place, as the 'trailer civilization' of the future is unrecognizable, "The town [Sedalia] did not recognize us as advance agents of a new and better civilization" [Darling, 1937, p. 34]. In American space, passing through and the inability to stay is sometimes involuntary. The impulse to stay at a place is interrupted by the discovery of its incompleteness, which pushes travellers into the space of new prohibitions, "Through Tallahassee at dusk, and because there was no trailer camp there we hastened on to Ocala, where we were assured a new camp with all the modern conveniences had just been completed. Ocala offered every prospect of a pleasant night, except that the new trailer camp was not completed and was four miles away on a side road. The town looks hospitable, so we picked a place where it seemed we would not be in the way and polled up to the curb, only to find printed in large black letters at frequent intervals, 'Cars not permitted to stay overnight'" [Darling, 1937, p. 76]. The accelerated pace of this travelogue and the unwelcoming attitude toward the narrator's home, or trailer, contain a hint of restlessness, expressed timidly and covered with irony. In the aftermath, the experience formed in Darling's travelogue will be fully revealed and realized in the road narratives of the post-war period.

The path is laid through towns, a space with no landmarks that does not evoke memories and is described through the abstract characteristics of a "picturesque" landscape, a "handsome" city, and a "pretty" town. Hotels, roadside cafes, campsites, and movement through Missouri, Arkansas, and Arkansas are loaded with a list of the geographic coordinates (Town of Ozark, Warsaw, Springfield, Pine Bluff, Lake Village, and Vicksburg). It is not surprising that his attention is focused on the road and the quality of the asphalt, which often becomes an obstacle to his desire to speed up the movement. "To find prophetic evocations of spaces in which neither identity, nor relations, nor history really make any sense; spaces in which solitude is experienced as an overburdening or emptying of individuality, in which only movement of the fleeting images enables the observer to hypothesize the existence of a past and glimpse the possibility of a future" [Auger, 1995, p. 87]. Transit through peripheral space, not burdened by historical or personal meanings, is uneventful, and dissolves places into space in fleeting observations of the landscape outside the trailer window. However, the metaphor of the road/asphalt, the connection between cities and towns, between the past and the future, reveals the semantic saturation of space. Insignificant, devoid of symbolic features, it should acquire an anthropological value and take place through the connection between communities and time.

Neil Campbell identifies the characteristics of movement and chronotope described above as distinctive traits of the road narrative genre, “While allowing the narrative to flit between places with little necessity for depth or detail. In this way these books connect experiences, relate peoples, and speculate about the past and the future in a manner that might be less likely within other forms of writing, for at the heart of the genre is its expansiveness and its unwillingness to be settled and fixed” [Campbell, 2001, p. 280]. However, in Darling’s text, these features take on a different conceptual meaning. After all, the narrator finds an “anthropological place” in the “trailer colony”, devoid of contemporary era signs (telephone, newspapers, pole dancing), where he discovers a non-identical experience. In this light, the entire journey is perceived as a path to the self-other.

Conclusions

The examination of Darling’s travelogues “Ding Goes to Russia” and “The Cruise of the Bouncing Betsy. A Trailer Travelogue”, which inherited different genre traditions, revealed their conceptual and poetic affinities. In both texts, the author investigates the common issues of civilization and its advancement, as well as the significance of technological progress for a human being. In the present, he longs to see the outlines of the changes. The features of the unmanifested future or hidden phenomena of the present are felt more strongly at a distance from the centre, at the intersection of transit paths, where the narrator never comes into contact with other, only observes. At the same time, it is noteworthy that his caricatured auto image in the visual fictional space of travelogues dares to interact. This fictional structure trait of a non-fiction text still needs to be comprehended.

Geography in these travels is perceived through anthropological optics, implemented, among other things, through the concepts of the mutual influence of society and space in an unstable world. The experience of alienation is constructed through images of places displayed identically in both travelogues. In Darling’s travelogues, places outside of symbolic meaning come to the fore of the spatio-temporal structure. According to the concept of M. Auger, their features can be attributed to non-places. The key features of the chronotope of both travelogues are the peripheralization of space, the transformation of places into space, and the related process, the representation of non-places.

The caricaturists’ texts exhibit genre peripherality through the dual nature of their poetic codes. Behind the secondary nature of the genre constructions of both texts, one cannot help but see individual searches reflected in the unique role and methods of spatial metaphors and imaginary topoi explication. Their semantic and visual density force us to recall and re-estimate the factual writing of the cartoonist in the context of future genre development.

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PERIPHERAL WRITING AND WRITING ON THE PERIPHERY IN TRAVELOGUES BY JAY NORWOOD DARLING

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Key words: *travelogue, periphery, chronotope, representation, visualization, non-place.*

The article is devoted to the little-known literary work of the American cartoonist Jay Norwood Darling. The current study was conducted on the travelogues “Ding Goes to Russia” (1932) and “The Cruise of the Bouncing Betsy. A Trailer Travelogue” (1937). This article *aims* to reveal and contextualize the features of J.N. Darling’s travel texts as peripheral genres. The main objective of this work is to analyze the deep structures of the travelogues chronotope, based on which the hypothesis will be put forward. Its essence is that the intensity of the crisis time experience in different spaces and through these spaces modifies the involved genre clichés, giving rise to a tragic (for Soviet space) and optimistic (for American space) premonition.

The research *methodology* is based on the study of the interaction between the centre and periphery of the literary system, in particular, the concept of “semiosphere” formulated by Yu. Lotman. Genre analysis includes comparative and contextual methods of studying texts. The cultural-historical method deepens the understanding of the context of Darling’s literary work. Particularly, it is used to discover the historical and social factors that impact the peculiarities of others and one’s own world perception and image reconstruction. Genre analysis of travelogues with various graphic components, including caricatures, involves an intermedia method of studying the semantic connections between visual and verbal in travelogues.

The examination of Darling’s travelogues “Ding Goes to Russia” and “The Cruise of the Bouncing Betsy. A Trailer Travelogue”, which inherited different genre traditions, revealed their conceptual and poetic affinities. In both texts, the author investigates the common issues of civilization and its advancement, as well as the significance of technological progress for a human being. The features of the unmanifested future or hidden phenomena of the present are felt more strongly at a distance from the centre, at the intersection of transit paths.

Geography in these travels is perceived through anthropological optics, implemented, among other things, through the concepts of the mutual influence of society and space in an unstable world. The experience of alienation is constructed through images of places displayed identically in both travelogues. In Darling’s travelogues, places outside of symbolic meaning come to the fore of the spatio-temporal structure. According to the concept of M. Auger, their features can be attributed to non-places. The key features of the chronotope of both travelogues are the peripheralization of space, the transformation of places into space, and the related process, the representation of non-places.

The caricaturists’ texts exhibit genre peripherality through the dual nature of their poetic codes. Behind the secondary nature of the genre constructions of both texts, one cannot help but see individual searches reflected in the unique role and methods of spatial metaphors and imaginary topoi explication. Their semantic and visual density force us to recall and re-estimate the factual writing of the cartoonist in the context of future genre development.

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DIALOGUE INTERGÉNÉRATIONNEL DANS LE ROMAN DE FRANÇOISE SAGAN "BONJOUR TRISTESSE"

Метою студії є дослідження геронтологічних маркерів моделей міжгенераційного діалогу в параметрах «конфлікт/солідарність» в художньому тексті. Матеріалом розвідки є роман Франсуази Сеган "Bonjour tristesse" («Bonjour, печале!»). *Завдання* дослідження полягає у вивченні екзистенційної моделі "свій-чужий" у міжгенераційних взаєминах, особливостей генераційної ідентифікації та самоідентифікації, з'ясуванні міфопоетикальної інтерпретації архетипів Матері та Еросу-Тнатосу гендерного фокусування міжгенераційних конфліктів. У дослідженні використана *методологія* літературної геронтології, міфопоетичного аналізу, психоаналізу, екзистенційної інтерпретації художнього тексту, соціологічні, психоаналітичні праці, дотичні до вікової антропології.

У результаті дослідження з'ясовано, що міжгенераційний діалог у романі відбувається у рамках моделей «солідарність» та «конфлікт». Образно-мотивний комплекс «солідарність» характерний для стосунків Сесіль-Раймон з елементами ідеалізації батька. Модель «солідарність» з елементами маніпуляції переважають у відносинах Сесіль-Ельза та Сесіль-Сіріл. Протягом сюжетних перипетій ці відносини не мають глибокої емоційної залежності. Модель «конфлікт» яскраво виражена у комбінації Сесіль-Анна. У цій взаємодії найглибше розкриваються внутрішні характеристики персонажів. У романі виокремлено художню інтерпретацію архетипу Матері у кількох проєкціях. Архетип Матері як «мати-яка-жертвує» характерний для матері Сіріла, однак Сесіль сприймає негативно тип «жінки-берегині роду». Архетип Матері у варіації «покровительство як материнська функція» притаманний для Анни. Колізію Сесіль-Анна також можна розглядати у міфологічних традиціях «мачуха – пасербиця».

Міфопоетика конфліктної паралелі Ерос – Танатос у романі тісно пов'язана з мотивом міжгенераційних стосунків Раймона та Ельзи. Для Раймона цей зв'язок є підтвердженням чоловічого фізично-емоційного стану. Еротична складова зв'язку Анни і Раймона має потенціал демонстрації гармонійного старіння. Анна помиляється, прийнявши близько до серця свою роль матері для Сесіль. Танатологічні мотиви іманентно присутні у романі через факт смерті матері Сесіль. Стосунки Раймона та Анни викликають несприйняття Сесіль та закінчуються самогубством Анни. Спроба Анни посісти сакральне місце матері закінчується смертю.

Ключові слова: міжгенераційний діалог, конфлікт/солідарність, свій/чужий, поетика, архетип, семантика, французька література.

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La problématique du dialogue intergénérationnel a toujours attiré l'attention des chercheurs, car les relations entre différentes générations constituent la base des relations familiales et développent la personnalité. Ce sujet est assez souvent le fil conducteur des textes littéraires: les écrivains font recours à la reproduction des relations intergénérationnelles, notamment au problème des relations entre les générations pour parler de ce qu'on appelle le "conflit parents/enfants". Dans les études littéraires modernes le rôle des recherches sur les indices poétiques des dialogues intergénérationnels dans les textes littéraires augmente, en particulier sur le plan du sujet.

L'œuvre de Françoise Sagan a fait l'objet d'études littéraires à plusieurs reprises. En particulier, le roman "Bonjour tristesse" (1954) qui a été exploré dans les études scientifiques de H. Bieber [2007]; J.G. Miller [1988]; N. Morello [2000] à travers les approches et les interprétations de l'existentialisme et de la psychanalyse pour étudier les problèmes de solitude des personnages, les collisions de construction de l'intrigue dans le cadre de la tragédie existentielle de la vie humaine. D. Holmes [2018], P. Vandorme [1977] dans leurs enquêtes sur les visions de l'autobiographisme et du psychologisme, ont révélé l'état psychologique des héros du roman à travers un monologue interne, la confession de l'auteur au lecteur. Dans l'étude de A. Giardini [2016], l'archétype de la Mère a été interprété à travers des analogies homophoniques des éléments primordiaux "la mer/la mère (sea / mother)". I. Semkovych [2021] a étudié le problème de la désacralisation de l'image de la mère dans le contexte du caractère postmoderne du roman. Des visions de genre concernant la reproduction d'une expérience féminine spécifique au niveau des enjeux, des thèmes, de la sonorité particulière de la "voix féminine" sont élaborées dans les travaux d'O. Bigun [2023], M.St. Onge [1984]. L'œuvre de Françoise Sagan n'a pas encore été analysée sous l'angle de la gérontologie littéraire, la nouveauté d'une telle étude est donc évidente, car elle se présente sous forme d'une analyse approfondie et change la vision traditionnelle concernant l'écriture, articule la problématique du dialogue intergénérationnel et propose la "relecture" des textes classiques.

La recherche est basée sur la méthodologie de la gérontologie littéraire pour étudier le modèle de dialogue intergénérationnel dans les paramètres "conflit/solidarité", ce qui permet de découvrir les procédés poétiques de reproduction des marques gérontologiques du texte littéraire. L'interprétation existentielle est utilisée pour étudier l'opposition existentielle "soi/autre" dans les processus d'identification générationnelle et d'auto-identification des personnages; la mythocritique – pour interpréter les variations des archétypes de la Mère et d'Éros/Thanatos; la psychanalyse aide à découvrir les mécanismes des conflits internes des personnages; les travaux sociologiques et psychanalytiques qui sont liés à l'anthropologie de l'âge servent à prouver cette méthodologie.

Des *méthodes* culturologiques, historiques, comparatives et typologiques sont utilisées pour étudier l'incarnation des aspects liés à l'âge, le fonctionnement du dialogue intergénérationnel dans le texte littéraire. La méthode de "lecture attentive", les approches typologiques sont utilisées pour analyser les indices sémantiques et poétiques des marques génératifs du texte. Des dispositions distinctes de la poétique sont appliquées à l'interprétation du conflit générationnel, à la structure de composition et au domaine des personnages.

Des concepts tels que "conflit intergénérationnel", "dialogue intergénérationnel" et "solidarité intergénérationnelle" ou "fardeau lié à l'âge" montrent comment la société d'aujourd'hui est impliquée dans le discours intergénérationnel: "C'est une expression d'une rhétorique intergénérationnelle qui reflète le discours public sur la façon dont les relations intergénérationnelles survivent et sont perçues" [Bilstein, 1996, p. 49]. Un trait distinctif d'une rhétorique intergénérationnelle pareille est son antagonisme concernant l'idéalisation ("solidarité") et la menace ("conflit") (selon les termes de J. Bilstein), lorsque les différences intergénérationnelles sont souvent dramatisées.

Le dialogue intergénérationnel inhère du problème des parents et des enfants, il a toujours accompagné l'humanité dans toutes les périodes historiques et consiste en l'interaction de personnages âgés et de leurs enfants adultes dans les moments de crise. Les chercheurs considèrent les conflits intergénérationnels comme une manifestation ultime de la discrimination fondée sur l'âge [Palmore, Branch, Harris 2005, p. 112]. C'est le conflit intergénérationnel qui est à l'origine d'une stratification sociale au-delà de la race ou de l'ethnicité.

Les différences d'âge sont considérées comme la principale source de ces conflits intergénérationnels. Les théoriciens de la gérontologie notent que la base de tels conflits n'est pas la différence d'âge, mais une différence fondamentale de valeurs. Les manifestations les plus évidentes des conflits intergénérationnels sont considérées comme l'influence significative des stéréotypes liés à l'âge, qui provoquent des conflits entre les membres de la famille; la dépendance des plus jeunes des privilégiés; l'interaction ambivalente de l'amour et du devoir; l'influence de la société sur la séparation des groupes d'âge [Howe, Strauss, 1991].

Enquêtant sur le discours du vieillissement dans les textes littéraires, A. Haydash souligne que les conflits intergénérationnels remontent aux mythes cosmogoniques de la Grèce antique, qui trouvent écho dans l'histoire et "la littérature de l'Antiquité : la confrontation entre la jeunesse et la vieillesse, les fils et les pères" [Гайдаш, 2019, p. 267]. Ce qui les réunit du point de vue typologique est la représentation de l'intolérance des dieux vieillissants, ce qui provoque la rébellion des jeunes, qui les privent du pouvoir.

Le conflit intergénérationnel reste toujours une composante du discours visant le vieillissement dans les romans du XXe siècle. En particulier, c'est le roman postmoderne qui recourt souvent à une fin ouverte avec des aspects de vieillissement et une vaste bifurcation de relations de personnages âgés, on crée de nouvelles variations inattendues du "conflit parent-enfant". Très souvent, la société interprète la vieillesse comme la dernière période du cycle de vie, ce qui affaiblit l'intérêt pour la représentation de la vieillesse dans la littérature. Mais en ce qui concerne la jeunesse ou la maturité, lorsqu'une personne devient un membre actif de la société, ce sujet ne perd jamais sa vivacité. Ce stéréotype est entré dans la littérature du fait qu'une personne âgée est en réalité soumise à un destin inéluctable. Une autre raison est liée à la position passive des personnes âgées dans les processus sociaux. "Même si les motivations gérontologiques sont effectivement infiltrées dans la littérature, l'attention s'est concentrée alors sur l'opposition de la vieillesse aux autres périodes de la vie" [Гайдаш, 2019, p. 267], pour souligner le contraste entre elles, ce qui positionne la personne âgée en périphérie de la vie.

Le roman "Bonjour tristesse" de Françoise Sagan fait partie des œuvres qui permettent d'identifier et de retracer les conflits entre les générations au sein d'une même famille, il peut donc servir de base à l'étude des procédés stylistiques de l'écrivaine pour mettre en évidence exprimer un style individuel afin de reproduire le dialogue intergénérationnel. Sagan n'adhère pas au concept traditionnel du roman familial, elle ne vise pas à montrer le processus de destruction dans une famille, car le mécanisme de désintégration a commencé son compte à rebours bien avant les événements décrits dans le roman. Au lieu de cela, c'est l'image de la "femme nouvelle" que l'écrivaine française oppose à la fois à la société patriarcale masculine et à la passivité féminine traditionnelle. L'auteure ne détruit pas la structure traditionnelle du roman, ce qui s'explique principalement par la destination de ses œuvres à un large éventail de lecteurs, confirmant la nature du postmodernisme, qui contribue à brouiller les frontières entre la littérature "élitiste" et "de masse". La fiction littéraire de Sagan balance néanmoins vers la seconde de ces définitions: "l'accessibilité accentuée des textes, l'utilisation de certaines images universelles, très proches des types sociaux propre à une prose réaliste, etc." [Бігун, 2023, p. 6].

"*Cet été-là, j'avais dix-sept ans et j'étais parfaitement heureuse. Les 'autres' étaient mon père et Elsa, sa maîtresse*"¹ [Sagan, 1954, p. 5] – c'est ce que dit Cécile au début de son histoire. Elle utilise la désignation "les *autres*" comme pour délimiter son propre espace et celui de l'Autre, sa propre vision du monde et celle de l'Autre, sa propre génération et celle de l'Autre, à la limite desquelles se forme l'expérience individuelle de l'héroïne. L'Autre fait ici partie de "mon être-aumondé", grâce à l'Autre il est possible d'entrer dans le monde de mon propre "moi". Selon l'interprétation existentialiste de J. P. Sartre: "Être autre que l'être, c'est être conscience (de) soi dans l'unité des ekstases temporalisantes. Et que peut être, en effet, l'altérité, sinon le chassé-croisé de reflété et de reflétant que nous avons décrit au sein du pour-soi, car la seule façon dont l'autre puisse exister comme autre, c'est d'être conscience (d') être autre" [Sartre, 1943, p. 663]. En découvrant l'Autre le personnage principal vit une expérience de réalisation à travers l'interaction avec les images des représentants de différentes générations, des jeunes aux plus âgées.

¹ "Того літа я мала сімнадцять років і почувалася безмежно щасливою. "Рештою світу" для мене був мій батько та його коханка Ельза" [Саган, 2018, p. 5].

Il est important que l'identification générationnelle des personnages du roman de Sagan se fasse dans un cadre de structure familiale et passe ensuite à un cercle de communication avec des personnes de même âge et des représentants d'autres tranches d'âge. Pour le personnage principal l'image du père incarne le meilleur modèle de l'existence. Car elle aime la vie insouciant, les fêtes, les plaisirs charnels sans aucune obligation. La jeune fille tente d'imiter ces modèles de comportement masculins, soulignant de ce fait "l'invisibilité" de la position masculine, qui a été acceptée pendant des siècles comme une norme, comme le point de référence à partir duquel on a construit le système de coordonnées par rapport à une vision du monde adopté dans les sociétés patriarcales.

"L'invisibilité" de la position masculine se révèle encore davantage à travers l'image de Cyril. Selon toutes les règles des idées patriarcales, il aurait dû devenir un bon mari pour Cécile. En effet, Cyril est l'incarnation de la masculinité positive: un fils affectueux, un étudiant capable, physiquement séduisant, un amant habile, finalement un homme prometteur, pour qui la relation avec Cécile n'est pas une affaire de courte durée. Il est prêt à prendre ses responsabilités pour son avenir. La masculinité positive est ouvertement en dissonance avec l'image du personnage principal, pour qui Cyril n'est qu'un moyen d'obtenir la première expérience sexuelle, la féminité physique, et toutes les tentatives ultérieures de Cyril de poursuivre une relation avec Cécile, selon les normes sociales (cohabitation, relations amoureuses monogames, perspective de fonder une famille) suscitent chez la jeune fille des sentiments mêlés de dégoût/peur/tristesse, elle n'est pas prête à sacrifier sa liberté au nom de la morale traditionnelle, ce qui conduit finalement à la rupture.

Cécile suit inconsciemment les principes de vie de son père, mais les modes de vie d'un homme de 40 ans et d'une jeune fille de 17 ans diffèrent en termes de statut social, de règles morales et d'attentes sociales. Après tout, ce qui est une norme pour un homme adulte ne correspond pas aux modèles générationnels d'une jeune fille. Ce qui est important pour le dialogue intergénérationnel c'est le modèle "solidarité" Cécile/Raymond. Tous les actes du père correspondent aux conceptions idéalisées de Cécile sur un représentant du sexe opposé et elle en parle avec admiration: "*Mon père avait quarante ans, il était veuf depuis quinze ; c'était un homme jeune, plein de vitalité, de possibilités <...> Je n'eus aucun mal à l'aimer, et tendrement, car il était bon, généreux, gai, et plein d'affection pour moi. Je n'imagine pas de meilleur ami ni de plus distrayant*"² [Sagan, 1954, p. 7]. Cécile profite de la vie insouciant et en sécurité qu'elle mène avec son père, une idylle intergénérationnelle semble régner dans cette relation père/fille. L'héroïne souligne qu'ils se ressemblent beaucoup tant sur le plan moral que physique. Même si la passion de son père pour les jeunes femmes, bien qu'acceptée, ajoute quand même des nuances sarcastiques au portrait de Raymond: "*Mon père exécutait des mouvements de jambes compliqués pour faire disparaître un début d'estomac incompatible avec ses dispositions de Don Juan*"³ [Sagan, 1954, p. 12]. Ici, pour la première fois, on sent l'ironie à l'égard des signes de vieillissement qui apparaissent chez son père. Mais Cécile admet ouvertement sa sympathie pour les hommes mûrs: "*Je n'aimais pas la jeunesse. Je leur préférais de beaucoup les amis de mon père, des hommes de quarante ans qui me parlaient avec courtoisie et attendrissement, me témoignaient une douceur de père et d'amant*"⁴ [Sagan, 1954, p. 10], chez qui elle apprécie le sentiment d'équilibre, de chaleur et d'attention.

La technique narrative de F. Sagan est frappante, lorsque l'histoire de l'héroïne passe immédiatement à la description du jeune garçon Cyril, opposant les premiers signes du vieillissement du père à la perfection physique de la jeunesse: "*Il avait un visage de Latin, très brun, très*

² "Мій батько мав сорок років, минуло вже п'ятнадцять років, як він повдовів. Це був молодий іще чоловік, сповнений життєвої енергії, привабливості <...>. Я швидко його полюбила всією душею, бо він був добрий, шляхетний, життєрадісний, а крім того, дуже мене любив. Не уявляю собі кращого і веселішого друга" [Саган, 2018, р. 6].

³ "Батько робив ногами якісь складні вправи, щоб зігнати маленьке черевце, яке вадило його донжуанським намірам" [Саган, 2018, р. 10].

⁴ "Молодь мені не подобалась. Мене більше вабили друзі мого батька, сорокарічні чоловіки, які лагідно та цікаво розмовляли зі мною, виказуючи до мене ніжність і батька, і коханця" [Саган, 2018, р. 10].

ouvert, avec quelque chose d'équilibré, de protecteur, qui me plut. <...> Il était grand et parfois beau, d'une beauté qui donnait confiance"⁵ [Sagan, 1954, p. 12]. Ce contraste permet de mettre en valeur les marques gérontologiques dans le portrait littéraire des personnages. Il est à noter que dans le roman le portrait est directement lié à l'apparence. Ce que V. Kosiak a souligné à juste titre : "Le corps est la base première des forces essentielles d'une personne et domine parmi elles. Les conditions physiques déterminent en grande partie le comportement, la qualité et le mode de vie d'un individu" [Косіак, 2010, p. 56]. Ce qui sautent aux yeux dans les descriptions des personnages du roman ce sont leurs performances physiques.

Les portraits des personnages abondent de descriptions de l'apparence et de qualités physiques. Pour l'héroïne, les données physiques d'une femme/d'un homme ont un poids extraordinaire, car elle estime que le désir d'être aimé est presque le principal dans la hiérarchie des valeurs de la vie: "Car, que cherchions-nous, sinon plaire? Je ne sais pas encore aujourd'hui si ce goût de conquête cache une surabondance de vitalité, un goût d'emprise ou le besoin furtif, inavoué, d'être rassuré sur soi-même, soutenu"⁶ [Sagan, 1954, p. 13]. Cécile trouve que les personnes physiquement peu attrayantes sont déjà condamnées à une vie de marginale: "...j'éprouvais en face des gens dénués de tout charme physique une sorte de gêne, d'absence; leur résignation à ne pas plaire me semblait une infirmité indécente"⁷ [Sagan, 1954, p. 13].

Outre la condition physique du personnage, les particularités de sa garde-robe et de son apparence sont importantes dans la description de sa personnalité. L'accent accru mis sur les vêtements féminins trahit une allusion sensible au genre social du roman. La sémantique des vêtements dans le roman se présente dans le système des oppositions culturelles: mode/traditionnel, raffiné/simple, propre/autre, clair/obscur. Les héroïnes du roman de Sagan sont clairement délimitées et regroupées selon l'ampleur de ces oppositions, représentant leurs préférences et attitudes socioculturelles, à la fois directement dans la discussion et indirectement à travers les détails vestimentaires. Par exemple, le concept de robe pour femme est représenté à travers un ensemble de détails: style, texture, gamme de couleurs, qualité et état, manière de s'habiller et habitude de la porter. Les vêtements élégants et les manières raffinées d'Anna actualisent l'espace du "monde supérieur". "Chaque fois, les descriptions de sa tenue vestimentaire verbalisent les idéologèmes socioculturels de l'œuvre. Les scènes de représentation de l'héroïne sont marquées par deux accents expressifs: par une robe élégante à la mode selon l'occasion dans les vêtements et par un comportement particulier dans les manières" [Бігун, 2023, p. 9]. Sagan met en évidence le contraste entre la noblesse et l'élégance exquises d'Anna, qui incarne la dignité, le respect de soi, le maximalisme éthique et les autres personnages féminins (Elsa et Cécile), dont l'apparence, la manière de s'habiller et de se comporter est une continuation logique de leur essence frivole et restreinte.

Le désir d'être "aimés" chez Cécile et Raymond s'exprime en forme des modèles de genre typologiques de "poupée" et de "macho". Sagan accentue l'infantilisation de l'héroïne, qui accepte volontiers le rôle de "poupée jouet" pour son père: "Et dans la voiture, son explosion de joie, subite, triomphante, parce que j'avais ses yeux, sa bouche et que j'allais être pour lui le plus cher, le plus merveilleux des jouets"⁸ [Sagan, 1954, p. 39]. Raymond réalise avec succès son modèle de genre "macho", mais fuit les responsabilités de père parce qu'il est enfantin et irresponsable aussi bien dans la vie que dans les sentiments envers ses proches. En le comparant à Cyril, Cécile hésite: "...lequel des deux était l'adulte"⁹ [Sagan, 1954, p. 48].

⁵ "Він мав відкрите смагляве обличчя південця, яке приваблювало своїм спокоєм та розсудливістю. <...>. Він був високий, інколи гарний; його врода викликала довіру" [Саган, 2018, p. 13].

⁶ Адже чого ще ми прагнемо, як не подобатися? Я й досі ще не знаю як слід, чи прагнення пере-моги таїть у собі надмір життєвої енергії, заповзятливість чи, може, приховану невисловлену потребу впевнитися в собі, утвердитись" [Саган, 2018, p. 14].

⁷ "...все-таки я відчувала при людях, позбавлених будь-якої фізичної привабливості, якусь бентегу, відчуженість: те, що вони змирилися зі своєю непринадністю, видавалося мені якоюсь неподобною хворістю" [Саган, 2018, p. 15].

⁸ "А потім у машині несподіваний вибух його звитяжної радості, бо в мене були його очі, його вуста, він зрозумів, що я стану для нього найдорогоціннішою, найкращою іграшкою" [Саган, 2018, p. 38].

⁹ "...хто з них обох старший" [Саган, 2018, p. 47].

Il est à noter que la description des personnages du roman de Sagan ressemble bien aux remarques sur les personnages de la pièce. L'auteure donne toujours le nom, la profession, partiellement les liens et relations familiaux, le sexe, la description de la personnalité, les indices de la garde-robe et de l'apparence. En ce qui concerne les aspects liés à l'âge, l'auteure indique clairement l'âge exact du personnage. Par exemple, le lecteur sait que Raymond a 40 ans, Anna 42 ans, Cécile 17 ans, Cyril 25 ans, Elsa 26 ans. Ce détail ajoute au portrait du personnage un contexte gérontologique, au sein duquel on révèle des accompagnements connotatifs, des significations supplémentaires et des séries associatives et évaluatives.

Le modèle de "solidarité" se manifeste dans la relation entre Cécile et Cyril. Ce qui caractérise ce modèle c'est un pathos sans dépendance émotionnelle avec des éléments de manipulation, avec les valeurs d'un certain groupe d'âge. Dans le cadre du modèle "solidarité", on observe la communication entre Cécile et Elsa, qui est l'amante de son père. Cécile ne se sent pas menacé par Elsa, car la maîtresse est un phénomène passager, elle ne revendique pas de place dans la famille. Cécile se moque ouvertement de sa naïveté, de son ignorance, de son manque de charme, de tact et de prévoyance.

Un autre modèle que l'on identifie dans le roman c'est le modèle du "conflit" dans les relations intergénérationnelles. Ce modèle a une coloration mythopoïétique distincte. Le conflit entre Cécile et Anna s'aggrave. Anna qui a le même âge que Raymond et compte rejoindre la famille, menace l'idylle entre père et fille. Et c'est justement le fait qui provoque l'objection farouche de Cécile et entraîne la mort d'Anna. D'une part, Anna a tort de s'assumer le rôle d'une mère auprès de Cécile, car elle détruit les liens familiaux établis depuis longtemps en essayant d'imposer des rôles "étrangers" au père et à la fille, et d'autre part, elle essaie de remplacer l'image sacrée de la mère. Cela conduit Anna à sa mort, car, pour Raymond et Cécile la perspective d'une vie décente est inacceptable. Lorsque la menace de dire adieu à une vie facile et insouciant devient imminente et que le mariage d'Anna et Raymond a été déjà fixé, alors, Cécile avec l'aide d'une sale intrigue détruit l'avenir commun avec Anna. Cependant, les conséquences de ce désastre, qui ont conduit à la mort physique d'Anna, ont été inattendues même pour Cécile elle-même, car elles sont devenues des signes de son "nullité" morale, de sa "mort" spirituelle.

Le comportement destructeur de Cécile est un exemple typique d'antisocialité. Selon K. Jaspers, ce type d'antisocialité indique l'incapacité de communiquer avec les autres et l'incapacité de s'adapter à la situation (capacité d'empathie insuffisante). Subjectivement, cette incapacité est douloureusement perçue. Tout contact devient une torture, et donc la personne essaie de l'éviter, préférant la solitude. "C'est la cause de la souffrance de l'individu, car, supprimant ses instincts sociaux, il ressent le besoin de communication et d'amour. Son antisocialité devient perceptible. La timidité se conjugue avec le manque de tact, les manifestations extérieures sont excessives, le comportement contredit les normes généralement acceptées. Une personne ressent la réaction négative de son entourage et se replie donc de plus en plus sur elle-même" [Jaspers, 1968, p. 88].

Les phénomènes de vie et de mort, qui constituent la base de la dialectique existentielle, se manifestent souvent dans la littérature du XXe siècle, qui introduit les composantes de la vie et de la mort dans le contexte littéraire en revoyant les formes archaïques, les mythes, les composantes psychologiques, les sources ethnoculturelles et l'approche irrationnelle. Ainsi, M. Eliade est convaincu que les mythes représentent des modèles paradigmatiques, car ils incarnent les paradigmes de tous les types d'activité humaine [Eliade, 1968, p. 102]. K.G. Jung note que les archétypes sont des structures particulières des images primitives de fantaisie collective inconsciente et des catégories de pensée symbolique [Jung, 1912, p. 49]. Dans les dictionnaires terminologiques modernes, les archétypes sont considérés comme des motifs stables, représentés par "une sorte de mode de manifestation de modèles anciens (idées extraites d'une situation spécifique) de l'inconscient collectif, qui existent depuis le début et, se transmettant de génération en génération au fil des siècles, motivent les actes et les actions des personnes, affectent la structure mentale de l'individu" [Ковалів, 2007, vol. 1, p. 96]. Les archétypes définissent l'inconscient collectif, le remplissent de nouveaux contenus et l'objectivent sur le plan des images. Les archétypes vivent dans la structure mentale de l'individu et "constituent des contreparties culturelles des instincts, créent un niveau profond de l'inconscient" [Dudek, 1999, p. 56].

Un modèle mythopoïétique important qui apparaît dans le texte du roman est l'archétype de la Mère. Il semblerait que l'image de la mère ne soit pas suffisamment mise en valeur dans

le roman de F. Sagan. On sait peu de choses sur la mère de Cécile, les informations sont fournies par fragments, à partir desquelles on apprend qu'elle est décédée. L'auteur n'apporte pas d'autres souvenirs dans lesquels l'image de sa mère se refléterait. Par conséquent, la formation de la personnalité de Cécile a lieu en l'absence de sa mère dans sa vie et son rôle n'est pas rempli par d'autres personnages. I. Semkovych note que dans "la littérature féministe, l'absence de la mère a des conséquences un peu différentes pour le héros que dans les textes des auteurs masculins". On sait que les héros privés de soins maternels, du point de vue de la littérature masculine, sont voués à l'échec et à un destin tragique, alors que dans les œuvres féminines, l'absence de la mère signifie plutôt l'instauration de l'indépendance individuelle, l'absence d'obstacles et des barrières morales imposées par la société" [Семкович, 2021, p. 80].

L'archétype de la Mère a une incarnation classique dans le roman, c'est l'image de la mère de Cyril, liée aux stéréotypes de genre, selon lesquels une femme est la "gardienne de la famille". Ceci est perçu comme une garantie de stabilité et de bien-être familial. Quand on parle de l'archétype de la Mère, on se rend compte qu'il s'agit de l'image éternelle de la "mère qui se sacrifie". Les thèmes du sacrifice et de la maternité sont étroitement liés. Lorsqu'une femme décide d'accoucher, cela signifie qu'elle est prête à se sacrifier pour une nouvelle vie. Elle sacrifie son corps, sa santé, son avenir, son épanouissement social/professionnel. Le concept de "mère" et le concept de "victime" sont étroitement liés dans diverses significations. La mère de Cyril est l'incarnation d'une "mère qui se sacrifie". Cependant, c'est exactement ce que Cécile n'accepte pas. La jeune fille déclare ouvertement qu'elle ne reconnaît pas le rôle traditionnel des femmes. D'une part, il s'agit d'un manque de respect aux signes d'âge d'une femme qui se néglige que ce soit sa vie ou son physique contrairement à une femme comme Anna ou Elsa. Elle voit sa mission dans l'éducation de son fils. Autrement dit, un fait de se sacrifier est totalement incompatible avec la nature égoïste de Cécile. D'un autre côté, Cécile s'est formée comme une personne sans présence maternelle et, suite à l'éducation/imitation du comportement de son père, elle n'est pas une personnalité accomplie. Il est à noter que Cyril a également une famille incomplète, mais la présence de sa mère lui apporte un soutien intérieur, un sentiment d'amour que Cécile n'a pas.

D'autre part, dans le roman, l'archétype de la Mère se manifeste sous forme de "protection comme fonction maternelle". Dans les contes populaires une telle fonction s'accomplit par un personnage qui joue le rôle de donatrice et qui remplace une mère décédée. La mission d'une donatrice est d'évaluer le passage des épreuves par le héros et de le récompenser ou de le punir. "Habituellement, dans les contes de fées, après avoir atteint la limite entre ce monde et celui de l'au-delà, une fille passe une épreuve pour laquelle elle a besoin d'un soutien fort. Par conséquent, dans les contes de fées, les donatrices remplissent une fonction maternelle, qui se manifeste dans le patronage" [Сікорська, 2010, p. 8]. Cécile a aussi sa "patronne", c'est Anna, qui lui enseigne les bonnes manières, la conduite dans la société, lui cultive le sens du goût vestimentaire raffiné et essaie d'orienter la fille vers des études supérieures. Le père de Cécile considère Anna comme une deuxième mère pour sa fille: "*Sans doute lui parlait-il comme à une femme très respectée, comme à une seconde mère de sa fille: il usait même de cette carte en ayant l'air sans cesse de me mettre sous la garde d'Anne, de la rendre un peu responsable de ce que j'étais, comme pour se la rendre plus proche, pour la lier à nous plus étroitement*"¹⁰ [Sagan, 1954, p. 67]. Cependant, si le patronage d'Anna en tant que personne "étrangère" est acceptable pour Cécile, alors elle ne la voit pas dans le rôle de l'épouse de son père, de sa belle-mère.

Dans les variantes de la mythopoïétique, l'antinomie "belle-fille/belle-mère" se présente comme le plus ancien modèle de l'opposition du monde, "soi/l'autre". En particulier, dans le plan spatial l'opposition générale biologique "soi/étranger" s'identifie comme l'opposition de ce monde et de l'autre monde. On sait que les conditions historiques de l'antinomie "mère / belle-mère" étaient considérées comme l'opposition entre sa famille maternelle et celle de quelqu'un d'autre, c'est-à-dire ennemi, incarnée la belle-mère. "Au niveau des stéréotypes folk-

¹⁰ "Він, звичайно, говорив з нею, як із жінкою шанованою, другою матір'ю своєї доньки; батько навіть часто з цього користав, підкреслюючи своїм виглядом, що віддає мене під опіку Анни, покладає на неї певну відповідальність за мою поведінку, немов наближаючи її до себе, тісніше зв'язуючи її з нами" [Саган, 2018, p. 66].

loriques, une certaine idéologie coutumière s'est formée: mère de sang/"mère naturelle", belle-mère/"mauvaise mère, méchante belle-mère". Dans le folklore, la "belle-mère" est associée au plus grand mal. Si dans les contes de fées l'image de la méchante belle-mère est représentée directement, alors l'image de la mère se sous-entend" [Сікорська, 2010, p. 10].

D'habitude, dans les contes de fées, la belle-mère ordonne à sa belle-fille d'accomplir des tâches difficiles. Quelles sont ces "tâches impossibles" qu'Anna exige de Cécile? La première chose est de réussir les examens pour continuer les études. Pour cela, Cécile doit faire un effort, renoncer aux plaisirs des vacances d'été, ce qu'elle n'envisage pas de faire. Anna lui attire l'attention sur sa maigreur malsaine et lui conseille de manger rationnellement, ce qui provoque le mécontentement de la jeune fille. L'abus de boissons alcoolisées de Cécile, les rencontres avec Cyril sont également condamnées par Anna. Alors elle, avec ses intentions de donner une intégrité à la vie de Cécile, se transforme en une "méchante belle-mère". Et l'éliminer de sa vie devient la tâche principale de la "pauvre belle-fille", car Anna avec sa présence perturbe l'idylle insouciant de la fille et de son père. Ainsi, le conflit intergénérationnel entre Cécile et Anna devient un rebondissement crucial qui révèle les mécanismes internes des actions des personnages et mène au résultat culminant: le suicide d'Anna.

Le suicide d'Anna fait partie des motifs thanatologiques du roman. Dans les approches mythopoïétiques, les motifs thanatologiques s'inscrivent dans l'opposition conflictuelle d'Eros/Thanatos et sont liés aux relations intergénérationnelles. On sait qu'Eros et Thanatos sont des pulsions psychologiques primaires enracinées dans le subconscient humain. "De toute évidence, la vie en tant que catégorie philosophique, l'éros, porteur de tout ce qui est vivant, créateur et reproductif, doit avoir (une telle loi de la nature, c'est-à-dire notre existence terrestre) son antithèse, qui est à juste titre perçue comme l'achèvement du cycle humain, du berceau jusqu'au tombeau" [Тихолоз, 2004, p. 12]. L'interprétation freudienne de cette dichotomie ne convenait pas à K.-H. Jung, qui voyait en Eros la spécificité de l'âme féminine, opposée à la psyché masculine (logos): "L'Eros chez la femme apparaît comme une expression de sa vraie nature, tandis que le Logos est présent principalement comme un élément occasionnel" [Jung, 1912, p. 188]. Eros montre son ambivalence, gravitant à la fois entre l'instinct et les formes supérieures de l'esprit, cherche à harmoniser les notions opposées. G. Marcuse, réfléchissant aux idées de Z. Freud sur deux instincts fondamentaux de la nature humaine, le besoin de vivre et le besoin de mourir / Eros et Thanatos, estime qu'Eros est un instinct de vie, contraint et épuisé par une civilisation malsaine. Selon le savant, "la civilisation se nourrit de l'énergie soustrait à Éros à travers sa déssexualisation et sa sublimation, elle conduit donc à l'affaiblissement fatal d'Éros au profit de Thanatos" [Marcuse, 1955, p. 95]. Eros et Thanatos en tant que paradigme de l'ontologie humaine (sociale et personnelle) deviennent l'un des algorithmes généraux de construction de l'intrigue d'un texte littéraire, et déterminent les spécificités et la nature du développement de son conflit. Les macro-concepts de la vie et de la mort constituent la base de la dialectique existentielle et sont réalisés dans l'œuvre à travers les formes archaïques, les mythes, les composantes psychologiques et ethnoculturelles ainsi qu'à l'aide d'une approche irrationnelle.

La mythopoïétique du conflit parallèle Eros/Thanatos dans le roman de F. Sagan est étroitement liée au motif des relations intergénérationnelles. D'une part, l'approche de la vieillesse provoque la recherche des moyens de se retrouver dans une catégorie d'âge plus jeune, une recherche d'Eros. Il s'agit du père du personnage principal qui, dans une relation intime avec le sexe opposé d'une autre tranche d'âge (Elsa), tente de retarder fictivement le passage inexorable du temps. Pour Raymond, les jeunes maîtresses deviennent une confirmation de son état physique et émotionnel. Cécile ne voit pas son propre lien psycho-émotionnel avec son père menacé par les jeunes maîtresses, celles-ci ayant un statut temporaire dans leur famille: "...deux ans plus tôt, je n'avais pas pu ne pas comprendre qu'il vécut avec une femme. J'avais moins vite admis qu'il en changeât tous les six mois!"¹¹ [Sagan, 1954, p. 32]. D'autre part, la relation de Raymond avec une partenaire de la même âge (Anna) provoque le rejet de sa fille, qui, à travers la relation amoureuse de son père avec Anna, une amie de sa mère décédée depuis longtemps,

¹¹ "... коли два роки перед тим я вернулась додому з пансіону, то відразу зрозуміла, що він має коханку. Трохи довше мусила звикати до думки, що коханки в нього міняються двічі на рік!" [Саран, 2018, p. 6].

évoque le scénario du roman à caractère thanatologique. Anna devient l'incarnation du motif thanatologique, puisque ce motif est imminemment présent dans le roman dès les premières pages en raison d'un manque d'informations sur la mort de la mère de Cécile qui n'avait alors que deux ans. Et maintenant, la tentative d'Anna de prendre la place sacrée de sa mère se termine par la mort.

L'amour de Raymond et d'Anna (le motif d'Eros) de la génération de 40 ans représente un élément important du dialogue intergénérationnel, car chacun se sent coupable de ses sentiments. Cependant, si les personnages se permettaient d'être heureux dans leur âge, ils démontreraient un exemple de vieillissement harmonieux: *"J'entrevis alors notre vie à trois, une vie subitement équilibrée par l'intelligence, le raffinement d'Anne, cette vie que je lui enviais. Des amis intelligents, délicats, des soirées heureuses, tranquilles..."*¹² [Sagan, 1954, p. 45]. Toutefois, Cécile n'envisageait pas une vie calme et harmonieuse avec Anna: *"Je ne parvenais pas à comprendre : mon père, si obstinément opposé au mariage, aux chaînes, en une nuit décidé... Cela changeait toute notre vie. Nous perdions l'indépendance"*¹³ [Sagan, 1954, p. 45], car elle représente ce type d'auto-identification, lorsque le processus de devenir une personnalité passe par l'opposition de soi à l'environnement. La structure spatiale de l'organisation psychologique du "moi" intérieur de Cécile est limitée par le besoin d'une vie privée, sa philosophie consistant à obtenir le plaisir souhaité là et sans tarder.

Pour Anna, le raisonnement qui a motivé le choix d'épouser Raymond a une composante à la fois psychologique et gérontologique. Pour une femme, l'attente d'une épaule masculine forte, du soutien, de l'espoir d'un amour tardif correspond aux exigences et aux désirs sociaux, ils sont donc culturellement symptomatiques du genre et conformes à l'idéal patriarcal de la féminité, qui consiste en l'amour et le mariage.

Dans le roman, outre les représentations féminines de l'amour tardif, il existe également une version masculine. Ce sont des doutes sur les véritables sentiments du père pour Anna, ses éventuelles trahisons et un retour sur sa vie passée, ce qui trouve son reflet dans les réflexions de Cécile: *"Je comprenais que mon père fût fier: l'orgueilleuse, l'indifférente Anne Larsen l'épousait. L'aimait-il, pourrait-il l'aimer longtemps?"*¹⁴ [Sagan, 1954, p. 77]. La mort de sa femme et l'éducation de sa fille dans une pension ont contribué à ce que Raymond tache d'échapper à ses responsabilités et de se diriger vers le monde insouciant de l'enfance éternelle. La fin du roman prouve que les conflits graves et fatales qui conduisent à la mort, sont le résultat de la bifurcation tragique du monde intérieur des personnages.

De ce fait, le thème central du roman de Françoise Sagan est la question du choix individuel, le conflit littéraire reflète le problème de la solitude existentielle de l'homme moderne dans le monde de la globalisation. Cécile défend avec frénésie son espace de vie des stéréotypes féminins qui l'entoure. En essayant d'éviter le rôle de "femme-amante" (Elsa), de "femme-mère" (Anna) ou de "femme qui se sacrifie" (la mère de Cyril), Cécile reproduit le comportement de son père comme une manière idéale de "l'être pour soi". Elle ne ressent pas le besoin d'avoir la permission de profiter de la vie. Cependant, "l'être pour soi" égoïste est toujours côte à côte avec "l'être pour autrui" et fait partie de l'existence humaine. En découvrant "l'Autre", le personnage principal vit l'expérience de sa réalisation à travers l'interaction avec des représentants de différents groupes d'âge.

Les relations intergénérationnelles dans le roman "Bonjour tristesse" de Françoise Sagan sont représentées par des modèles de "solidarité" et de "conflit". En particulier, le complexe image-motivé de "solidarité" est déterminant pour le dialogue intergénérationnel de Cécile-Raymond avec des éléments d'idéalisation du père et d'imitation de son mode de comportement. Le modèle de "solidarité" avec des éléments de manipulation prévaut dans les relations entre Cécile-Elsa et Cécile-Cyrille. Au fil des rebondissements de l'intrigue, ces relations n'acquiescent pas de dépendance affective profonde.

¹² "Я враз побачила наше життя втрюх — життя, несподівано врівноважене розумом, розсудливістю Анни, те життя, якого жадала. Освічені, виховані друзі, щасливі, спокійні вечори..." [Саган, 2018, p. 45].

¹³ "Я ніяк не могла второпати: мій батько, що так уперто протривав одруженню, будь-яким кайданам, за одну ніч вирішив... Це змінювало все наше життя" [Саган, 2018, p. 45].

¹⁴ "Я розуміла, яку гордість відчував мій батько: саме Анна Ларсен, горда, незалежна Анна Ларсен виходить за нього заміж. Чи він любив її, чи зможе довго любити?" [Саган, 2018, p. 78].

Le modèle du “conflit” se manifeste dans la combinaison Cécile-Anna. La composante mythologique de ce conflit s’incarne dans l’archétype de la Mère à travers l’antinomie “belle-fille/belle-mère”, qui exprime l’une des plus anciennes oppositions du modèle mythopoïétique du monde “soi/l’autre”. Le monde des valeurs morales d’Anna est désespérément “étranger” à l’existence amoral de Cécile. Pour la jeune fille, son père et même son amante sont “des siens”, car ils choisissent un monde insouciant de plaisirs physiques, sans obligations ni remords.

Une autre composante de la mythopoïétique de l’archétype Mère se manifeste dans sa variation de “protection comme fonction maternelle”. Pour Cécile, cette fonction est assurée par Anna, qui lui enseigne les bonnes manières, la conduite dans la société, cultive le sens du bon goût vestimentaire et essaie d’orienter la jeune fille vers des études supérieures. Le dialogue Cécile-Anna est rempli d’un drame intérieur profond, tous les personnages du roman sont tangentiels à ce conflit, dans lequel les motifs centraux de l’œuvre: amour, trahison, vengeance se manifestent en toute beauté.

Dans l’image classique de la “mère qui se sacrifie” l’archétype de la Mère est illustré par la mère de Cyrille. Cécile perçoit négativement le type de “femme mère de famille”, car l’échelle des valeurs de la jeune fille est privée de moralité, de sacrifice et d’amour. Une telle vision du monde conduit le personnage principal à un sentiment de solitude, d’aliénation et d’insensibilité.

Les motifs d’Eros dans le roman sont étroitement liés à la motivation des relations intergénérationnelles entre Raymond et Elsa. Cette relation entre un homme plus âgé et une jeune maîtresse est la confirmation nécessaire de l’état physique et émotionnel d’un homme. La ligne d’amour réciproque entre Anna et Raymond (les deux ayant le même âge) pourrait être un exemple de vieillissement harmonieux. Cependant, le “conflit” destructeur entre Cécile et Anna devient une énergie modulée visant à éliminer les obstacles (Anna) pour restaurer “l’idylle (solidarité)” dans la relation Cécile-Raymond. Ainsi, l’idée de l’auteur révèle le problème ontologique du jeu avec la mort, la réalisation inconsciente de l’instinct primordial de destruction, qui donne lieu à parler de l’imbrication des pulsions thanatologiques et érotiques dans le roman, réalisée à travers le dialogue intergénérationnel. Le motif de Thanatos est imminemment représenté dans le roman par le fait de la mort de la mère de Cécile. La relation entre Raymond et Anna provoque la désapprobation de Cécile et se termine par le suicide d’Anna. La tentative d’Anna de prendre la place sacrée de la mère se termine par sa mort.

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INTERGENERATIONAL DIALOGUE IN THE NOVEL "BONJOUR TRISTESSE" BY FRANÇOISE SAGAN

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Key words: *intergenerational dialogue, friend/foe, conflict/solidarity, poetics, archetype, semantics, French Literature.*

The article *aims* to study the poetic means of reproducing models of intergenerational dialogue in the parameters of "conflict/solidarity". The material of the study is the novel "Bonjour tristesse" ("Hello Sadness") by Françoise Sagan, which demonstrates models of intergenerational relations within and around one family. The objective of the research is to study the existential model of "friend or foe" in intergenerational relations, the peculiarities of generational identification and self-identification, to clarify the mythopoetic interpretation of the archetype of Mother, Eros and Thanatos, and the gender focus of intergenerational relations. The study uses the *methodology* of literary gerontology, existential interpretation of a literary text, mythocriticism, psychoanalysis, sociological and psychoanalytic works related to age anthropology. Historical, cultural, comparative historical and typological methods are used to study the embodiment of age-related aspects, as well as to establish thematic, figurative, and compositional features of the functioning of intergenerational dialogue in a literary text.

The result of the study shows that the intergenerational dialogue in the novel takes place within the framework of the models of "solidarity" and "conflict". The figurative and motivational complex "solidarity" is characteristic of Cécile and Raymond's relationship with elements of the idealisation of the father. The model of "solidarity" with elements of manipulation prevails in the relationships of Cécile-Elsa and Cécile-Cyril. During the story, these relationships do not have a deep emotional connection. The "conflict" model is expressed in the Cécile-Anne interaction. Anne makes the mistake of taking her role as a mother to Cécile to heart. Thus, she breaks the established ties in the family, trying to impose "foe" roles on the father and daughter, and on the other hand, she attempts to try on the sacred image of a mother, which leads to Anne's death.

The novel presents an artistic interpretation of the Mother archetype in several projections. First of all, in the variation "patronage as a maternal function", the Mother archetype is characteristic of Anne. However, if Anne's patronage as a "foe" is acceptable to Cécile, she does not plan to see her as her father's

wife, or her mother (stepmother). The Cécile-Anne conflict can also be seen in the mythological tradition of the stepmother-stepdaughter. Another variation of the Mother archetype, the “sacrificing mother”, is characteristic of Cyril’s mother, but Cécile negatively perceives the type of “woman in the family kinkeeper role”.

The mythopoetics of the conflictual parallel of Eros and Thanatos in the novel is closely related to the motif of the intergenerational relationship between Raymond and Elsa. Here, the connection between an older man and a young lover is a necessary confirmation of a man’s physical and emotional state. The line of mutual love between 40-year-old Anne and Raymond provides an example of harmonious ageing. However, the destructive conflict between Cécile and Anne becomes a modulated energy aimed at eliminating the threat (Anne). In this way, the author’s intention reveals the ontological problem of playing with death, the unconscious realisation of the primordial instinct of destructiveness. The motif of Thanatos is immanently present in the novel because of the death of Cécile’s mother. The relationship between Raymond and Anne causes Cécile’s rejection and ends in Anne’s suicide. Anne’s attempt to take her mother’s sacred place ends in death.

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THE CODE OF INCANTATION IN KATERYNA KALYTKO'S COLLECTION "PEOPLE WITH VERBS"

Стаття присвячена інтерпретації самобутності ідіостилю поетеси Катерини Калитко на матеріалі збірки «Люди з дієсловами» (2022) та аналізу фольклорних витоків у поезиці авторки. Катерина Калитко репрезентує інтенсивні метамодерні пошуки новітньої мови у сучасній поезії, що стало реакцією на трагічні події російсько-української війни.

Мета статті – обґрунтувати код замовляння як наскрізну систему образного світу поетичної збірки «Люди з дієсловами». Поняття «замовляння» трактуємо як функціонування словесних конструкцій з метою зцілення від травми, складання заклиналих метафоричних текстів, інспірованих вірою в магічну силу слова. У роботі застосовано такі *методи*, як порівняльно-історичний, структурно-семіотичний, антропологічний, герменевтичний та елементи психологічної школи в літературознавстві.

У результаті проведеного дослідження доведено актуалізацію сакральної світоглядної прасистеми в художньому мисленні сучасних українських поетів, що переконливо ілюструє збірка Катерини Калитко «Люди з дієсловами». У ній зосереджені рефлексії та медитації авторки під час війни, апеляції до сугестивного мовлення, збереженого генетичною пам'яттю, використання його структур як форми захисту та спротиву. Бінарна часопросторова модель поетеси позначена культом ночі, що відповідає ритуально-духовній практиці у сфері містичного. Катерина Калитко оперує язичницькими архетипами та знаками, вдається до використання власних імен, образів тілесності згідно з традицією замовлянь. Водночас її метафористика є об'єктивацією екстрасенсорного сприйняття акту промовляння, у фокусі художньої студії Катерини Калитко перебуває голосовий апарат, вона намагається осягнути спричинені війною зміни висловлювань на рівні фонетики, лексики, морфології, стилістики. Образ авторки у збірці втілює щонайменше три іпостасі: сучасниці російсько-української війни, медіума, дослідниці-філологині. Поетичні шукання Катерини Калитко корелятивні з філософським тлумаченням феномену мови М. Гайдеґґера, Г.-Г. Гадамера, К. Ясперса.

Ключові слова: мова, замовляння, містичне, герменевтика, архетип, тілесність, сугестія, війна, поезія.

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Kateryna Kalytko's creative work has made a significant contribution to Ukrainian literature in the last decade. Critics and literary scholars have justifiably noted that her writings predominantly focus on the cataclysms brought about by war with all its many faces. The origins of the writer's thematic priorities lie in her translation practice, primarily in her work with the contemporary literature of Bosnia and Herzegovina, which delves into the historical vicissitudes that reverberated globally at the close of the 20th century, including the Bosnian War and the siege of Sarajevo (1992–1996). The anti-military motifs become notably

pronounced in the poetess' work after 2014, marked by the occupation of Crimea and the initiation of the Russian-Ukrainian war, altering the accustomed rhythm of life in Ukraine.

In the realm of contemporary literary studies, the exploration of war discourse in poetry has thus far been sporadic, primarily centred around the works of Serhiy Zhadan, Borys Humenyuk, and Lyuba Yakymchuk. However, the full-scale invasion of Ukraine by Russia has substantially increased the importance of delving into military themes. This heightened urgency is evident in the emergence of new poetry anthologies, such as "Poetry without Shelter" (2022), "War 2022" (2022), "State of War" (2023), etc. Nevertheless, only a few authors have successfully depicted the profoundly tragic transformations of the human self in response to deadly shocks without resorting to poster pathos and offered a perception of the realities of war at the level of deep nuances. Unbelievable in their horrific content, the events require an instant change of tone, reformatting the language, since there is a whole gap between 'yesterday' and 'today' in the psychological states of a contemporary. Among the authors who manage to go through these self-transformative processes due to the demands of the cruel time, one of the primary places belongs to Kateryna Kalytko, the winner of the Taras Shevchenko National Prize in 2023.

Published in 2022, Kateryna Kalytko's collection, "People with Verbs", vividly captures the author's imaginative palette, centring on the purpose of speech and writing during the war. The poems within the book were predominantly composed under the influence of the dynamic processes triggered by Russia's full-scale invasion of Ukraine on February 24, 2022, marking a point of no return in the self-awareness of the modern world. Kateryna Devdera defines the philological profile of Kalytko's book as 'dialogical', emphasising the challenges of communication and the turbulence of artistic articulation formed primarily through diving into the first moments of the experience of pain. The immersive practice employed by the poet reveals the unavoidability of the contemporary writer's appeals to folklore archetypes. As a result, initial reviews of the collection "People with Verbs" often note that "the poems of the Ukrainian author contain echoes of incantations and folk songs" [Девдера, 2023]. The possession of the word, capturing both the apocalypse and serving as a source of salvation, healing, and strength restoration, equates the poet to a mystical healer who realises his/her mission to come to the aid of a person in an existential crisis. Indeed, it would be more precise to say, 'witch doctor', emphasising the femininity of this role, aligning it with a unique female caste endowed with the ability to 'shoot' with words. In one of her interviews, Kateryna Kalytko stresses: "...your language, your verbal and extra-verbal experiences related to it are both your first and last superpower..." [Шуткевич, 2020].

Despite the considerable attention Kateryna Kalytko's work has garnered from critics, literary scholars are only on the verge of understanding the space of artistic originality of her poetry. While her prose frequently serves as a subject of scholarly analysis, with studies such as "The Individual-Author's Word in the System of Kateryna Kalytko's Artistic Idiostyle (Based on the Novel *Mystery*)" by Iryna Yurchenko [Юрченко, 2013] and "Conceptosphere of the Chronotope of the War in the Book by Kateryna Kalytko *The Land of all Those Lost, or Little Scary Tales*" by Oleksandra Honiuk and Olha Sydorenko [Гонюк, Сидоренко, 2021]. Kalytko's poetry has been primarily acknowledged in survey studies of Ukrainian literature in recent years. Among others, should be mentioned Olena Romanenko's "Chaos of War and Identity Crisis: Typological Dominants of Narratives about Trauma in Modern Ukrainian Literature" [Романенко, 2023], Tetiana Ury's "Discourse of War in Contemporary Ukrainian Poetry" [Урись, 2013], and Oksana Pukhonska's "Allusion as a Phenomenon of 'Alien' Speech in the Semantic Field of Contemporary Poetic Texts" [Пухонська, 2012], etc.

Perhaps the only example of a systematic consideration of the originality of Kateryna Kalytko's writing is Liliya Lavrynovych's article "The Collection of Poetry *Torture Chamber. Vineyard. Home* by Kateryna Kalytko: Temporal Aspects of Meaning and Form (2018). In it, the researcher outlined the inherent features of the mature poetry by Kalytko, which were fully revealed in the author's next books "Nobody Knows Us Here, and We Don't Know Anyone" (2019), "The Order of the Silent Women" (2021). Lavrynovych emphasises: "The overarching motif of the collection is the motif of pain, which, due to its excessiveness, cannot be adequately described rationally" [Лавринович, 2018, p. 77]. Taras Pastukh singles out Kateryna Kalytko as a master of "dense, expressive, tragic, multi-perspective poetic narrative" [Пастух, 2022]. So

far, only critics Kateryna Devdera, Olena Lysenko, and Hanna Uliura have spoken directly about the collection "People with Verbs", noting aspects that may eventually become the subject of a meticulous literary interpretation. Today, however, the recipients of Kalytko's texts share the opinion that philological accentuation is one of the defining features of the poetess's artistic world. For Kateryna Kalytko, it is of major importance to master the artistic tools that can become an effective means of embodying the fatality of the wartime present, comprehending the phenomenon of traumatic memory, and penetrating the subtle feelings of a person who finds him- or herself in the epicentre of an anti-humanistic hostile policy of murder and bloodshed that seems insane at the turn of the 20th and 21st centuries. The author willingly uses the patterns of archaic genres (chronicle, trenos, prayer, Old Slavonic myth, prophetic lyrics, etc.), combining the literary Antique and Renaissance tradition and folklore. According to Liliya Lavrynovych, Kateryna Kalytko's work is distinguished by "the style of prophecy in the spirit of the ancient Greek sibyls, Cassandra (a prophetess of misfortune) <...>, the prophet Jeremiah (it was he who predicted misfortune and war to the Jews, the destruction of Jerusalem), with their ecstatic, foggy language and foresight of future misfortunes, etc." [Лавринович, 2018, p. 79].

Kateryna Kalytko's appeals to linguistic terms, which acquire important meanings in the context of the author's thought, are significant. Therefore, one can find quite reasonable definitions and generalisations about the linguistic core of the poet's meditative ideostyle in the statements of recipients and scholars. Ilya Levchenko gives the following evaluation of Kalytko's collection "Nobody Knows Us Here, and We Don't Know Anyone": "I think this is a collection about language <...>. She was preparing to write not a dictionary, 'but the language itself'" [Левченко, 2020]. As Uliana Halych aptly notes, "Speech, its structure, purpose, and tasks are the field of interest of Kateryna Kalytko, the subject-object component of her research" [Галич, 2019]. The study of this field can branch out based on the chosen subject matter and the use of specific scientific optics. The fusion of the discourse of the word mystery, experimentation with genres, and the experience of war is evident in numerous metaphors and images of the poet, as seen in titles such as "War and Prayer", "Everything Maimed in Summer Will Become a Manuscript in Winter," "A Spell of Humility", etc. However, the specificity of this synthesis deserves a more detailed analysis in the context of comprehending the peculiarities of the poet's idiostyle.

The purpose of this study is to substantiate the code of incantation as a foundational and pervasive element in the system of creative tools in Kateryna Kalytko's poetic collection "People with Verbs". In a broad sense, 'incantation' refers to the use of verbal constructions to alleviate pain and trauma. This includes the professional crafting of metaphorical texts with the indispensable belief in their healing power, a belief that becomes particularly crucial during trials such as war.

The object and tasks of the study determine the use of such methods as comparative-historical, structural-semiotic, anthropological, and hermeneutical elements of the psychological school in literary studies. Collectively, these methods enable us to interpret incantation in poetry both as an artistic tool and as a philosophical reflection of the author's worldview amid the chaos induced by war.

The origins of magical folklore poetry of the incantatory and spell-like type can be found in the most ancient chronicles. The esoteric power within these verses was consistently safeguarded through secrecy and warnings for the uninitiated. Only in the 19th century, there have been attempts to publish and interpret samples of incantations on various topics, mostly utilitarian (Petro Yefymenko, Mykhailo Drahomanov, Ivan Franko, Mykhailo Komarov, and others). The representatives of the mythological school perceived the sayings and charms as remnants of pagan prayers. The apologists of the associative school of psychology (Oleksander Potebnya, Filaret Kolesa) also defended their interpretation of incantation. In the meantime, Viktor Petrov claimed, that "of all the existing genres, the connection between the representation of an image and a direct practical function is most clearly manifested in spells (whispers, incantations)" [Петров, 1947, p. 10]. The basis of any incantation, shamanism, or witchcraft is the ancestral belief in the magical power of words. In rituals with a focus on action, the word was initially given only an accompanying role. However, gradually, it asserted dominance over the intended esoteric influence, marginalising the action. Scholars have convincingly proved that the modus of incantation is not confined to the folklore domain; over time, these structures have evolved

into integral components of literary imagery, symbolic narratives, and motifs that represent an author's originality and erudition. Nevertheless, nominally, the incantation remains an attributive part of folklore, and its extensive genre system is interpreted by researchers in different ways. The mystery of suggestion lies at the core of numerous interpretations. According to Volodymyr Vojtovych, an incantation is "a prayer book of a magical nature, grounded in the belief in the miraculous power of words as a means of influencing higher spiritual forces" [Войтович, p. 184]. Contemporary scholars such as Yaroslav Herasym, Ihor Hunchyk, Maryna Novyko, Viktor Davydiuk, Uliana Parubiy, Olha Solyar, Andrii Temchenko, and others have significantly contributed to our understanding of the literary nature of incantations.

Undoubtedly, poetry has adapted the folklore tradition of expressing a wish in an imperative form, which should serve as a lever for its implementation. The best poetry examples wield a powerful suggestive effect, including the incantatory and spell-like nature. The heritage of recent centuries demonstrates the permanent artistic and analytical penetration into the mystery of the word, various concepts of its interpretation, and the recognition of its constructive and destructive potential. The interest in the properties of the word that seem to be magical is represented by prominent philosophers who tend to hermeneutical analysis, primarily Martin Heidegger, Hans-Georg Gadamer, James George Frazer, Jacques Lacan, Edmund Husserl, Gaston Bachelard, Roman Ingarden, Paul Ricoeur, Jacques Derrida, Michel Foucault, and others. In particular, the phenomenologist Martin Heidegger argued that language itself possesses a person, and not vice versa, and thus it has a powerful influence on our worldview and actions. At the same time, the philosopher notes that modern language has become too pragmatic and formalised and that only poetry can reveal the truth of existence. In the article "Hölderlin and the Essence of Poetry", he emphasises: "The foundation of human existence is conversation as the authentic occurrence of language. But the primary language is poetry as the founding of being" [Heidegger, 2000, p. 61]. In his turn, Gadamer notes that literature maintains the connection between generations by referring to cultural traditions preserved in people's memory. In his opinion, the poet's mission and functions are difficult to assess without resorting to mystical meanings. According to Gadamer, writers "are supplicants before language. They want language to answer their prayers. They want it to grant them a favour so that they succeed in making it speak in a new way". [Gadamer, 2001, p. 179]. Reflecting on the amazing suggestive effect of Stefan George's poetry, Gadamer states: "...the magic word is the word that transforms, that is not only heard and understood, and understood not literally, but, as they say, caught in the ear, as if it were a spell of spirits" [Гадамер, 2002, p. 46]. The philosopher identifies motifs and stylistic echoes close to witchcraft spells, primarily in the works of prominent authors such as Friedrich Hölderlin, Rainer Maria Rilke, and Paul Celan.

In Ukrainian literary studies, there have been sporadic attempts to comprehend the idiostyle of individual poets by exploring the tradition of incantations. Noteworthy examples of this professional approach include Ihor Hunchyk's article "Folklore, Magical and Sacred Elements in the Poetic World View of Volodymyr Svidzinsky" [Гунчик, 2018] and Yulia Dzhuhastrianska's "The Suggestiveness of the Mystical in Incantation and Prayer (Based on the Poems of B.-I. Antonych and V. Svidzinsky)" [Джугастрянська, 2011]. Significant contributions in this area come from scholars such as Iryna Borysiuk, Tetiana Tsepka, Volodymyr Morenets, Oleh Tomchuk, and others, who delve into the mythology of poetry.

It is worth noting that the appeal to the tradition of incantations is mainly expressed in contemporary women's poetry (Svitlana Koronenko, Liubov Holota, Oksana Zabuzhko, Iryna Shuvalova, Liubov Yakymchuk, and others). Iryna Borysiuk, for instance, singles out the motif of witchcraft in Oksana Zabuzhko's lyrics, by which she means the Renaissance concept of divinity, wizardry, "a touch of the word and the ability to create", mastery of the language of archaic incantation, the sacred language "which opposes the ordinary profane everyday language" [Борисюк, 2015, p. 59].

Kateryna Kalytko stands out among contemporary poets, showcasing the actualization of various original word functions like prayer, crying, cursing, confession, and incantation. The lyrical heroine of many of her poems often serves as an intermediary bridging 'yesterday' and 'tomorrow', the realms of the living and the dead. The title of her collection, *People with Verbs*, is not only an affirmation of the social efficiency and passionarity required during times of war but

also a declaration of the need for a new language. Nowadays, as Kalytko argues, “the foundation and supporting walls of poetry should be created by verbs” [Ківа, 2021]. Remember that the narrative in magical texts is always distinguishable by verb phrases. Uttering these phrases serves as a means to achieve goals, aspirations, and desires.

An essential feature that brings ritual incantations and poetry closer together is the time-spatial model of the world. This primarily deals with the cult of the night, whose multidimensional image is widely represented in Kateryna Kalytko’s collection. The night may appear as a period of formlessness, akin to an absence or death to ordinary people. At the same time, this is the most productive time of action/creation for exceptional individuals, which contributes to the realisation of their extrasensory abilities. As Marina Novikova notes, “Night is more powerful, more ‘natural’, more ‘cosmic’ than a day, and therefore more suitable for the most important sacred texts and events” [Новикова, 1993, p. 12]. The nocturnal hours intensify the acute sensations of anxiety, eeriness, and fear, particularly amplified by the realities of military conflict. At night, the feelings of anxiety, eeriness, and fear caused by military realities intensify. Thus, verbalisation becomes an imperative way to subdue the tense mental state, as Kalytko metaphorically claims, “to hold the beast of night horror by the throat” [Калитко, 2022, p. 24]. The score of the ‘night voices’, written out in the poetry of the author with the slightest detail, is accompanied by military deadly shouts and their echoes. The “night bodies of missiles” evoke an acute internal reaction – “...rage trumpets the bones amidst the chaos” [Калитко, 2022, p. 25]. And after those nights, “fresh rocket craters, / like holes on a pipe-flute, / change the sound of the street” [Калитко, 2022, p. 17].

The darkness causes an urgent feeling of being a hostage, a prisoner, and unrelenting anxiety deprives those who have experienced at least one “predatory” night, when “their own skin” becomes tight. The visions become more vivid, such as: “And the shadows of knight-women, of sisters, / move in the night mirror” [Калитко, 2022, p. 7]. The lyrical heroine’s strength lies in her ability to marginalise these fears. She extends word therapy beyond herself, striving to be heard and becoming a source of support for all those affected by war:

The night is cracking open like the valley of the deadly shadow.
One can hear explosions. One can hear the stones speaking.
How can one talk over this stone’s language [Калитко, 2022, c. 19].

The space in Kalytko’s poetry is underscored as binary; however, its uniqueness lies in the fact that the alienated “out there” can also be a realm of personal vastness, where the apocalypse of war has taken hold. In her thoughts, the lyrical heroine endeavours to protect both the immediate surroundings and the distant unknown. In a cosmogonic sense, she strives to expel evil and its roots, attempting to free her native land from its grasp and liberate the disadvantaged people, all within the coordinates that extend to the author’s self. The definition of the place ‘here’ significantly prevails in the collection, serving as a fixation of the narrator’s self-awareness, who carries out its distinct sacred mission – expanding control over space through the selection of words, whose combination is intended for magnetic influence both in the present and the future. The concept of ‘there’ in Kateryna Kalytko’s poems sometimes induces the visualisation of the past (“there an apple tree grew,” “there was peace”) and materialisation in pictures emerging from the depths of memory, a consequence of the unreal process of whimsical bifurcation in space and time – “I am still standing there. Not everyone is alive anymore” [Калитко, 2022, p. 11]. In the author’s poetry, there are also utopian visions of another world, an inaccessible heterotopia – “as if there really is the land where you can / stay forever” [Калитко, 2022, p. 90]. Kalytko often uses the capacious symbol of the shore to denote various kinds of barriers and boundaries. Thus, the image of a bridge becomes the most popular in her imaginative world, but for the poet, it is primarily constructed through language – “Not bridges – voices will unite the shores” [Калитко, 2022, p. 111].

As is typical of incantations, Kalytko’s poetry abounds with corporeal imagery. It encompasses specific markings such as *eyes, head, lips, muscles, lungs, heart, spine, knees, joints, throat, intestines, viscera, veins*, etc., as well as metaphorisation through the description of bodily

sensations, for instance: “When casting a spell, listen to how the bird of childhood memory, cut by broken glass, startles in your head” [Калитко, 2022, p. 111]; “The blind air of Europe gropes a new face of you, / cause trying to recognise” [Калитко, 2022, p. 10]. The image of the skin holds particular importance in this cluster, as it provides information about the human condition: “Like a paper, your skin is fragile and just as pale, /and the blue vein under your left eye has blackened over the winter...” [Калитко, 2022, p. 9]].

The poet’s lyrical heroine possesses the ability to “listen with her skin”, and “let into deep / both skinlessly and nakedly”. She prefers to cover a dear one with “her own skin” and undergoes improbable internal metamorphoses, coining the term “de-skinning” to articulate these transformations. In the manner of folk incantations, the collection embodies numerous phantasmagorical visions, for example:

But the explosion weighs down the diaphragm like a tank hatch,
shreds the vocal cords and tears the throat.
But it’s not a bone from the shoulder replacing a living arm –
it is your crystal tree that puts the body back together [Калитко, 2022, p. 9].

In the system of healing spells, a significant place belongs to the incantations against bleeding. For Kateryna Kalytko, bloodshed appears as an indispensable sign of a soulless war. Healing requires specific words preserved in the ancient folk tradition, and they integrate into the matrix of contemporary poems, one of the functions of which is to save the soldiers-defenders (“Take this tremor. Take this poem / instead hemostatic...” [Калитко, 2022, p. 7]). Wartime language itself is associated with a wound, “bloody lips”, the poet turns “the spoken / into a bloody swelling” [Калитко, 2022, p. 94]. Within the texts, spilled blood catalyses mystical transformations, for instance:

Blood melts voices into landscapes,
absorbing the oxygen of the country,
and vice versa [Калитко, 2022, p. 106].

Such an equivalent exchange is also evidenced by folk incantations; for example, invoking imagery of a river, healers would say: “I will pour out watery, and drink honeydew, / And I will charm blood with bloody” [Василенко, Шевчук, 1991, p. 71]. Searching for a hemostatic word is to halt death because “blood is the heartland and symbol of life, the substance of vitality, the abode of the soul” [Войтович, 2005, с. 255]. The resonance with incantations reveals the author’s unwavering commitment to shaping her poetic voice amidst the tumultuous backdrop of wartime adversity:

To be a platelet in the country’s viscous blood.
Among hundreds of others, to rush in
to scar a lacerated wound,
to fuse up a fractured vein [Калитко, 2022, p. 115].

In the artistic world of Kateryna Kalytko’s poetry collection, death threatens everywhere. Still, the strong lyrical heroine does not avert her gaze and is capable of showing both its naturalistic and hyperbolically metaphorical forms. In her spells, she calls on the archangels to watch “how awkwardly blood splashes on the altar of the festive sky, / how black silence squirms in the corpse’s mouth” [Калитко, 2022, p. 13]. She constantly increases the originality of her poetic formulations, sometimes constructing them based on borrowings directly from folklore. The author’s Slavic mythopoetical thinking is occasionally evident at the level of lapidary structures:

Here are grief and wisdom.
Here are seas and mountains. Here is fire – hold it
High above your head” [Калитко, 2022, p. 43].

However, at times, it grows into expanded images resembling epic narratives. In both cases, as the author notes, “Spell and blood-stopping words return” [Калитко, 2022, p. 111]. The suggestion of such concepts is rooted in ancient charms, which are understood as “lexemes, stable expressions, sayings, texts (incantations) that, according to folk beliefs, perform the functions of protection and warning” [Лебеденко, 2020, p. 95]. By analogy with folklore idioms, poetic formulas contain archaic symbols full of hermeneutical meanings revealed in the context, indicating the author’s search for the mystical potential of the word. For instance, one of the poems begins with the lines:

And what are we doing with you?
And this is us incanting the death.
Like children, we call out into a well,
Waiting for an answer from out there [Калитко, 2022, с. 60].

In moments of danger, when individuals unwittingly perceive themselves as a target in the chaos of war, almost everyone uses the death incantation in one way or another, and forgotten words emerge from the depths of their genetic memory. These moments allow us, according to Kateryna Kalytko, to feel “how salty the language came up to us, / how the death listened to the spells and joined the game” [Калитко, 2022, p. 60]. In the corpus of the poetic charms, we will highlight the most typical components that become the core or expressive detail of the metaphors, thus bringing the author’s style closer to the national ethnocultural tradition: *earth, roots, river, boat, stones, tree, forest, house, fire, wind, bird, feather, beast, iron, ash, crystal*, etc.

Kateryna Kalytko’s collection is a kind of hymn to language, speech, speaking, and naming. In it, one can find a lot in tune with the nervousness of Hryhoriy Chubay’s poem “To Speak, to Be Silent and to Speak Again”, in which the author confesses how difficult it is for him “to come across good words in the twilight / with moist lips...” [Чубай, 1998, p. 139]. Kalytko is also constantly looking for “good” (accurate) words, but she sets even more complex tasks for them. Her words strive not only to mirror reality and inner states but also to infuse a healing energy capable of altering the course of our time. In her idiosyncrasy, one can easily guess the language of whisperers, fortune-tellers, witch doctors, and molfars who resist evil by conjuring images. However, she does not duplicate memorised clichés but creates occasional expressions, generated through ritual actions. This whole creative process is captured in poetic lines:

As if in the dark, you trace the contours of your body with your tongue.
You utter your own.
<...>
And while we talk at night,
Our roots are intertwined in the womb of the living earth [Калитко, 2022, p. 43].

Even ordinary communication, conversation, the functioning of language in everyday life, and especially the act of speaking in a “liminal situation”, which, according to Karl Jaspers, arises as a result of a direct encounter with death, appears to be an incomprehensible phenomenon for Kalytko. The collection abounds with lexemes closely related to the verbs ‘speak’, ‘say’, and ‘pronounce’. The stress caused by the outbreak of war, the invasion of enemies threatening death, pushes aside the diversity of speech modes for a while, and instead, screaming (beastly) and dumbness prevail. On the sacred “seventh day”, Kalytko’s lyrical heroine notes that language is still alive despite the furious roar of weapons. With the surprise of a neophyte, she begins to observe its creation with a hope for salvation. It is noteworthy that the artistic system of the collection is interspersed with the contours of oral language, as exemplified by the quote, “I want to be in time – and I speak / out loud, nakedly, among the human pack” [Калитко, 2022, p. 23]. Speech is commonly interpreted as the transmission of verbal information from mouth to mouth. However, the concept ‘mouth’ in the author’s dictionary paradigm is confidently replaced by the concept ‘throat’ – far from being poetic, it is rather anatomically precise.

With analytical purposefulness, the author seems to explore the articulatory apparatus, perceiving its perfection as a unique gift, admiring the “word creation”, which comes from

“touches of the tongue” and “drops of precious saliva”. It is not surprising that the Ukrainian word “гортань” (larynx) echoes the word “Jordan”, evoking biblical associations with the absolute beginning. The mechanisms of speech unfold to minor details only before professional speakers and scientists, although the phenomenon of language “warmed by millions of throats” conveys an infinite range of human emotions with all nuances. In opposition to destructive death, Kateryna Kalytko elevates the calling of a human, which is creativity and recovery, as well as the ability to compose unique worlds through speech. Yet only the most inquisitive ones look for a higher purpose in speech:

And here’s this throat, the cherry tree
grows out of and moves in the air, speaks and breathes –
how did it happen? What for? [Калитко, 2022, p. 108].

Nevertheless, operating with one’s speech apparatus, being conscious of fulfilling a mission assigned by someone, is an extremely exhausting and traumatic task. Sometimes, uttering even a single word in the context of spiritual mantras requires considerable effort: “You say ‘country’ – and a cramp tightens the throat” [Калитко, 2022, p. 43].

Apart from the phonetic aspects of the nature of language, the collection pays equally close attention to its lexical composition, morphological features, and stylistics. The title of the second section – “The Personal Pronoun” – is indicative. As for nouns, in the collection, they noticeably tend to transform into imperative verbs, as war is a time of actions, not observations. It changes the world, which has to be recognised anew, as it emerges completely different. Thus, “it is a time when everything is truly named,” a time of “renaming,” and in this period, the speaker often lacks words. One of the lexemes that form the core of the collection’s vocabulary is ‘nameless’, emotionally related to the concepts of ‘orphaned’ or ‘newborn.’ The author unfolds a painful picture of changes and reactions to them, showing how “what was initially nameless” takes on new contours and energy. The communicator faces new challenges – finding a verbal equivalent to describe the cataclysms he witnesses (“Memory still stumbles over the word” [Калитко, 2022, p. 63]). He also deals with the borderline internal state caused by emotional wounds: “We’ll then have to re-invent the words. / I still have an unnamed stake” [Калитко, 2022, p. 25].

It is worth mentioning the role of proper names in the aesthetic paradigm of the collection. Traditionally, incantations have always endowed them with magical powers, whether referring to mystical images of supreme authority, specific characters, or anthropomorphic appellations of personified objects-addressees (illness/health, etc.). For Kalytko, a name is a very capacious sign that continues the ancient attitude towards it as a supernatural phenomenon, since, according to cognitive traditions of ancestors, it contains the essence of the being. In the collection, the name also appears as an essential double of a person; it can tremble “in a net of dense fear”, it is thrown “into the bottomless air shaft of memory” so that it will echo there for ages. In “People with Verbs”, naming is always a miraculous act attesting that the language of a ruthless murderous war can be talked over by “names that break heart rhythms” [Калитко, 2022, p. 19]. Death is not all-powerful, because “grass has always sprouted from names”, and even now, despite the pressure of fear, “courage lives in names”, life goes on without stopping – “streets and stories are filled with names” [Калитко, 2022, p. 50]. In illustrating the lyrical heroine’s response to peril, the author vividly depicts her nightly incanting ritual shared by thousands of her contemporaries. With unwavering faith in the energy of what is said, she “in prayer lists the names”. Thus, she is confident that a person (or the soul of the deceased) can be protected by powerful “currents that were born from the utterance of names” [Калитко, 2022, p. 106].

First and foremost, speech is life, which is why the heroine asks everyone to speak, to narrate, not to be silent. She listens to every word, the “modulation of the voice” that twangs nearby, its slightest nuances and touches, such as the “tickling of sibilants”. She catches how “sounds are sleepily delaminated”, and diction changes, sees how the voice flows like a “river of fire”, and how its “embers” shine. Her wish sounds like an incantation – “...let this language not disappear. / Let it be / shared” [Калитко, 2022, p. 16]. At the same time, the author states linguistic mimicry, at least this is the feature that our perception gives it: the sentence evokes associations with gunshots. It can illuminate, “like a signal flare”, or “a bullet of a sentence with

a shifted centre of gravity” [Калитко, 2022, p. 91] and can lay a trajectory somewhere in the depths of the human self.

Kateryna Kalytko’s poetry illustrates Karl Jaspers’ thesis that communication “is the individual’s struggle for existence, which is a struggle for one’s own and others’ existence in one” [Jaspers, 1956, p. 65]. Ordinary dialogues acquire an initiatory level because they take us beyond the surrounding catastrophic phenomena and create another self-sufficient world: “Language and reality are delaminated like oil and water” [Калитко, 2022, p. 9]. Under the realities of wartime, Kateryna Kalytko’s tropes fill Martin Heidegger’s famous formula “Language is the home of being” with a broader sense. Without losing its inherent functions of “opening” and “closing,” language is now rather associated with a shelter, a dugout, so behind the “door of language”, the supposed calm is full of enormous tension, which is only evident for those who have experienced war:

Here is a shelter in the very heart of the language,
Into which you will enter [Калитко, 2022, p. 25].

The last poem of the collection, “Catechism”, which constitutes a separate part of the book, is particularly indicative of the perception of the inseparability of consciousness and expression. In it, the author acts as a kind of conductor of a chorus of incantations that, with millions of voices, can change the picture of the mad world. In response to the murderous crimes of the invaders, she offers “the honest word ‘kill’”:

Utter the word ‘kill’,
and let it be written in your mind.
<...>
And tell everyone:
Do not pray or cry,
do not sign petitions,
do not bless this land
to any gods.
only kill for it [Калитко, 2022, p. 118].

This choral incantation, reminiscent of “singing... similar to a wheeze” [Калитко, 2022, p. 48], is the only counteraction, the “antithesis” capable of saving us from death and slavery, brought to our land by an enemy who cynically professes terror as (pseudo)mercy.

Thus, incantations are a type of sacred tradition that embodies a worldview proto-system. Their magical language is close to sayings, prayers, and spells, the purpose of which is to influence the environment verbally. Genetic memory has played a pivotal role in preserving incantatory formulas and texts, leading to their reincarnation in contemporary lyrics. Examples of these modern manifestations highlight reflections on the stressful conditions faced by individuals during the Russian-Ukrainian war. In Kateryna Kalytko’s poetry, the lyrical heroine tends to perform magical functions, as she believes in the supernatural power of words, and interprets the phenomenon of communication as a way of fighting for the self. In the collection “People with Verbs”, the motif of speech as a defence is cross-cutting. Language and speech gradually turn into a deadly threat to the terrorist enemies. The suggestive power of words has determined the important role of the time-space model of Kalytko’s artistic world, marked by the binary opposition of the presentation of reality and the parapsychological cult of the night archetype. According to the ethnocultural traditions, in the author’s poetic structures of incantatory content, Kateryna Kalytko gives new life to pagan images and signs that were especially popular in folklore. The poet operates with mythonyms, toponyms, and proper names, and uses images of corporeality in various ways. It is worth highlighting the author’s expressive appeals to the word as a hemostatic means, an instrument of resistance to destruction and the deadly mania of the terrorist state.

The collection appears as an artistic laboratory of extrasensory perception of the act of utterance. Kateryna Kalytko’s metaphorical approach objectifies the vocal apparatus, with the

help of which the speaker spiritually resists the invaders and strives to weaken and destroy them. The poet tries to comprehend the linguistic changes caused by the war at the level of phonetics, vocabulary, morphology, and stylistics. The image of the author embodies at least three hypostases: a witness of the Russian-Ukrainian war, a medium, and a philologist, and each of them adds important connotations to the suggestive and incantatory discourse of the poems in "People with Verbs". This way, the collection under study convincingly proves Heidegger's thesis that true poetry is the territory of language, which serves its original purpose of seeking the truth of being, and poets endowed with a delicate ear and deep genetic memory convey it to readers through the capacious word and timeless codes.

Kateryna Kalytko's book also addresses the problems of writing in the new reality; the poet attempts to penetrate the motivation of *homo scribens* and *homo legens* in wartime, which we consider to be the prospect of this study.

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THE CODE OF THE INCANTATION IN KATERYNA KALYTKO'S COLLECTION *PEOPLE WITH VERBS*

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Over the last decade, a significant vector of Ukrainian literature was the reception of the traumatic stress caused by the Russian-Ukrainian war. The works of Kateryna Kalytko, representing intensive metamodern explorations in contemporary poetry, occupy a significant place in this trend. The article interprets the poet's idiostyle based on the collection *People with Verbs* (2022). This study focuses on the analysis of folklore archetypes in the author's poetry, motifs, and verbal structures, whose origins are rooted in ancient Ukrainian incantational traditions. It also covers the interpretation of the poet's meditative experience with the magic of language, its role in strengthening the spiritual axiology of a person suffering from terrorist aggression, and the establishment of a stoical worldview despite the fragility of life.

This article *aims* to establish the concept of 'incantation' as a unifying system within the metaphorical world of the poetry collection *People with Verbs*. The term 'incantation' is interpreted as the functioning of verbal constructions aimed at healing from trauma, and the composition of incantatory metaphorical texts, inspired by the belief in the magical power of words. The paper applies such *methods* as comparative, structural, semiotic, anthropological, and hermeneutical analysis, as well as elements of the psychological school of literary studies.

The study proves the actualization of the sacred worldview pre-system in the artistic thinking of contemporary Ukrainian poets, as illustrated by Kateryna Kalytko's collection *People with Verbs*. It focuses on the author's reflections and meditations during the war, appeals to suggestive speech preserved by genetic memory, and the use of its structures as a form of defence and resistance. The binary time-spatial model of the poet is marked by the cult of night, which corresponds to the ritual and spiritual practice in the field of the mystical. Kateryna Kalytko intensively operates with pagan archetypes and signs, and resorts to the use of proper names, emphasizing that even their pronunciation has a protective energy. The figurative system of corporeality, which is in line with the tradition of incantations, is indicative of the poetics of the collection. It concerns the specific markings (eyes, head, lips, muscles, lungs, heart, spine, knees, joints, throat, intestines, entrails, veins, etc.) that are part of the metaphorical structures of the incantatory nature. There are parallels with the healing modus of folk spells, firstly, the poetess tries to stop the bloodshed and protect the defenders with her words. In the spirit of the ethnocultural tradition, Kateryna Kalytko endows certain lexical signs with the function of verbal amulets (earth, roots, river, boat, stones, wood, forest, house, fire, wind, bird, feather, beast, iron, ash, crystal, etc.)

At the same time, the poet's metaphor is an objectification of the extrasensory perception of the act of speaking. The focus of Kateryna Kalytko's artistic studio is the articulatory apparatus, the miracle of the birth of sound and voice, as evidenced by a number of tropes, whose centre is the word "throat". The poet also tries to comprehend the changes in phonetics, vocabulary, morphology, and stylistics caused by the war. Kateryna Kalytko's poetic search is correlated with the philosophical interpretation of the

phenomenon of language by M. Heidegger, H.-G. Gadamer, and K. Jasperas. For the author, in accordance with the realities of war, the well-known statement “language is home” is transformed into the metaphor “language is a shelter”.

Thus, in Kateryna Kalytko’s idiosyncrasy, one can guess the pathos of whisperers, fortune tellers, healers, and mofars who resist evil with words. At the same time, the image of the author-medium is complemented by the hypostases of a witness of the Russian-Ukrainian war and a philologist.

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SYMBOLIC METAPHORS IN F. DURRENMATT'S "THE MINOTAUR" WITHIN MYTHOLOGICAL, POSTMODERN AND EXISTENTIALIST CONTEXTS

Метою дослідження є дослідження символічних метафор у баладі «Мінотавр» з огляду на спільне і відмінне у їхньому потрактуванні Дюрренматтом з міфологічною, постмодерністською та екзистенціально-філософською традиціями, що досягається через застосування методів інтертекстуального, структурно-семіотичного і герменевтичного методів літературознавчого аналізу у поєднанні з лінгвістичними методами концептуального блендінгу і інтерактивної теорії метафори. Символічні метафори в баладі Дюрренматта є полікомпонентними, оскільки в кожній з них один джерельний простір – лабіринту, дзеркал або Мінотавра – водночас координується з кількома цільовими просторами. Для метафори Лабіринту цільовими просторами є «притулок», «інший» і «самопізнання»; для метафори Дзеркал – «Всесвіт Мінотавра» та «поріг». Образ Мінотавра проектується в цільовий простір «самотності» та «дзеркало Людини».

Метафори є засобами герменевтичного кодування, що підтримується семантичним кодом конотацій і символічним кодом опозицій. Для метафор «лабіринту» метафорична периферія включає, залежно від цільового простору, значення «щастя», «гармонія», «дружелюбність», «взаємозв'язок» – і «розчарування», «недовіра», «нерозуміння»; для метафор «дзеркал» – конотації нескінченності, позачасовості, неосяжності, асоційовані з цільовим простором Всесвіту, та «небезпека», «жорстокість», «смерть», «страх», які інтенсифікують цільовий простір Поріг. Метафора «Мінотавр – самотність» підсилюється конотаціями «в'язниця», «неминучість», «зрада», «страх», «розчарування».

У символічному коді метафора «лабіринту» розгортається в опозиціях «довіра і зрада», «життя і смерть», «насолада і біль», «гармонія і хаос», нерозв'язність яких асоціюється з різноматичністю лабіринту. Метафора «Дзеркало-поріг» пов'язана з протиставленнями «я – інший», «людина – тварина» (з інверсією ролей: анімалістичний елемент у людині вчить тварину бути звіром), спільність – чужорідність. Символічний код, пов'язаний із метафорами «Мінотавр – самотність» і «Мінотавр – дзеркало людини» ґрунтується на опозиціях наївності, довіри, дружелюбності, доброти, які характеризують Мінотавра-тварину до зустрічі з людиною, та вбивства, жорстокості, підступності, що тварина переймає від людини. Опозиції кодують значення герменевтичного коду тексту: Мінотавр – заперечення тваринного елементу vs. Людина – заперечення людського елементу в Мінотаврі.

Переосмислені у баладі, метафори зберігають алюзивний зв'язок із міфологічними архетипами та моделями метафоричного символізму в постмодернізмі. У метафорі лабіринту перший рівень символічності тексту спирається на архетипний образ лабіринту як структури світобудови, кругообігу життя, ініціації, другий рівень – пов'язаний із постмодерністським переосмисленням лабіринту як метафори хаосу, втрати сенсу та дезорієнтації свідомості, із руйнуванням роз-

шифрованого лабіринту. У ракурсі екзистенціалізму, інтерпретація метафори лабіринту в баладі асоційована з ідеями щодо лабіринтової природи Я, зустрічі з самим собою, переходу від існування до сутності, з концептами тривоги, страху та відчаю, що супроводжують перехід. Метафора Дзеркала, згідно з постмодерністською традицією, поєднується в баладі з архетипним образом лабіринту як в атрибутивно-синтагматичних зв'язках в образі «дзеркального лабіринту», так і в подвійних символічних відношеннях усередині метафори: Дзеркало – Потойбіччя, Дзеркало – Лабіринт, що, як потойбічний світ, затуляє в лабіринт. Ремінісценціями до постмодернізму є образи лабіринтових дзеркал як метафор нескінченності і Всесвіту як дзеркальної ілюзії. Архетип Мінотавра алюзійно перетинається з його постмодерністською інтерпретацією як зіткнення людини зі своєю звіриною сутністю і з екзистенціалістськими концептами «Самість і Інший», «Інший і погляд», ідеєю «безвинної провини».

Ключові слова: символічна метафора, концептуальна інтеграція, постмодернізм, наративно-семіотичні коди, міф, екзистенціалізм.

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Introduction

The problem of reinterpreting ancient myths is one of the favourites in postmodern literature, and, accordingly, it serves as the focus of numerous philological studies from this perspective. The deconstruction and reconstruction of myths in postmodernism undermines the very essence of mythology – to offer a clear, stable, and comprehensive understanding of the world. Instead, in poststructuralist tradition, myth becomes one of the forms of signifying a new reality – using myth themes and structures to convey the chaos and absurdity of the world, the irrational element within individuals and humanity. The mythological mechanism of resolving oppositions between life and death, the eternal and the transient, fiction and truth, idea and illusion is often replaced by the disruption of these oppositions, blurring their boundaries, with the ambivalence of the very idea of oppositions, achieved through the means of deconstruction, transposition, play, and the carnivalization of mythological narratives.

Dürrenmatt's ballad "The Minotaur" is chosen for analysis for two reasons. First and foremost, it presents a unique reimagining of the myth in which a creature with emerging humanity is trapped in a mirrored labyrinth, communicating through dance, craving connection, and self-identifying only when encountering an actual human-monster. Dürrenmatt asks which of the two figures – the monster or the hero – possesses human potential, and which carries bestial cruelty within.

The second reason for delving into "The Minotaur" analysis is Dürrenmatt's reinterpretation of mythological archetypes, often engaged by the postmodern literary tradition. On the one hand, the ballad contains numerous intertextual reminiscences of postmodern reinterpretations of myths and archetypes, allusively intersecting in this sense with existential concepts of absurdity, the meaning of existence, etc. associated with such a reinterpretation. On the other hand, despite the implied references to postmodernism, the ballad does not "fit" into aesthetic principles and techniques commonly associated with postmodernism [Hassan, 1998; Lewis, 2001]. Dürrenmatt reinterprets the myth, not in a paratextual-parodic form, but by imbuing his interpretation with a humanistic meaning. He employs a myth-based fabulation, while adhering to realism and mimesis; he explores the chaos of the universe and temporal distortion, but avoids postmodern fragmentation and maintains a linear narrative by conveying the absence of structure and a disrupted chronotope through symbolic metaphors of the labyrinth and mirrors. The author employs a dual encoding, not in the postmodern sense of multiple interpretations aimed at differently prepared readers, but rather in terms of the polysemy of symbolic metaphors and archetypes, transparent across all levels of their meanings, influencing the narrative-semiotic codes of the text – hermeneutic, semantic, and symbolic.

In this context, the focal point of the article is the exploration of archetypal symbolic metaphors in Dürrenmatt's "The Minotaur" within the framework of postmodern and existential-philosophical reminiscences, through their interpretation within the semantic architecture of the ballad's text.

Theoretical Background

One of the theoretical premises of the article is the concept of a symbolic metaphor, first introduced by J.H. Wicksteed [1928, 23]. Such a metaphor possesses qualities of "repeatability and stability", which, according to René Wellek and Austin Warren, can be considered distinctive characteristics of a symbol: "an image may be invoked once as a metaphor, but if it persistently recurs both as presentation and representation, it becomes a symbol" [Wellek, Warren, 1973, p. 189]. Symbolic metaphors are distinguished by their fixation on the central meaning (symbolic component) they signify, while retaining a connotative range, despite its potential variation in contexts.

It can be argued that there are at least three levels of postmodern metaphorical symbolization associated with ancient myths: the primary level involves the symbolism of mythological archetypes, the secondary level involves the interpretation of mythological symbols in postmodern literature, where they are used as signs to denote new concepts inherent to postmodernism, and the tertiary level involves the authorial symbolization within symbolic metaphors of a specific text. At the last two levels, connotative implications that are consistently linked to mythological archetypes are reinterpreted as the symbolic metaphors, creating a new symbol either within the literary tradition or within a specific text, contributing to its symbolic and hermeneutic codes.

The first level of symbolization corresponds with Jung's characterization of the archetype as a potential symbol – an image-like entity [Jung, 1959, pp. 3–41] and symbols as embodied archetypes, which serve as sources of all mythic representations. According to Jung, mythology is the primary way archetypes manifest, transforming into symbols that fill myths with meaning. In transdisciplinary studies, myth is understood as the universal language of human imagination, with the following characteristics highlighted: its archetypal foundation, symbolism, connection to the collective unconscious, and its function in addressing fundamental worldview problems, offering answers to the essential questions of human existence [Dardel, 1984; Keen, Valley-Fox, 1989]. Jung discerns the connection between myth and archetype in the way that archetypes shape reality and "create myths, religions, and philosophies that influence and characterize entire nations and historical epochs" to provide sacred answers to existential imperatives [Jung, 1964, p. 76]. This world-shaping function of archetypes, known as "archaic remnants" or "original patterns of primal human experience", is explained by Jung through their possession of a "specific energy" [ibid], intellectual and emotional significance that ordinary ideas lack. The function of archetypes as a subconscious adaptive tool for addressing social and biological issues is also highlighted by other researchers [Becker, Neuberg, 2019, pp. 59–75], with archetypes defined as hidden mythic causes [Segal, 2004].

One of the most crucial characteristics of myth is its symbolism. Jung speaks of myth as a collectively shared symbolic representation of a specific idea or concept, as representations of a powerful symbolic unconsciousness [Jung, 1959]. In a similar vein, R. Miller affirms that myth is a universal human phenomenon that seeks to express the highest reality through symbols (mythologemes) and points to a reality beyond itself [Miller, 2014, p. 539–561].

It is important to note that myths are a secondary expression of archetypes in archetypal images, which in Jungian terminology can be referred to as an "elaboration" that can lead to something entirely different from the original experience [Jung, 1959], with specific purposes – to solve particular worldview problems. In this context, within myths, all things are considered simultaneously in two aspects. On the one hand, they are temporal and immediate; on the other, they are eternal and transcendent [Sigal, 2004].

The property of myth to preserve the eternal and transcendent in modern interpretations, and the ability of mythological archetypes to manifest in images, is used

by postmodern metaphorical symbolism – the second of the types of symbolism mentioned above. The interpretation of mythological archetypes in postmodern literature represents a development that serves a dual purpose – through the reevaluation of a specific myth and the creation of symbolic metaphors based on it, postmodernism addresses existential and eschatological issues in the “absurd” world of finitude, mortality, imperfection, and the meaninglessness of human existence [Baker, 1996; Cox, 2018; Wendy, 1988; Weed, 2004]. The engagement of postmodernists with mythological archetypes can be explained by the fact that these archetypes, elaborated through myths, have acquired the status of universal symbols with their own symbolic grammar [Ellens, 2001]. Mythological characters, objects, and themes (such as journeys to the underworld, battles with monsters, and more) have become symbols recognizable across various linguistic and cultural contexts. As these symbols embody symbolic keys to truths about the human condition and the world [Stenudd, 2022], reinterpreting them allows for a challenge to these truths, casting doubt on them within the author’s own system of signs and symbols. As such, the reinterpretation of mythological images, which become the source space for new symbolic metaphors, allows postmodernists to question established narratives and perspectives, leading to new layers of meaning and interpretation.

In the ballad “Minotaur”, Dürrenmatt employs the third level of symbolization by utilizing the primary meanings of archetypal symbols within the source space of metaphors while adapting established symbolic correlates from postmodern literature to create new symbolic metaphors.

The research’s objective and its associated tasks involve the analysis of the specific construction of symbolic metaphors in the ballad “Minotaur” and their impact on the narrative-semiotic codes of the text, considering both the commonalities and differences in the interpretation of symbolic images within the contexts of mythological, postmodern, and existential-philosophical traditions.

Methods

The article uses a comprehensive approach with elements of intertextual, structural-semiotic, and hermeneutical methods of literary analysis. As the components of the symbolic metaphor are scattered throughout the entire text, influencing its narrative-semiotic codes, the study employs Roland Barthes’ structural-semiotic method, utilizing narrative coding [Barthes, 1974]. Barthes distinguishes (a) hermeneutic or enigmatic code, intertwined in the analyzed text with meanings encoded by symbolic metaphors; (b) semiotic code (semic code, according to Barthes), linked to the connotative meanings of the text; (c) symbolic code, unveiling a system of value oppositions; (d) actional or proairetic code, related to the narrative unfolding of the text, predicting characters’ actions and consequences; and (e) cultural code, encompassing historical, social, or literary references, specific constants of social mythology [Barthes, 1974, p. 17–20, 78, 117]. In “The Minotaur”, cultural code is grounded both in references to the ancient myth and its characters, as well as in the interplay between the text and concepts, characters, and motifs within the postmodern cultural tradition and existentialist concepts.

Therefore, the identification of cultural code relies on intertextual analysis, which allows for the interpretation of symbolic metaphors within the analyzed text through “explicit or implicit connections with other texts” [Genette, 1997, p. 1]. Such analysis involves the classification of types of intertextuality/trans-textuality according to G. Genette, among which the study utilizes: (a) Proper intertextuality, which concerns the “presence” of one text within another, (b) Paratextuality, which encompasses the connections between the text and its title, preface, epigraph, and so forth, (c) Metatextuality, which includes retellings and commentary on references to the pre-text [Genette, 1997, p. 1–7].

The hermeneutical method enables the identification of the role of symbolic metaphors of the text in interpreting its deep semantic structure. The study employs a hermeneutical interpretation of symbols, the model of which is proposed by Paul Ricoeur [1967; 1974] in the following stages of analysis: establishing a connection between the analyzed symbol and the broader world of symbols, particularly within the studied text

and in postmodern literature; disclosing the content of the symbol through immersion in the atmosphere of the corresponding symbolic world or in mythological conceptions; interpreting and determining the specific meaning of the symbol. In the application of the hermeneutical method to our research, it is important to distinguish between primary understanding or pre-understanding (*Vorverständnis*) and secondary or philological understanding [Heidegger, 1963, p. 338]. In the context of the article, primary understanding involves the identification of meaning-generating symbolic metaphors. In contrast, their philological interpretation as secondary understanding involves the use of linguistic methods – conceptual blending and the method based on the interactive theory of metaphor.

The method of conceptual blending [Fauconnier, Turner, 2002] utilizes a basic structure of four spaces to reconstruct metaphors. The structure includes input source and target spaces, a generic space of their shared attributes, and a blend space into which selected shared characteristics are projected, which is further elaborated with the inclusion of background knowledge from the text and extratextual presuppositions.

In the model of analyzing symbolic metaphors, an approach is employed that treats such metaphors as structures, encompassing an invariant symbolic core and a connotative metaphorical periphery. In the process of interpreting such a metaphor, relationships are established between all the images in the text, revealing their metaphorical “interaction” [Black, 1962; pp. 25–47; 1977, pp. 431–457] within a comprehensive “associative complex”. Those elements of the holistic metaphorical image that are not explicitly stated in the text are reconstructed from the associative context of the symbolic metaphor.

Results and Discussion

The metaphorical symbolization of the Minotaur image

A component of the hermeneutic code of the text is the metaphorical reimagining of the Minotaur image as a symbolic metaphor of alienation and loneliness. The archetype of the Minotaur monster is allusively intersected not only with the ancient Greek myth but also with numerous depictions of the Minotaur in postmodern interpretation.

In Borges’ “The House of Asterion”, the story is told from the perspective of the Minotaur, who is lonely in his labyrinth, desiring the companionship of his reflection and suffering from solitude: *But of all the games, the one I like best is pretending that there is another Asterion. I pretend that he has come to visit me, and I show him around the house* [Borges, 2000, p. 52]. In Mark Z. Danielewski’s novel “House of Leaves”, the house is depicted as an infinite space with a labyrinth inside it and a Minotaur that doesn’t actually exist but is felt everywhere: *I’m afraid. It is hungry. It is immortal. Worse, it knows nothing of whim* [Danielewski, 2000, p. 79]. In Henry James’ story “The Jolly Corner”, [1945] the main character desperately searches for his doppelgänger, a meeting with his Minotaur, in order to achieve either a fragmentation or consolidation of his potential self. Similarly, Umberto Eco views the Minotaur as a quest for one’s own identity: *A maze does not need a Minotaur: it is its own Minotaur: in other words, the Minotaur is the visitor’s trial-and-error process* [Eco, 1984, p. 81]. The intertextual allusion to the labyrinth, Minotaur, Theseus, and Ariadne is one of the structuring elements in John Fowles’ “The Magus”, where the Minotaur is conceptualized as an internal monster that the protagonist must confront in his initiation: *let it all come, even the black minotaur, so long as it comes; so long as I may reach the center* [Fowles, 2004, p. 306].

Dürrenmatt’s interpretation of the Minotaur differs from the ancient Greek myth and only partially aligns with a postmodern interpretation of the image of the mythological creature as a metaphor for solitude and the search for one’s own identity. However, he interprets these metaphors in his own unique way. The ballad becomes imbued with a pervasive symbolic metaphor for the alienation and loneliness experienced by a creature striving for connection within an antagonistic world. The target space of the Minotaur symbolic metaphor, which is Loneliness, is schematically illustrated in Table 1, representing the nominations of this space characteristics (*The translation into English was carried out by the authors of the article – N.K., M.P.*).

Table 1

Components of the target space of the metaphor “Minotaur is Loneliness”

Nominations	The target space of the metaphor and its components
<i>es für ihn keine andere Welt gab — mottete doch nur ein vages Gefühl von Kuhwärme; es tanzte wie ein monströser Vater seiner selbst¹</i>	Lack of familial ties
<i>ohne zu wissen, daß es selber das Wesen war²</i>	Absence of connections with oneself
<i>er bis jetzt in einer Welt gelebt hatte, in der es nur Minotauren gab, jeder eingeschlossen in ein gläsernes Gefängnis³</i>	Solitude of an enclosed space – a mirrored prison
<i>wußte er doch nicht, was Leben war und was Tod, ohne daß er wußte, was Fluch, Geschick, Geburt und Tod war⁴</i>	Lack of connections with time and space
<i>weder Gott noch Mensch noch Tier, sondern nur Minotaurus zu sein⁵</i>	The sole representative of its kind
<i>Beleidigung der Götter und ein Fluch den Menschen, verdammt War; das Rad des Fluches, der auf ihm lastete; kam es dem Stiermenschen vor, die ganze Menschheit bräche über ihn herein, ihn zu vernichten⁶</i>	Cursed by the gods and rejected by humans
<i>fühlte sich der Minotaurus auch von den Minotauren im Stich gelassen und verraten⁷.</i>	A state of abandonment not only by humans but also by Minotaurs

The common characteristics of the target space, Loneliness, and the source space, Minotaur, encompass:

(1) Isolation, Misunderstanding, Alienation, and Inability to Connect with Others: Similar to the Minotaur in the labyrinth, a solitary person can feel as if he is trapped within their own labyrinth, unable to communicate and find common ground with others; (2) Hidden Fears and Internal Struggles: Just as loneliness is associated with internal conflicts and fears, the Minotaur in Greek mythology was created from fears and sins, constantly burdened by the curse of the gods and haunted by his fate; (3) Loss: Similar to how loneliness is often linked to a sense of loss, the Minotaur is deprived of familial connections, relationships with people, and connections with others of its kind.

At the level of the semantic periphery contributing to the semantic code of the text, the metaphor is intensified by contextual connotations such as “prison”: *eingeschlossen in ein gläsernes Gefängnis⁸*; curse: *Beleidigung der Götter und ein Fluch den Menschen, verdammt War⁹*; inevitability, and abandonment: *die Minotauren und die Mädchen ihn verlassen hatten; gelassen und verraten¹⁰*. Connotations are formed through the repetition of words, including in parallel constructions, which creates a foregrounding effect based on quantitative deviation, i.e., a departure from an expected frequency [Leech, Short, 2007, p. 38] and parallelism as “some form of linguistic repetition in two or more parts of the text” [Douthwaite, 2014, p. 96].

¹ For him, there was no other world — only a vague sense of cow warmth lingered; it danced like a monstrous father of itself.

² Without knowing that it was itself the creature.

³ He had lived until now in a world where there were only Minotaurs, each one enclosed in a glass prison.

⁴ Yet he did not know what life was and what death was, without knowing what curse, destiny, birth, and death were.

⁵ To be neither God nor human nor animal, but only to be a Minotaur.

⁶ An insult to the gods and a curse upon humans; the wheel of the curse that burdened him; it seemed to the bull-man that all of humanity would descend upon him to destroy him.

⁷ The Minotaur also felt abandoned and betrayed by the other Minotaurs.

⁸ Enclosed in a glass prison.

⁹ An insult to the gods and cursed by humans.

¹⁰ The Minotaurs and the girls had left him; left and betrayed.

The image of the *Minotaur-Stiermenschen*, as a half-human, half-beast combines human and animal qualities, with their mirrored inversion in the “noble-base” projection: human qualities such as naivety, trustfulness, childlike innocence, friendliness, and kindness characterize the Minotaur-animal, while the animal nature – the desire to kill, cruelty – awakens within the creature precisely through encounters with humans, their treachery, and betrayal.

Individuals awaken in the Minotaur the monster they themselves fear. At this stage of the Minotaur’s “initiation”, the hermeneutic code of the text is encoded in the complex metaphor “Man is the Minotaur, and the Minotaur is the Mirror of Man”. The blending of the characteristics of the target space “Man” and the source space “Minotaur” in the space of metaphor becomes possible thanks to (a) the dual nature of the Minotaur, embodying both human and animal elements, and the dual nature of Man with his capacity for good and evil; (b) the symbolism of the Minotaur figure in Greek mythology, representing primal, monstrous, and dark aspects of humanity; (c) the reflective quality of the mirror, which mirrors the dark aspect of humanity in the Minotaur. By becoming a mirror of humanity, the Minotaur starts to kill.

In the symbolic code of the novel, such a metamorphosis is encoded through oppositions of self – other, human – animal (with a role reversal: the animalistic element in humans teaches animals to be animals), being – otherness, life – death, trust – betrayal: *Der Minotaurus näherte sich ihm voll Wohlwollen; Er freute sich; Der Minotaurus umtanzte es, umklatschte und umstampfte es. Er tanzte seine Freude, nicht mehr allein zu sein; Er war nur noch Heiterkeit, Freundlichkeit, Leichtigkeit, Zärtlichkeit. – die ganze Menschheit bräche über ihn herein, ihn zu vernichten; Der Haß kam über ihn, den das Tier gegen den Menschen hegt, von dem das Tier gezähmt, mißbraucht, gejagt, geschlachtet, gefressen wird, der Urhaß, der in jedem Tier glimmt*¹¹.

Prominent are also oppositions such as (a) kindness – hatred, marked by recurring words on one hand, *Freude, Heiterkeit, Freundlichkeit* (joy, cheerfulness, friendliness), and on the other, *Haß, Wut* (hate, anger); (b) order – chaos: *rhythmischer Tanz* (rhythmic dance) – *wilden Ringelreigen* (wild wrestling dance); (c) lightness, tenderness (*Leichtigkeit, Zärtlichkeit*) – suspicion: *Er beobachtete sein Spiegelbild mißtrauisch, tat, als ob er es nicht beobachtete, er fühlte, daß es etwas zu sein schien, was es nicht war*¹²; (d) hope, dream: *Er träumte von Sprache, er träumte von Brüderlichkeit, er träumte von Freundschaft, er träumte von Geborgenheit, er träumte von Liebe, von Nähe, von Wärme*¹³ – disappointment and betrayal: *gelassen und verraten* (abandoned and betrayed).

The “Noble-base” oppositions, highlighted in the text through foregrounding mechanisms, contribute to the motif of the hermeneutic code of the text “Minotaur – negation of the beastly element” vs “Human – negation of the human element in the Minotaur”.

Humanity compels Minotaur to realize his solitude and doom, depriving him of blissful ignorance and sentencing him to suffering, thus, on a newer level of textual development, consolidating the original metaphor “Minotaur – Loneliness”, which in this case is associated with Kierkegaard’s idea of “the despair of being oneself” [Kierkegaard, 1980, p. 67].

The Minotaur reaches a higher level of consciousness, not as a human, but only at the moment when he learns to accept himself as the Minotaur: *er einem anderen Minotaurus oder dessen Spiegelbild gegenüberstand. Der Minotaurus schrie auf, wenn es auch mehr ein Brüllen war als ein Schreien, ein langgezogenes Aufheulen, Aufmuhen und Aufjaulen vor Freude darüber, daß er nicht mehr der Vereinzelte war, der zugleich Aus- und Eingeschlossene, daß es einen zweiten Minotaurus gab, nicht nur sein Ich, sondern auch ein Du*¹⁴.

¹¹ The Minotaur approached him with kindness; He was delighted; The Minotaur danced around it, clapping and stamping. He danced his joy, no longer being alone; He was nothing but cheerfulness, friendliness, lightness, tenderness. – all of humanity would descend upon him to destroy him; Hatred came over him, the hatred the animal holds against humans, the ones who tame, misuse, hunt, slaughter, and devour the animal, the primal hatred that smolders in every creature.

¹² He observed his reflection suspiciously, acted as if he wasn’t observing it, he felt that it seemed to be something it wasn’t.

¹³ He dreamed of language, he dreamed of brotherhood, he dreamed of friendship, he dreamed of security, he dreamed of love, of closeness, of warmth.

¹⁴ He stood facing another Minotaur or its reflection. The Minotaur let out a scream, more like a roar than a scream, a prolonged howl, a rebellion and a howling of joy because he was no longer the isolated one, both excluded and enclosed at the same time, that there was a second Minotaur, not just his self, but also a You.

In the hermeneutic code of the novel, the image of the Minotaur is connected with Kierkegaard's existentialist idea about the inevitability of conflict and guilt arising from the encounter of the Self with the Other [Kierkegaard, 1987, p. 144, 150]. Upon encountering the Other-Human, the innocent Minotaur becomes guilty solely because he exists, "*schuldlos und schuldig zugleich*"¹⁵.

The encounter of the Minotaur with himself is the result of realizing that the reflection in the mirrors is the "Other". Therefore, this encounter can be interpreted in connection with an existential concept such as the "Self" and the "Other", "The Other and the Look" [Sartre, 1992] – when one experiences oneself in the Other's Look, one doesn't experience oneself as nothing (no thing), but as something, as objectively existing subjectivity, with a "self-recovery of being which has been previously corrupted" [Sartre, 1992, p. 116].

The reinterpretation of the Minotaur's image by Dürrenmatt leads to a reevaluation of other mythological characters through the inversion of hero and monster roles, embodying good and evil. These roles are reversed, with Theseus donning a bull mask to deceive and treacherously kill the Minotaur, who was filled with "existential" enlightenment from encountering a being similar to himself. The image of Ariadne is also rethought by Dürrenmatt, since the role of Theseus' saviour, leading him out of the labyrinth, is replaced by the role of an accomplice in the murder. She, like Theseus, becomes a symbol of cunning, as she herself goes to the sleeping Minotaur and wraps his horns with a red thread, so that Theseus, entering the labyrinth, can quickly find and kill the Minotaur.

The metaphorical symbolization of the image of Mirrors

One of the central cultural archetypes in the ballade is the image of mirrors which serves as a recurring motif in postmodern literature, where, similar to Dürrenmatt, the mirror motif often pairs with the archetypal image of the labyrinth, both in attributive syntagmatic relationships such as "the mirror-maze" and in the relationships of double symbolic metaphor (a metaphor within a metaphor): Mirror – Otherworld, Mirror – Labyrinth, when the mirror serves as a metaphor for an alternate world that draws one into the labyrinth: "Mirrors to weave a labyrinth around" [Borges, 1964, p. 85]. In postmodern literary tradition, only Borges addresses the image of mirrors in at least six of his works – in "Labyrinths", "Funes the Memorious", "Three Versions of Judas", "The Immortal", "The Theologians", "Deutsches Requiem".

In Dürrenmatt's work, the labyrinth consists of multiple mirrors reflecting the image of a being with a projection into infinity: *verschachtelte Wände aus Glas waren; in Spiegelbildern von Spiegelbildern die anderen Spiegelbilder*.

The image of numerous labyrinthine mirrors that duplicate reality is reminiscently connected to the mirrors of the Benedictine abbey in Eco's "The Name of the Rose" [1983] and to the Borgesian mirrors in the house from "Death and the Compass", in which man is "infinitely reflected in opposing mirrors" [Borges, 1954, p. 259].

The archetypal image of the mirror in the ballad becomes a symbolic metaphor that evolves as the text unfolds, accumulating symbolic and semantic meanings and encoding a hermeneutic code. At the beginning of the ballad, the mirror serves as a metaphor for the Universe of the Minotaur, where he does not feel lonely but rather as a "leader" or "god", dancing with reflections.

The Universe, as the target space of the Mirror metaphor, is schematically illustrated in Table 1, presenting markers of this space and its characteristics.

The metaphor of the Mirror as the Universe is reminiscently associated with the image of the mirror-door in the library from "The Name of the Rose", which, in turn, becomes a symbol-metaphor of Eco's universe-labyrinth. It is also linked to the idea of the reconstruction of the Universe, attributed to the conjunction of the mirror and encyclopedia by Borges [1964, p. 3], as well as with the image of the mirror as a metaphor for infinity in Borges' "The Library of Babel" [Borges, 2000], where the mirror expresses and promises infinity.

¹⁵ blameless and guilty at the same time.

Table 2

Components of the target space of the metaphor “Mirror is the Minotaur’s Universe”

Nominations and images	The target space of the metaphor and its components
<i>durch das Weltall seiner Spiegelbilder daß der Minotaurus in ein Universum aus Stein zu blicken glaubte; das Weltall der Minotauren¹⁶</i>	Universe
<i>Labyrinth ins Unendliche widergespiegelt; als Spiegelbilder von Spiegelbildern von Spiegelbildern spiegelverkehrtwaren, bis sie sich im Unendlichen verloren¹⁷</i>	Infinity: boundless dimensions and intricate interconnectedness.
<i>es sich wie ein Anführer vorkam, mehr noch, wie ein Gott, wenn es gewußt hätte, was ein Gott ist; wie ein monströser Gott¹⁸</i>	God (creator of the Universe)
<i>Seine Welt hatte sich verdoppelt¹⁹</i>	World
<i>eine Unermeßlichkeit von Spiegelbildern; Es sah unermeßlich viele Wesen, wie es eines war, vor sich, und wie es sich herumdrehte, um sie nicht mehr zu sehen, unermeßlich viele ihm gleiche Wesen wiederum vor sich²⁰</i>	Immeasurability, Multiplicity and Diversity: The Universe contains a myriad of entities, phenomena, and worlds
<i>Er sah das unermeßliche, sich hinaufwälzende Rad, er hielt die Augen geschlossen, er sah es dennoch, das Rad des Fluches, der auf ihm lastete, das Rad seines Geschicks, das Rad seiner Geburt und das Rad seines Todes.²¹</i>	The cycle, cyclicity.

The walls of the labyrinth serve as mirrors in which the Minotaur sees multiple versions of himself, interacting only with his own reflections. The correlate of this mirror reflection is the echo – a reflection of sound in the mirrored labyrinth: *tausendfach scholl sein Echo zurück, schien endlos zu brüllen²²*.

The fact that the Minotaur does not recognize himself in the mirrored images but considers himself one being among many similar beings showcases the animalistic aspect of the human-bull, with a still “dormant” human nature that has not yet reached the Lacanian mirror stage of human development as the self-awareness of the Minotaur is hindered by the multiplication of his own image through infinite mirrors: *Wesen nicht nur seinem Spiegelbild gegenüberkauerte, sondern auch den Spiegelbildern seiner Spiegelbilder: Es sah unermeßlich viele Wesen, wie es eines war, vor sich, und wie es sich herumdrehte, um sie nicht mehr zu sehen, unermeßlich viele ihm gleiche Wesen wiederum vor sich; Es befand sich in einer Welt voll kauender Wesen, ohne zu wissen, daß es selber das Wesen war²³*.

At this stage of the text’s development, there are echoes of Borges’ “Fauna of Mirrors” [Borges, 1970], where mirrors show images of animals and beings that exist independently of the image they duplicate. This, in turn, intersects with some Chinese legends about “animals in the mirror” [Cirlot, 2001, p. 212]. The recurring motif in literature of “Mirror Images as an Antithesis of Loneliness” is also actualized. For instance, Potter, experiencing a sense of loneliness,

¹⁶ through the cosmos of his reflections, that the Minotaur believed he was gazing into a universe of stone; the cosmos of the Minotaurs.

¹⁷ Labyrinth mirrored into infinity; as reflections of reflections of reflections were mirrored in reverse, until they were lost in the infinite.

¹⁸ It felt like a leader, even more so, like a god, if it had known what a god is; like a monstrous god.

¹⁹ His world had doubled.

²⁰ An immensity of reflections; It saw countless beings, like itself, before it, and as it turned around not to see them anymore, countless beings just like it were once again before it.

²¹ He saw the immeasurable, rolling wheel, he kept his eyes closed, yet he saw it, the wheel of the curse that burdened him, the wheel of his destiny, the wheel of his birth, and the wheel of his death.

²² A thousandfold, its echo reverberated, seeming to roar endlessly.

²³ The creature crouched not only in front of its reflection but also in front of the reflections of its reflections: It saw countless beings, like itself, before it, and as it turned around not to see them anymore, countless beings just like it were once again before it; It found itself in a world full of crouching beings, without knowing that it was itself the being.

“had seen not only himself in the mirror, but a whole crowd of people standing right behind him” [Rowling, 1998, p. 208].

The conceptual reconstruction of the symbolic metaphor “Mirror – Universe of the Minotaur” reveals a set of attributes of generic space integrating the source space “Mirror” and the target space “Universe”:

(1) Symmetry, Balance, and Harmony: Despite its immense diversity, the Universe maintains a harmonious balance. Just as a mirror creates a symmetrical reflection of objects, the metaphor depicts symmetry between the Minotaur’s state and a harmonious and balanced whole of its inner universe. The beings inhabiting it interact with each other and with him in a unified dance: *dieser kindlichen Freude wurde allmählich ein rhythmischer Tanz des Wesens mit seinen Spiegelbildern, die teils spiegelverkehrt, teils als Spiegelbilder von Spiegelbildern mit dem Wesen identisch*²⁴.

(2) Illusion and Reality, Blurred Boundary: The semantic boundary between illusion and reality, much like a reflection in a mirror, becomes blurred, symbolizing the complex relationship between the Minotaur’s perception and the actual universe: *es nicht wußte, was Traum war und was Wirklichkeit*²⁵.

(3) Reflection and Interconnection, Iconic Isomorphism: An iconic correspondence between the Minotaur’s existence and its universe is established, akin to how images in a mirror correspond to their physical counterparts. Like a mirror, the Universe reflects various aspects of existence, capturing both visible and hidden elements. In the world of his mirrors, the Minotaur’s internal experiences are reflected, leading him to respond to these reflections with a friendly dance: *Er tanzte seine Ungestalt, er tanzte seine Freude, er tanzte seine Erlösung, und es tanzte sein Schicksal, er tanzte seine Gie; Es wurde übermütiger, sprang herum, überschlug sich, und mit ihm sprang und überschlug sich eine Unermeßlichkeit von Spiegelbildern*²⁶.

The metaphor blended space contributes to the hermeneutic code of the text: the mirrors in the Minotaur’s labyrinth create his harmonious universe, preserving his naively animalistic perception of the world, shielding him from realizing his loneliness and the chaos beyond the mirrors. The blend develops by incorporating elements from the source and target spaces of another metaphor “Mirror is Consciousness” based on such shared features of the first metaphor’s generic space as Reflection and Interconnection (the Minotaur’s feelings and perceptions is reflected in the world of mirrors).

The hermeneutic code of the text is supported by its semantic code through connotations associated with the parameters of the universe: infinity – *vom Labyrinth ins Unendliche widergespiegelt*²⁷, timelessness, and vastness: *eine Unermeßlichkeit von Spiegelbildern; Spiegelbilder von Spiegelbildern*²⁸.

Due to repeated instances in the text, such nominations, contributing to the semantic code, underlie foregrounding effects of quantitative deviation and parallelism. On the other hand, the semantic periphery of the metaphor includes connotations of “happiness”, “friendliness”, and “interaction”, which strengthen the metaphorical comparison of mirrors-labyrinths with the universe of the Minotaur as a harmonious and interconnected whole. *Ein Glücksgefühl überkam es; er tanzte seine Freude; Sein Gesicht wurde freundlicher, die Gesichter seiner Spiegelbilder wurden freundlicher; ein ungestümes Glück*²⁹.

At the beginning of the ballad, the mirror is not a tool for the Minotaur’s self-identification, and his human nature is only expressed through a creative dance-like interaction with the mirror images. The appearance of a human in the mirror reflections makes the mirrors a threshold

²⁴ This childlike joy gradually transformed into a rhythmic dance of the creature with its reflections, some of them mirrored, some identical as reflections of reflections with the creature.

²⁵ It didn’t know what was a dream and what was reality.

²⁶ He danced his deformity, he danced his joy, he danced his redemption, and his destiny danced, he danced his greed; It became more reckless, leaping about, somersaulting, and an immensity of reflections leaped and somersaulted with it.

²⁷ mirrored from the labyrinth into infinity.

²⁸ An immensity of reflections; reflections of reflections.

²⁹ A feeling of happiness overwhelmed it; it danced its joy; Its face became friendlier, the faces of its reflections became friendlier; an exuberant happiness."

phenomenon for the Minotaur's self-awareness: *Tanzend hatte das Wesen zwischen den tanzen- den Spiegelbildern Wesen gesehen, die nicht tanzten und die keine Spiegelbilder waren, die ihm gehorchten*³⁰.

In this context, the second hermeneutical interpretation of the mirror, corresponding to literary tradition, is the metaphor of the Mirror as a Threshold, a corridor between two worlds, which Dürrenmatt reinterprets in two dimensions. Firstly, as a boundary between worlds – the world of the Minotaur and humans, the labyrinth and the external world, aligning with the literary tradition exemplified by Lewis Carroll in "Alice Through the Looking Glass". Secondly, the mirror serves as a threshold of transition towards self-awareness or a qualitatively different state of the soul, as "the mythic form of a door through which the soul may 'pass' to the other side" [Chevalier, Gheerbrant, 1997, p. 211].

The first projection of the metaphor "Mirror as Threshold" between the Minotaur's world and that of humans emerges when the Minotaur realizes that the reflection in the mirror is the Other and the space of mirrors, reflecting the natural world of the Minotaur, is invaded by the human world. At first, it is a girl whom the Minotaur inadvertently kills in a sensual dance, then a young man who, like a matador, taunts him with a sword and a cloak, striking with a sword in the chest, the young men and women joyfully dancing in anticipation of his death, and finally the pseudo-Minotaur Theseus in a bull mask.

When human reflections appear in the mirrors, they cease to be incorruptible and mere prosthesis that, in Eco's words, cannot be used to lie [Eco, 1984, pp. 214, 216]. The mirror becomes deceptive not because it is distorted but because the centre of distortion becomes the human who disguises himself as a mirror reflection to kill. The human-twisted mirror distorts and inverts feelings and emotions, responding to merriment, warmth, lightness, and tenderness with malicious intent, betrayal, and murder.

At this stage of the text's development, the second projection of the metaphor "Mirror as Threshold" becomes actualized. The human "twists" the feelings of the Minotaur – from love to hatred – by mirror-like transmitting to him human feelings of hating, fearing, and understanding that everything that is not a Minotaur is his enemy. In other words, enantiomorphism, the inverted symmetry of the mirror (right – left), metaphorically changes "right" feelings to "left" ones. The semantic periphery of such a metaphor at the level of the text's semantic code is actualized by connotations reflecting the "transition" of the Minotaur to a new level of self-awareness – with human qualities: cruelty, hatred, fear: *seine Wut, seine Gier, seinen Wunsch sich zu rächen, seine Lust zu töten, seine Furcht; er die Leiber der anderen Menschen mit seinen Hörnern durchstoßen und zerfetzt hatte*³¹.

As the mirror becomes a model of deception, contradiction, and the conflict between appearance and essence, the Minotaur becomes aware of the illusory and deceptive nature of his mirrored universe. The idea of mirror illusion is supported by reminiscences of postmodern literature – the Minotaur no longer knows what is real and what is just a reflection, similar to the character in Ambrose Bierce's story in John Barth's "Lost in the Funhouse", who does not know if the image he sees in the mirror-maze is real or not [Barth, 1988]. He cannot find answers as to why the mirror reflections of humans carry hatred and death toward him; the answers are hidden behind the mirrors, remaining an enigma, much like the most forbidden place in the labyrinth from "The Name of the Rose", [Eco, 1983], *finis Africae*.

This leads to an explosion of hatred and the destruction of the mirror walls of the labyrinth that multiply and disseminate this illusion. This is somewhat reminiscent of the reference to Borges' "Tlön, Uqbar, Orbis Tertius": "The visible universe [is] an illusion. Mirrors ... are abominable because they multiply and disseminate that universe" [Borges, 1964, p. 4]. Akin to the apocalypse of the universe of mirrors in Eco's "The Name of the Rose", where the labyrinth-library is consumed by fire, the Minotaur destroys the mirrors that invert his world: *Er durchbrach die Wand; darauf schlug er mit beiden Fäusten zu, das Spiegelbild ebenfalls, schließlich trommelte*

³⁰ While dancing, the creature had seen among the dancing reflections beings that did not dance and were not reflections, beings that obeyed it.

³¹ his anger, his greed, his desire for revenge, his urge to kill, his fear; he had pierced and torn apart the bodies of other people with his horns.

*er an die Wand; Er trommelte seine Wut, er trommelte seine Gier zu zerstören, er trommelte seinen Wunsch sich zu rächen, er trommelte seine Lust zu töten, er trommelte seine Furcht, er trommelte seine Rebellion*³².

Mirrors serve as signs of disorientation not only in the metaphorical sense but also in a direct, narrative sense – as they disorient the creature with the mirrored reflection of the pseudo-Minotaur, Theseus in a bull mask. Thus, the end of the story invertedly mirrors its beginning: the Minotaur confronts a Minotaur who, as hinted by his experience of self-identification, is his own reflection. However, he suddenly realizes that this is not his reflection but a representative of his own kind. Recognizing oneself in the other becomes a decisive moment for completing his own self, his self-identification, revealing himself. This fills the Minotaur with joy, hope for friendship, love, companionship, and community: *aber das ihm bewies, daß er einem anderen Minotaurus oder dessen Spiegelbild gegenüberstand. (...) Er tanzte den Tanz der Brüderlichkeit, den Tanz der Freundschaft, den Tanz der Geborgenheit, den Tanz der Liebe, den Tanz der Nähe, den Tanz der Wärme*³³. With joy, he extends his arms to “His Own”, and in that moment, Theseus delivers a deadly blow: *als der Minotaurus in die geöffneten Arme des andern stürzte, im Vertrauen darauf, einen Freund gefunden zu haben, ein Wesen wie er, (...) stieß der andere den Dolch in den Rücken*³⁴.

The ballad itself serves as a metaphor for a mirror that, on the one hand, reflects a world in which innocence and simplicity are threatened with destruction and, on the other hand, distorts the world of myth in order to convey such a reality.

The metaphorical symbolization of the Labyrinth image

The image of the labyrinth is a universal cultural archetype, symbolizing the structure of the universe, the cycle of life, the idea of eternal return, endless searching, and initiation. In postmodern literature, the labyrinth, destined “to be deciphered by men” [Borges, 1999, p. 35], becomes a metaphor for the chaos of life and the loss of human orientation and meaning, with the mirror labyrinth being a representation of postmodern reality, as it symbolically signifies the disorientation of human consciousness. This symbolic metaphor is particularly defining in the hermeneutic code of Borges’ stories like “The Library of Babel”, [2000], “The Garden of Forking Paths” [2018] and Umberto Eco’s novel “The Name of the Rose” [1983]. Both Eco and Borges associate the imagery of labyrinths with libraries or repositories of books as symbols of cosmic order.

In Dürrenmatt’s work, the labyrinth serves as a symbolic metaphor; however, the labyrinth model in the Minotaur does not fit into the classifications of labyrinths outlined by Umberto Eco in his “Notes on ‘The Name of the Rose’”: The Greek labyrinth of Theseus, where all paths lead to the centre; the mannerist labyrinth with a single path leading to the exit; and the rhizomatic labyrinth, characterized by the ability to connect any point with any other point, even if those connections have not been established yet, and it lacks both a centre and an outside [Eco, 1983, p. 81].

On one hand, the mythological characters in the ballad – Minotaur, Theseus, Ariadne – serve as intertextual references to the labyrinth of Theseus. On the other hand, in “The Minotaur”, the gates of the labyrinth are open, and due to the mirrored walls of the labyrinth, the structure of such a labyrinth with infinite multiplication of mirrored images becomes boundless, depriving it of structure and thereby associating it with the rhizomatic labyrinth. The infinity and hopelessness of such a labyrinth resonate with the postmodernist interpretation, with its characterization as “a sign of the labyrinth of the world” into which “You enter and you do not know whether you will come out” [Eco, 1983, p. 158] and which “promises the infinite” [Borges, 1964, 78].

This labyrinth serves an ambivalent protective function – protecting the world from the Minotaur and the Minotaur from the world: the Minotaur is confined in the labyrinth to protect

³² He broke through the wall; He then struck with both fists, at his reflection as well. Finally, he drummed on the wall; he drummed his anger, he drummed his greed to destroy, he drummed his desire for revenge, he drummed his urge to kill, he drummed his fear, he drummed his rebellion.

³³ But that proved to him that he was facing another Minotaur or its reflection. (...) He danced the dance of brotherhood, the dance of friendship, the dance of security, the dance of love, the dance of closeness, the dance of warmth.

³⁴ when the Minotaur rushed into the open arms of the other, trusting that he had found a friend, a being like himself, (...) the other thrust the dagger into his back.

people from the creature and the creature from people: *um die Menschen vor dem Wesen und das Wesen vor den Menschen zu schützen; es sei netwegen das Labyrinth gab, und das nur, weil er geboren worden war, weil es ein Wesen wie ihn nicht geben durfte, der Grenze willen, die zwischen Tier und Mensch und Mensch und den Göttern gesetzt worden ist, damit die Welt in Ordnung bleibe und nicht zum Labyrinth werde und damit ins Chaos zurückfalle, aus dem sie entstanden war*³⁵.

A commonality between Eco's and Dürrenmatt's conception of the labyrinth lies in the fact that the labyrinth-enigma is subject to destruction. The solution to the mirror labyrinth for the Minotaur becomes the realization and acceptance of its essence and distinction from humans. As a result, he shatters the mirrors – not to escape the labyrinth, but to release his new essence, to break the illusion that the world and the images in the mirrors are friendly and open to love and friendship. Thus, akin to the postmodern interpretation of the labyrinth, the Minotaur's journey is a search for self. The labyrinth in this sense becomes a symbolic metaphor for consciousness-self-awareness, it embodies the irresolvable, inescapable antinomies, much like the rhizomatic labyrinth – trust and betrayal, innocence and deception, life and death, pleasure and pain, harmony and chaos, all of which define the symbolic code of the text. In the hermeneutic code of the novel, the irresolvability of these contradictions is linked to the target space of another metaphor – the Labyrinth as the Other-the Human. Human attributes are associated with the right side of the antinomies – deceit, betrayal, pain, death, and chaos, forming the architectural space of the target space of the metaphor and supported by the connotations of the semantic code – bewilderment, distrust, and misunderstanding: *Er war verwirrt; Er begriff nicht*³⁶.

Thus, the symbolic metaphor of the labyrinth is polycomponent and polysemantic, including one input source space and multiple target spaces – Refuge, the Other, Self-Discovery/Path to Self. The generic space of the fundamental symbolic metaphor "Labyrinth is the Other" involves common attributes of the input spaces such as:

(1) complexity, ambiguity, and unpredictability in interacting with humans, understanding their actions – akin to a labyrinth where multiple paths can confuse, as well as a sense of loss and uncertainty: *Er begriff nicht; Er fühlte nur, daß dieses Wesen, das ihn angesprungen und etwas in seinen Leib gestoßen hatte, ihn nicht liebte*³⁷. Such characteristics of the generic space are revealed, in particular, in the metaphorical description of the dance in the Minotaur's labyrinth with the girl, involving interactions between oppositions such as beauty and ugliness, joy and fear, attraction and repulsion: *Er tanzte seine Ungestalt, es tanzte seine Schönheit, er tanzte seine Freude, es gefunden zu haben, es tanzte seine Furcht, von ihm gefunden worden zu sein, er tanzte sein Herandrängen, und es tanzte sein Abdrängen*³⁸,

(2) an attempt to overcome differences and find common ground (Minotaur's dances), associated with the crossing of labyrinth boundaries.

The metaphor "Labyrinth – Path to Self" is marked by nominations such as *Erleuchtung, Minotaureneinsicht, sich selber sich gegenüberbefand*³⁹. The space of common features from the input spaces involves seeking and discovering of one's essence: *Er spürte, daß es nicht viele Minotauren gab, sondern nur einen Minotaurus, daß es nur ein Wesen gab, wie er eines war, ein anderes nicht vor ihm und ein anderes nicht nach ihm, daß er der Vereinzelte war, und wie er das spürte, als ein Fühlen ohne Begreifen, als eine Erleuchtung ohne Erkennen, nicht als eine Men-*

³⁵ To protect the people from the creature and the creature from the people; the labyrinth existed because of him, and that only because he had been born, because a being like him was not supposed to exist, for the sake of the boundary that had been set between animal and human, and human and the gods, so that the world would remain in order and not become a labyrinth, and so it would not revert to the chaos from which it had emerged.

³⁶ He was confused; he did not understand.

³⁷ he did not understand; he only felt that this being, which had pounced on him and thrust something into his body, did not love him.

³⁸ He danced his deformity, she danced her beauty, he danced his joy at finding it, she danced her fear of being found by him, he danced his approach, and she danced its retreat.

³⁹ Enlightenment, Minotaur's insight, finding himself face to face with himself.

*scheneinsicht durch Begriffe, sondern als eine Minotaurensicht durch Bilder und durch Gefühle; träumte der Minotaurus, er sei ein Mensch*⁴⁰.

The common attributes of the target and source spaces in the metaphor Labyrinth-Refuge includes safety, and protection, isolation from the threatening external world.

In the blended space, the selected characteristics of the generic spaces are projected onto the hermeneutic code of the ballad: for the Minotaur, the labyrinth serves as a Refuge from the Other-Human, which is threatening in its unpredictability, does not respond to the dance-communication, responds with a dance that brings death and pain, and prompts the search for Self as distinct from this Other.

Being a space of initiation and self-discovery, the symbolic metaphor of the labyrinth is associated with Kierkegaard's idea of the enigmatic nature (labyrinthine nature) of self [Kierkegaard, 1992, p. 479–480] as well as with the concept of self-search, encountering oneself in mirrors in the existentialist transition from existence to essence when, in the words of Sartre, "Man first (...) encounters himself" and "defines himself afterward" [Sartre, 1973, p. 28]. The search for oneself is associated with existentialist concepts of anxiety, fear, and despair, creating constant connotations in the semantic code: *mit der Traurigkeit der Minotaurus; fürchtete er; um sich nicht zu fürchten, setzte er seiner Furcht den Stolz entgegen*⁴¹. The archetypal motif of the labyrinth is also connected with an existentialist concept like absurdity, relying on the symbolic code of oppositions that are irresolvable for the Minotaur. Overcoming them in the actional code of the ballad is linked to attempting to destroy the Other (killing humans) and the labyrinth itself.

Thus, Dürrenmatt's reinterpretation of the labyrinth image involves three levels of metaphorical symbolism. At the first level, the primary meaning of the labyrinth as an archetypal symbol – representing the world, the universe, eternity, and infinity – is utilized. At the second level, the target space of the metaphor is reimagined while retaining implications consistently associated with the original space (the labyrinth) and simultaneously using fixed symbolic correlates existing in postmodernist literature. On the third level, the image is reinterpreted – a new dimension is introduced into the symbolic metaphor, specifically, introducing chaos into the Minotaur's labyrinth in the form of the Other-Human, with a metonymic transfer of characteristics of labyrinthine chaos onto this Other in the metaphor "the labyrinth is the Other".

Conclusions

The symbolic metaphors in Dürrenmatt's ballad are polycomponential, since in each of them a source space – of the labyrinth, mirrors, and the Minotaur, coordinates with multiple target spaces. The archetypal image of the labyrinth is metaphorically reinterpreted by Dürrenmatt as "refuge", "other", and "self-discovery". The image of the Minotaur becomes a metaphor for "loneliness" and the "mirror of Man". The image of the Mirror is metaphorized as the Universe of the Minotaur and a "threshold", signifying both the boundary between the world of the Minotaur and the external world, and between the animal and human elements. Metaphors form the basis of the motives of the hermeneutic code of the text, as well as contribute to the enrichment of connotations of the semantic code and the actualization of oppositions of the symbolic code.

In the reinterpretation of the ballad, metaphors maintain allusive connections both with mythological images and with models of metaphorical symbolism in postmodernism – in continuity with the postmodernist interpretation of the labyrinth as a metaphor for chaos, loss of meaning, disorientation, and the destruction of the deciphered labyrinth; in the rethinking of the image of mirrors as a metaphor for infinity, the antithesis to loneliness, and the Universe as a mirrored illusion, as well as in establishing a correlative connection between the images of the mirror and the labyrinth in the symbolic metaphor of the Mirror-Labyrinth; in the reinterpretation of the image of the Minotaur in postmodernism as the encounter of a person with his beastly essence.

⁴⁰ He sensed that there were not many Minotaurs, but only one Minotaur, that there was only one being like him, no other before him and no other after him, that he was the unique one. And as he felt this, as a sensation without comprehension, as an enlightenment without recognition, not as a human insight through concepts, but as a Minotaur's insight through images and feelings; the Minotaur dreamed he was a human.

⁴¹ With the sadness of the Minotaur; he was afraid; to avoid being afraid, he countered his fear with pride.

From an existentialist perspective, the interpretation of metaphors in the ballad is associated with the idea of the labyrinthine nature of the Self, the encounter with oneself, which Dürrenmatt reimagines as the encounter of the Minotaur in mirrors with his human nature. It also relates to the concept of transitioning from existence to essence, with existentialist notions of anxiety, fear, and despair that accompany such a transition. It delves into concepts like “Self” and the “Other” and “The Other and the Look”, where one experiences themselves through the gaze of the Other, as well as the inevitability of conflict and guilt that arise when the Self meets the Other.

A promising avenue for further research would be to analyze the continuity of symbolic metaphors in other works by the author.

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SYMBOLIC METAPHORS IN DURRENMATT'S "THE MINOTAUR" WITHIN MYTHOLOGICAL, POSTMODERN AND EXISTENTIALIST CONTEXTS

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Key words: *symbolic metaphor, conceptual integration, postmodernism, narrative-semiotic codes, myth, existentialism.*

The research *aims* to interpret the symbolic metaphors in the ballad "Minotaur" with a focus on the commonalities and differences in their interpretation by Dürrenmatt in relation to mythological, postmodernist, and existential-philosophical traditions. This is achieved through the application of intertextual, structural-semiotic, and hermeneutical *methods* of literary analysis in conjunction with linguistic methods such as conceptual blending and the method of interactive theory of metaphor. The metaphors of Labyrinth, Mirrors, and Minotaur, which are polycomponential and polysemantic, with one source space and multiple target spaces, contribute to the hermeneutic, symbolic, and semantic codes of the text. The Labyrinth metaphor includes target spaces of "refuge", "other", and "self-discovery"; Mirrors – the Universe of the Minotaur and the "threshold" – a polysemantic metaphor, interpreted

in the hermeneutic code as the boundary between the world of the Minotaur and the outer world and between the animal and human elements. The image of the Minotaur is projected into the target space of "loneliness" and the "mirror of Man".

The blended spaces of all the metaphors form the hermeneutic code of the text, which is supported by the semantic code and the symbolic code of oppositions. For the "labyrinth" metaphors, the semantic metaphorical periphery includes, depending on the target space, connotations of "happiness", "harmony", "friendliness", "interconnectedness", and "bewilderment", "distrust", "misunderstanding". The "Mirrors" metaphors involve connotations of infinity, timelessness, vastness, associated with the target space of the Universe, and "danger", "cruelty", "death", "fear", which intensify the target space of the Threshold. The semantic periphery of the "Minotaur is Loneliness" metaphor is reinforced by connotations like "prison", "inevitability", "abandonment", "betrayal", "fear", "disappointment".

In the symbolic code, the "labyrinth" metaphor unfolds in oppositions such as "trust and betrayal", "life and death", "pleasure and pain", "harmony and chaos", the insolubility of which is associated with the rhizomatic labyrinth. The "Mirror-Threshold" metaphor is associated with oppositions like self – other, human – animal (with role reversal: the animalistic element in a human teaches the animal to be a beast), commonality – otherness. The symbolic code associated with the "Minotaur is Loneliness" and "Minotaur is the Mirror of Man" metaphors is based on oppositions of naivety, trust, friendliness, and kindness, which characterize the Minotaur-animal before his encounter with a human, and murder, cruelty, and betrayal, which distinguish humans. These oppositions encode the hermeneutic code of the text: Minotaur – the negation of the animal element vs. Man – the negation of the human element in the Minotaur.

Reinterpreted in the ballad, the metaphors maintain an allusive connection with mythological archetypes and metaphorical symbolism in postmodernism. In the metaphor of the labyrinth, the mythological symbolism draws on the archetypal image of the labyrinth as a structure of the universe, a cycle of life, the idea of eternal return, and initiation. The postmodern tradition is evident in the interpretation of the labyrinth as a metaphor for chaos, loss of meaning, and disorientation, with the destruction of the deciphered labyrinth. From an existential perspective, the metaphor is interpreted in the ballad in connection with the concepts of the labyrinthine nature of Self, encounters with oneself, the transition from existence to essence, and the anxiety, fear, and despair accompanying such a transition.

The metaphor of the mirror in the ballad, in accordance with the postmodern tradition, combines with the archetypal image of the labyrinth in dual symbolic and metaphorical relationships: Mirror – Another world, Mirror – Labyrinth as a metaphor for an otherworldly realm that draws one into the labyrinth. Reminiscences of postmodernism include the images of labyrinthine mirrors as metaphors for infinity, the universe as a mirrored illusion, and as antitheses to loneliness, when the mirrors are populated by beings.

The archetype of the Minotaur allusively intersects with ancient Greek mythology and its postmodernism reinterpretations as the encounter of a person with his beastly essence, as well as with existentialist ideas of "Self" and the "Other", "The Other and the Look", and the inevitability of conflict and guilt that arise when the Self encounters the Other: when confronted with the Other-Human, the innocent Minotaur becomes guilty solely because he exists.

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PSYCHOANALYTIC DIMENSIONS OF IVAN FRANKO'S GREAT PROSE OF 1887–1893

У статті за допомогою методології психоаналізу досліджено елементи міфопоетики у великій прозі І. Франка 1887–1893 рр. Проектування письменником праобразів (у Юнгівському розумінні) випереджувало в художньому тексті відкриття психоаналітиків, а його передумовою слугувало особисте зацікавлення І. Франка проблемою неусвідомлюваної психічної активності митця. Свідченням цього слугує праця письменника «Із секретів поетичної творчості».

Метою розвідки є дослідження психоаналітичного дискурсу великої прози Івана Франка 1887–1993 рр., у тому числі різноаспектних векторів близнюкового міфу та архетипу Великої Матері. З мети випливають наступні завдання: проаналізувати ключові вектори близнюкового міфу в романі «Лель і Полель»; охарактеризувати амбівалентні прояви архетипу Великої Матері в образі головної героїні повісті «Для домашнього огнища»; виокремити трансформації фрейдівських ідей у художній структурі повісті «Основи суспільності», з урахуванням їх анімоної складової. Реалізація поставлених завдань зумовила використання таких *методів*: рецептивно-інтерпретаційного, психоаналітичного, міфопоетичного, герменевтичного та біографічного.

У розвідці проаналізовано психоаналітичний дискурс великої прози Івана Франка 1887–1993 рр., передусім різноаспектні вектори близнюкового міфу та архетипу Великої Матері, зважаючи на особливості розвитку ранньоукраїнського модернізму з характерними для нього міфологізацією дійсності, стильовими експериментами тощо.

У романі «Лель і Полель» домінантним є близнюковий міф, через який реалізовано принцип парності та дуалістичності світу. Любовне протистояння близнюків через кохання до однієї жінки спричинилося до порушення материнських настанов, важких психологічних переживань та зумовило відхід від суспільної діяльності й відмову від просвітницької ролі. У повісті «Для домашнього огнища» простежено амбівалентні прояви архетипу Великої Матері: образ головної героїні варіюється від Дами Серця, Жінки-Берегині до Жахливої Матері. Відзначено вплив анімоної сили Анелі та Юльці на головного героя. У повісті «Основи суспільності» виявлено домінування фрейдівських ідей. Проаналізовано художню імітацію переживань особи на сеансі психоаналітика, а також натяки на зумовлену впливом матері інфантильність сина. Відзначено, що в стосунках Олімпії та Адася проявляється анімозна складова архетипної семантики Великої Матері.

Модерністське переосмислення міфолого-архетипних образів, які часто втрачають свою цілісність, уособлюючи дисгармонію світу й особистості, засвідчує новий рівень поетологічного синтезу, що відображає одну із найцікавіших ознак художнього методу письменника.

Ключові слова: міфопоетика, психоаналітичний художній дискурс, архетип Великої Матері, близнюковий міф, сюжет, художній текст.

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In contemporary literary studies, psychoanalysis is one of the popular methodologies, rooted in the concepts of S. Freud, C.G. Jung, and their followers, who emphasized the unconscious vector of human mental activity, including creativity. An important innovation by C.G. Jung was the analysis of the creative-heuristic function of the archetype as a form of collective images and symbols. As M. Lanovyk put it, ancient archetypes, present in myths, religions, etc., repeatedly manifest in “dreams and fantasies, penetrating all forms of art and literature”, shaping specific established models of images, “ideas, themes, motives, rhythms, narratives, literary forms, and genres” [Лановик, 2005, p. 151].

C.G. Jung examines many archetypal images in world mythology, religion, and art, including various manifestations of the Great Mother archetype – both with positive and negative semantics, as well as in broad, narrow, and metaphorical meanings. The psychoanalyst asserts that literary images of the mother project an archetypal experience of childhood, which can sometimes be a cause of infantile neuroses [Юнг, 2013, p. 587].

It is well known that in Ivan Franko’s work “Secrets of Poetic Creativity”, he touches upon the issue of the artist’s unconscious mental activity, particularly in the consideration of the “upper” and “lower” consciousness. This problem is thoroughly analyzed in the monograph of R. Pikhmanets titled “Psychology of Artistic Creativity”. According to the researcher, “Franko understood creativity as a complex activity of the entire psychophysiological apparatus of the author, as a dialectical unity of the conscious and the unconscious, or the less conscious, mental, sensory, and rational” [Піхманець, 1991, p. 32]. Examining Ivan Franko’s work “From the Secrets of Poetic Creativity” in the context of the psychoanalytic ideas of S. Freud and C.G. Jung, the researcher outlines the mechanism of creativity: “The content impulses of archetypes under the influence of intuitive spirit begin to penetrate the realm of consciousness and take shape in artistic material” [Піхманець, 1991, p. 81].

In the monographs by N. Zborovska, “Psychoanalysis and Literary Studies”, and “The Code of Ukrainian Literature: The Project of Psychohistory of Modern Ukrainian Literature”, the influence of Freudianism and post-Freudianism on modernist-avant-garde literary theory and artistic practice is traced. The researcher referred to Ivan Franko as the “precursor of a new cultural era (modernization of Ukrainian culture)” and a representative of Freudian psychoanalysis, pointing to the problematic issues in Franko’s literary-psychological studies: “the role of the unconscious and consciousness in the creative process; the connection of poetic success with mental abnormalities (‘mental illnesses’); psychological laws of ideas association and special poetic association; comparison of ‘dream’ and ‘poetic’ fantasy” [Зборовська, 2003, p. 321].

Another psychoanalytic aspect of the writer’s work is revealed in the collective monograph “Mythopoetic Images in the Artistic World of Ivan Franko (Ideological Essays)” edited by B. Tykholoz, particularly the rootedness of artistic images, plots, and genres in mythological preconsciousness. The mythopoetic model of Ivan Franko’s world is revealed, including its defining mythologems such as motifs of dualism and serpent-fighting, etc. The researcher sees their genesis “in the depths of myth, the source of all later literary variations of the eternal archetype”, in folk beliefs, especially Hutsul and Boyko ones [Тихолоз, 2007, p. 236].

In the monograph “Mythologism in the Fiction of Ivan Franko”, K. Dron conducted a comprehensive study of the aesthetics and poetics of mythologism, which in his work serve the function of “expressing sensory-emotional, mental, mood, and spiritual phenomena, reflecting the social and cultural worlds of Ukrainian reality at the turn of centuries” [Дронь, 2013, p. 229]. Applying the ideas of T. Hundorova [2006], M. Tkachuk [2003], N. Todchuk [2002], and others about the mythopoetic subtext in Franko’s great prose, the researcher analyzes various aspects of the mythosymbolism of the time-space of Franko’s early modernist works.

In the exploration “Psychoanalytic Discourse in Franko Studies: Genesis and Formation”, Van Xiaoyu summarized the psychoanalytic vectors of Franko studies from the beginning of the 20th century to the present [Сяююй, 2018, p. 178] and, in the doctoral dissertation, analyzed the psychoanalytic discourse of I. Franko’s fiction, including the phenomenon of love and human destructiveness; the correlation of Oedipal, criminogenic, and existential projections; the relationship between the autobiographical basis of texts and artistic fiction, and so on [Сяююй, 2020, p. 3].

However, as of today, there is essentially no separate study of specific archetypal images and mythologems, like the Great Mother or the twin myth, in the artistic world of Ivan Franko,

which is why the novelty and *relevance* of this article are justified. Despite the fact that the psychoanalytic and mythopoetic aspects of Ivan Franko's prose have been thoroughly explored, there remains an obvious interconnection of these aspects on the periphery of scholars' interests, which, in our opinion, is worthwhile to consider as a poetological synthesis, constituting one of the most interesting features of the writer's artistic method. It is precisely in this that we see the novelty of the presented research.

The *aim* of our research is to study the psychoanalytic discourse of Ivan Franko's great prose of 1887–1993 in connection with its (discourse's) mythopoetic component. The following tasks arise from this purpose:

- Analyze the key vectors of the twin myth in the novel "Lel and Polel".
- Characterize the ambivalent vectors of the Great Mother archetype in the image of the main heroine in the novel "For the Home Hearth".
- Identify transformations of Freudian ideas in the artistic structure of the novel "Foundations of Sociability", considering their animistic component.

The implementation of the specified tasks necessitated the use of the following methods: receptive-interpretative, psychoanalytic, mythopoetic, hermeneutic, and biographical.

According to O. Vysokolian, "Lel and Polel" (1887) by Ivan Franko is an example of an urban psychological novel where "the city acts as an aggressor, destroying the soul of a person with intrigues and snares, often becoming an abyss that devours personality" [Високолян, 2015].

The story of the orphaned twins Hnat and Vladyslav Kalynovych unfolds in Lviv, where their difficult childhood passes, the formation of worldview and subsequent professional paths occur. For the psychological compensation of the humiliations suffered from their guardian Voitsekhova, both strive to defend the interests of the peasants: Hnat as a journalist for the newspaper "Honets", and Vladyslav in court. The twins' love for the same girl divides them. The conflict of the work is built precisely on the ideas of unity/separation of the twins, and the title of the novel urges the reader to a psychoanalytic reading, actualizing the symbolism of the twin myth.

Yakiv Holovatskyi writes: "the twins (Lelya and Lel, Polel, children of Lada) – this duality – expressed the primordial nature, when it had not yet revealed itself in opposites, and the final nature" [Головацький, 1991, p. 33]. In folk beliefs, the twins were considered carriers of a single fate, embodying duality. This aspect is emphasized by the mother of Lel and Polel in Ivan Franko's eponymous novel: "*Remember me... – always and everywhere stay together! God called you into this world together, and God will bless you as long as you stay together*" [Франко, 1979, vol. 17, pp. 286–287].

In Franko's novel, the chronicle principle of plot construction is applied for the first time, leading to the division of the work into two temporal periods – the childhood of the Kalynovych brothers and their mature public activities. Moreover, the first stage is characterized by the almost panic fear of the brothers to part (for example, during the street boys' campaign for potatoes; on the day they were imprisoned). Let us also pay attention to the pathos of Nachko's explanation appeals: "*If you separate us, I will die, I will smash my head against the wall!*" [Франко, 1979, vol. 17, pp. 305], from which the existential horror is distinctly visible. In the second stage, the brothers, facing the trial of love (for Regina), fulfilling their public duty, the promise given to Semko Tuman about protecting the rights and freedoms of the ordinary people, almost voluntarily separate. Here, in the text, the author introduces Nachko's feeling of foresight: "*...this separation is the beginning of a new turn in life, which seems to be able to lead them on different paths and, who knows, may even adversely affect the development of the work to which they pledged to dedicate their efforts and their lives*" [Франко, 1979, vol. 17, pp. 389]. The mentioned two-phase chronicle of the plot reflects the process of the formation of the civic position of the Kalynovych brothers and the departure from it caused by the maternal curse prohibiting separation. It is precisely the rupture of the original unity that hinders the twins from fulfilling the role of so-called cultural enlighteners, who help ordinary people and try to lead them out of the darkness.

By showing how Nachko, realizing the futility of his love due to the close relationship between his brother and Regina, kills hope for life within himself, Ivan Franko introduces elements of associative thinking into the text, which culminate in a fatal premonition of Nachko's death. In Hnat's mind, an intuitive guess about the connection between the world, "The Messenger", and some "nail driven into the skull" takes on the character of an answer-clarification, formulated through the stylistic figure of apocrysis: "*I am going to the mother... At this moment, I recall my*

mother's last words... In these words is my curse. Because I have not only parted with you but even with myself, with my soul, with my conviction... You can look clearly and brightly at the world because you have not deviated from your simple and clear path" [Франко, 1979, vol. 17, pp. 449–450]. Despite the self-incrimination by Nachko and the confrontation with his brother (only upon him, supposedly, did Semko Tuman's curse for the "broken word" come true), the reader feels an invisible connection between the brothers in these circumstances. Interestingly, this is confirmed in the text by the image of the same "nail driven into the head" [Франко, 1979, vol. 17, p. 472], but this time Vladko's – when he sees his brother's corpse and reads his last letter. The words "When Lel dies... dies... dies..." [Ibid] serve as this "nail". In addition to this invocation, Vladko hears nothing; it leads him to death-identification with Nachko: "Turning his face to his brother, Vladko sat in the same pose, whispering quieter and slower each time, staring into the black face of his brother marked by the seal of death..." [Ibid].

Oksana Zabuzhko notes that the image of a split soul "tormented Ivan Franko throughout his creative life" – in the status of an "inexpressible irrational residue" [Забужко, 1992, с. 79]. In the resolution of the analyzed novel, Franko's beloved symbolic images dominate – the struggle with oneself, which here takes on the character of internal division, or the confrontation of ego with Shadow, as well as magical death with signs of sacrifice. Among these "emblems" of the writer's artistic consciousness in the novel "Lel and Polel", there is also the mentioned image of the remarkable "nail", which concentrates the unconscious psychic sphere of the twin brothers, creates mirror projections, and, as the voice of all-knowing conscience, the Shadow, leads to the transition from life to death. By the way, C.G. Jung asserts that mandalas "in the form of psychological phenomena spontaneously appear in dreams, in certain conflict situations" [Юнг, 2013, p. 546], which is why the combination of the above symbols-emblems can be interpreted as an attempt to restore the lost wholeness of the ego.

The reader realizes the archetypal necessity of the aforementioned resolution of the work, where the brothers, having destroyed their own unity, became doomed to death. Love for Regina became the reason for the destruction of the unity that existed between the twins and their inner world. Obviously, one of the textual purposes of the image of Regina Kiselevska is to create a situation that tests not only intimate feelings but also the social position of the brothers. The love of the twins for Regina was used by her brother Ernest, as well as the guardian Drelikhova – to make Hnat change his beliefs, abandoning the revealing and satirical stream of "Hinets", directed against the landlords, the nobility, and the exploiters of the ordinary people. Realizing the depth of Hnat's love, these characters pushed him to a state of self-sacrifice for the sake of saving the girl, which later led to betrayal and a fatal outcome.

A careful reading of the main plot images suggests the dominance of tropes with the semantics of diabolical origin in the novel, especially in pivotal moments of life. The sequential threading of artistic techniques (compositional epimone) creates a fatal premonition of death. The childhood of the Kalynovych brothers is enveloped in the sickle of dysphemisms and vulgarisms from Mrs. Voitsekhova ("*Where is the old man taking you?*"; "*thieving seed... does not forget its devilish antics!*") [Франко, 1979, vol. 17, pp. 283, 296]. The verbal intensity of these means mentioned by the author is accentuated by landscape characteristics: returning from the Sunday "potato expedition", the boys feel the "air saturated with electricity" [Франко, 1979, vol. 17, p. 294]. This metonymy distinctly emphasizes the fatal influence of the "unknown force" on the fate of the Kalynovych brothers. In prison, the twins share a cell with Semko Tuman, who tells them about one of his "deeds" – the "murder of a general in Sataniv" [Франко, 1979, vol. 17, p. 322]. The toponym mentioned organically combines with the metaphor of an oxymoronic colouration – "a treasure gained by injustice", which Semko reveals to the children with the condition that they use this money to "defend the wronged" [Франко, 1979, vol. 17, pp. 330–331]. This strange command from the old prisoner initially sets the Kalynovych brothers on the path of active civic engagement, so much so that even the nobility notes that "*The Messenger is being pursued with devilish skill*" [Франко, 1979, vol. 17, p. 371], and then becomes the cause of the brothers' demise, who, having separated, deviated from the chosen path. As already noted, this division-decay occurs under the influence of the fatal force of love for Regina.

The intimate attachment of the twins to one person, which medical science does not deny, is intensified in the text through rapturous metaphors and metonymies introduced into Nachko's

associative thoughts. When he saw Vladko near Regina, as if some “cold hand squeezed the heart”, in his eyes “two pink lights flickered” [Франко, 1979, vol. 17, p. 367]. The state of deep despair, the disharmony of Hnat, is twice emphasized by the author with metaphors of rapturous sound filling – the “cry of broken hope” and the “cry of a broken string” [Франко, 1979, vol. 17, pp. 383, 387]. The impression is created that “lifeless things” have come alive to confirm the depth of the tragedy of the unfortunate lover with incredible sounds and movements – such is the almost pervasive “personification” of conveying Nachko’s feelings. Eventually, it is not him who walks around the room, but some reflection of the previous being, a ghost, a shadow. The metonymy-comparison principle of ascending gradation becomes the epithet “corpse-like pallor”. This is how Nachko becomes after Ernest explains to him openly the essence of his deception and provides him with a letter from Vladko about marrying Regina. A living corpse walks around the room, listening to the fatal symphony of its last life waves. Then, from the mouth of the unfortunate, a refrain of Golgotha origin emerges: “My God! My God! Why have you forsaken me?” [Франко, 1979, vol. 17, p. 434], which further illustrates the dominance of the devil. Finally, Nachko transforms into a symbolic victim. M. Eliade points out that Mephistopheles plays an important role alongside God in the creation of the Universe [Еліаде, 2001, p. 364], and “Christ united the sexes in his nature, for when he rose from the dead, he was neither man nor woman, although he was born and died as a man” [Еліаде, 2001, pp. 379–380]. Thus, the *doppelgänger* aspect of the Kalynovych twins as one of the transformations of the Christ archetype leads to a historiosophical interpretation of their sacrifice.

Undoubtedly, such an interpretation of the structure of the analyzed novel, complicated by mythological fatalism, stems from an understanding of the cultural foundations of Ivan Franko’s creative thinking, who struggled throughout his life with the problem of the duality of the Ukrainian soul, which, according to O. Zabuzhko, became a brilliant insight [Забужко, 1992, p. 79]. According to T. Hundorova’s statement, “Franko’s interest in pathological states of the human psyche (hallucinations, almost schizophrenic perception during moments of special excitement, psychoanalytic nature of dreams, etc.) revealed his inclination towards the modern school of European artistic thinking, initiated by naturalism and developed by literary movements such as impressionism, symbolism, and neoromanticism. Therefore, Franko was perhaps the first Ukrainian writer of a modern type in Ukrainian literature” [Гундорова, 2006, p. 99]. Psychoanalytic parallels can also be traced in the novel “For the Home Hearth” (1892) by Ivan Franko, the basis for writing which was a court case regarding the activities of a brothel on Skarbnyvskoho Street in Lviv. According to C.G. Jung, “in the products of fantasy, ‘prototypes’ are manifested, and here the concept of archetype finds its specific application” [Юнг, 2013, p. 111]. The system of prototypes used relates to the problem of pimping, which the main heroine is engaged in, so to speak, in order to maintain the usual prosperous way of life of her family, which is why the title of the novel is “For the Home Hearth”. Anelia Angarovych justifies her crime as the duty of a mother who is forced to provide for her children independently, since her husband, being in the army, cannot support the family at the level that his wife desires. Hearing about her immoral activity, Anelia’s rich uncle explains to Antosya the psychological prerequisites for his wife’s actions: “She was a good girl, intelligent, energetic. But I, damned, I, unhappy, poisoned her soul! I instilled in her that pride, that contempt for the lower, needy, downtrodden... That fear of deficiency and poverty...” [Франко, 1979, vol. 19, p. 115]. The confrontation between the value systems of urban and rural culture, which often manifests in the loss of moral priorities due to the desire to achieve corresponding social and material status, is a very common problem in bourgeois environments. It was precisely the aristocratic upbringing, the corresponding standard of living in childhood that formed in Anelia the desire to preserve a high social status at any cost, and maternal instincts reinforced the subconscious desire to be an example of love for children and self-sacrifice for their well-being.

Creating an atmosphere of ideal family life, the desire to shield children from existing problems is an expression of the stage of personality development under the influence of the archetype of the Great Mother. Feeling fear of “poverty and deficiency” threatening the family, Anelia, “to ward off those furies and keep them far from her home hearth”, “dedicated so much... so much!” [Франко, 1979, vol. 19, p. 85]. It is to them that the woman sacrifices her own conscience, trading fate and even the lives of the midwives, ruining the most significant moral

values in other people, justifying criminal actions with a desire “not to break her marriage”. Good intentions and unlawful actions merge in her consciousness and subconscious, intertwining like different manifestations of the archetypal image of the Mother – both good and terrifying. The horror in the subconscious of the main heroine is most awakened by Yultsia – the old widow, whom Anelia calls the “*watchful heron*”, who always “*spots some black dots on the horizon*” [Франко, 1979, vol. 19, p. 11], and her husband refers to her as the “*firebrand in female form*” [Франко, 1979, vol. 19, p. 75]. Seeing Yultsia for the first time, Antosya subconsciously associates with her a sense of the fatal development of events: “*A widow? I hate widows. Widows – owls, birds that bring misfortune*” [Франко, 1979, vol. 19, p. 15].

According to L. Kulakevych, manifestations of the archetype of the Great Mother, who can both endow and destroy, are often traced in literary literature, emphasizing the mythological foundation of literature (images of witches, stepmothers, Baba Yaga, etc.) [Кулакевич, 2022]. In C.G. Jung’s concept, Anima appears as a bipolar figure, who “can appear either as positive or negative, either old or young, either mother or girl, either fairy or witch, either saint or demon” [Юнг, 2013, p. 260]. Analyzing the ancient images of women and their influence on the further development of literature, O. Halchuk points out: “...writers of subsequent literary epochs saw in ancient female masks enormous potential for further modifications and illustration of their own ideas” [Гальчук, 2021, p. 20], and heroines appear in the most diverse roles – from a guardian woman to a woman who destroys the home and the world of a man.

In the literary legacy of Ivan Franko, the images of women range from the Lady of the Heart, Woman-Protector, to the Terrible Mother, with all the characteristic features of this archetype. Interestingly, the writer addresses this issue not only in fictional works but also in literary-critical works. In particular, in an article dedicated to the creativity of Dante Alighieri, Christian understanding of women as the “*instrument of temptation and vessel of sin*” is paralleled with the matriarchal concept of the “*guardian of family traditions, preserver of the home hearth*” [Франко, 1978, vol. 12, pp. 43–44].

Thus, Ivan Franko associated the magical ancient power of the female image with the influence of archetypal images of mythological origin on the unconscious psychic sphere of the individual. From this, the specific, unique “*poetics of fear*” in Franko’s prose grew, which is present in the demonic, fatal image of women. The archetype of the Terrible Mother manifests itself in the widow Yultsia, who is elusive, externally “*colourless*”, created by the author in the spirit of medieval symbolic aesthetics, where blurring and indistinctness of outlines were considered a sign of a spiritual principle, with only one facial feature standing out – a certain generalized symbol, an emblem of the entire being. The role of the image of Yultsia in the novel “*For the Home Hearth*” is to generate a sense of fear and is closely related to its fatal outcome. The only detail of the heroine’s appearance that the writer emphasizes is the expression of mortal anxiety.

The writer appears as a true psychoanalyst, an expert in non-verbal communication and proxemics. The moment of examining the influence of the unconscious psychological sphere on Yultsia’s behaviour, introduced by the author in the expositional part of the story, became a kind of sign-symbol, an emblem of the entire plot development, a peculiar mirror reflection of the image of the Medusa-Gorgon, which spreads “*tentacles of fear*” into the subconscious of those around her. Everything in Yulia “*manifested constant inner restlessness*”: she laughed with “*an expression of patience*”, her “*bright eyes ran restlessly*” over her “*pale, fading face*”, during conversations “*the tips of her lips trembled spasmodically*”, she played with her handkerchief, “*adjusted the folds of her dress*”, “*often involuntarily, out of habit, looked around to see if someone was eavesdropping on her*” [Франко, 1979, vol. 19, p. 9]. In her appearance, there was “*something mysterious and enticing, like a riddle, and deep, like a mountain lake*” [Ibid]. Moreover, this torn between the beautiful (divine) and horrifying (diabolical), according to the author, stemmed “*from the lack of balance between the individual forces of her soul, between feeling and will, between desire and the ability to appease them*” [Ibid].

In addition, Ivan Franko describes the antithesis of the mental states of Antos, who feels a “*strange splitting within himself*” and experiences the obliteration of the difference “*between good and evil*” since there is “*no right and left side in boundless infinity*” [Франко, 1979, vol. 19, pp. 99, 102]. A discursive feature of the story is the distinctly subjective, emphatically lyrical dialogue of the “*inner-self*” (chameleonic) and the “*distanced self*”, which is the voice

of conscience. The majority of the plot in the analyzed story is a simulation of an exhaustive “dialogue with oneself” around the images of Anelia and Antos. The structural core of this dialogue becomes the oxymoron of ontological origin, which in the culminating moment is expressed by the author as the painful realization of the captain, who now referred to his wife as “*alternately an angel and a devil*” [Франко, 1979, vol. 19, p. 106]. This remarkable combination is an intuitive premonition of the fatal ending of the sacred home hearth. Later, the foreboding is intensified with the appearance of the “widow-owl” and reaches its climax in a dream related to the loss of a “*precious diamond shining on the forehead of the deity, like a star*” [Франко, 1979, vol. 19, p. 23]. The new component of the plot is no longer simply a mythological vision – it is dominated by an analysis of psychological states: Antos tells Anelia about his encounter with Baron Reihlingen, whose business card he found among the family archives, causing his wife to change beyond recognition without any apparent reason: “*The face, which a moment ago was so pleasant, clear, and energetic, breathing health and joy, was now pale as a corpse, expressing immense anxiety. Her lips trembled spasmodically, as if uttering some unheard incantations following the captain. There was no breath left in her chest. Overcome by some secret force, Anelia fell into the chair and sat motionless for a few moments, a true image of despair and despair*” [Франко, 1979, vol. 19, p. 33].

The internal unrest of Antos’ wife begins to be noticed in her mimicry, gestures (“*her face was covered with a cadaverous paleness, even her lips turned pale, work fell from her hands, and her whole figure slumped, as if withered*” [Франко, 1979, vol. 19, p. 41]), excessive emphasis on her own innocence, and gossip that could poison his life (“*Anelia, dear, you worry me with that solemn tone!*” [Франко, 1979, vol. 19, p. 30]). The dialogues between the characters, explaining events from their past lives to each other, are constantly interrupted by internal dialogues, where Anelia tries to convince herself of the necessity of her own “craft”, justify her innocence (“*What! I was faithful to him, and this gives me strength*”), and the captain seeks to reassure himself that believing in premonitions and psychological manifestations of his wife’s mental disorder as a sign of her sinfulness and immorality is impossible because such an “*assumption would be a crime, sacrilege, full of his love, of his domestic happiness*” [Франко, 1979, vol. 19, p. 55]. Despite such personal psychological masks, both Anelia and Antos experience the presence of the so-called “side-self”, that is, the voice of conscience (alter-ego in Freud’s concept), in the face of which all justifications are powerless. Thus, while waiting for her husband’s return from the casino, Anelia constantly looks anxiously at the door, and when someone knocked, “*she almost screamed in fright, jumped up from the chair, and, turning to the window so that the captain wouldn’t see her pale face, clutched her chest with her hand, trying to stop the violent beating of her heart*” [Франко, 1979, vol. 19, p. 59]. Antos, on the other hand, tries to explain to himself what kind of illness torments Anelia: “*Her blooming, almost childish figure – and her nervous attacks somehow couldn’t reconcile in his head*” [Франко, 1979, vol. 19, p. 54]. And then, involuntarily, the main character recalls the words of the baron: “*Go, go, you have a wonderful wife! An angel, not a woman! Ha-ha-ha! Such angels there beat sinful souls with iron forks in boiling tar*” [Франко, 1979, vol. 19, p. 44].

Characteristics of the external and internal worlds of Anelia (beautiful and grotesque) direct us to a fairy-tale mythological context. According to L. Kulakevych, the archetype of the Terrible Mother is most often objectified in the image of a witch [Кулакевич, 2022, p. 94]. Tormented by suspicions about his wife’s occupation, Antos tries in every way to reject the thought of her involvement in prostitution, but in his subconscious, memories of an angel and a demon constantly struggle. This plot component resembles a peculiar dialogue between ego and alter-ego, dominated by the oxymoronic combination of divine/devilish, activating the “poetics of fear” with the characteristic Franko-style simulation of a conversation encounter with Shadow.

The desire for status and fear of poverty, leading to the intention to engage in human trafficking, reveal another mythological reminiscence associated with the biblical plot of the thirty pieces of silver, symbolizing Judas’ betrayal of Christ for gain. Humanity has long struggled with the tragic puzzle of Judas’ sin: on the one hand, the betrayal of the Messiah, on the other – the fatal necessity of such an act, because the “son of perdition” had to fulfil his destiny, as without suffering and death on Golgotha, Christ would not have fulfilled the mission of saving humanity. Experiencing profound ideological dichotomy (an element of the “poetics of fear”),

Anelia ends her life by suicide. However, Ivan Franko models an extraordinary resolution in the story: the fairies block Anelia from the police, and the captain, who not long ago cursed his demon-wife, "*drenching himself with abundant tears*", falls to his knees before his wife's corpse, kissing her "*bony hands*", saying to himself, "*She dared to do this! Dared to do what I didn't dare!*" [Франко, 1979, vol. 19, pp. 141–143].

Thus, the final image of the green cypress ("*the embodiment of enclosed energy and unyielding determination*") is the inevitable last chord of the story, whose internal structure represents a state of division and horror. Its stylistic representatives include rhetorical questions ("*Could my wife, my Anelia, stoop to debauchery with that Yulia and manage the house at the same time?*"), pathetic exclamations ("*So she lied! And lied at that point!*"), self-correcting apophasis ("*Redlich got a bullet in the chest for shooting above my head. For this?... Is it really for this? No, no, no! For what I said yesterday! For the dishonest, unheard-of slander that I didn't want to retract*" [Франко, 1979, vol. 19, p. 104]), numerous iterative figures ("*– I killed him! Killed a man!*", "*So here I killed! – thought the captain. – I killed a man, a friend! I am a murderer! I have a human life on my conscience, and I live myself!*"), through which the character seems to try to convince or simply reassure himself; as well as stylizations under associative, nonsystematic thinking ("*Yulia, her friend, a widow, a practical and unscrupulous woman. Anelia – a straw widow, two children, a meager pension, no earnings from anywhere... She wrote about lectures – but this is a lie! She played the piano once, but not well enough to give lectures. So – a joint venture! A nice residence, furniture, ... a boarding house for adult ladies – and hunting for cheerful passengers, having gentlemen who desire refined and distinguished luxury*" [Франко, 1979, vol. 19, pp. 105–106]).

Anelia sees the meaning of her existence in the comfort of the "home hearth", which, for Antos, is a tremendous sanctuary, a guardian of existence. Therefore, any disdain for this fetish is unacceptable, as it is considered an unimaginable crime ("*To suspect you of something dishonest – that would mean to put an axe to the roots of my own life*" [Франко, 1979, vol. 19, p. 27]), even more so – sacrilege. From the perspective of the stylistic embodiment of this psychological drama, it is worth noting the compositional synonymous cohesion of the metonymy of "corpse-like pallor" of the face of a person experiencing "*the abyss of disbelief and collapse*". Such a psychoanalytic trope is present in the description of the appearance of Yulka ("*And my lady sits pale as a corpse, wet*", – Shymanova informs Anelia about the widow's arrest), Anelia (the captain noticed that when mentioning Reikhlingen, "*her face was covered with a corpse-like paleness*"), Redlikh ("*stood pale as a corpse, waiting for the captain to calm down*"), Antos ("*Captain, pale and cold as a corpse, looked at Gurter with lifeless eyes*"), and even the allegorical, archetypically conditioned image of Fear ("*And at that moment, Antos felt how the wretch kicked him with its hoof, felt immense pain, felt the corpse-like face staring into his eyes*" [Франко, 1979, vol. 19, p. 79]). The color dominant of "corpse-like pallor" emphasizes the exhaustion of strength, heralding the approaching finale.

The next component of the poetics of fear-doubling is evidently the narrative carnival of masks – personal and social. It is worth noting that the issue of human ambivalence, its detachment from itself, is a predictable consequence of the ontological disharmony of the individual in the 19th–20th centuries. The imitation of a meeting conversation with the Shadow has a distinctly lyrical character: "*Antos felt like all of this was a dream. He even felt a strange splitting within himself, experiencing the impression as if that man in a military blouse, with hands in pockets, attentively examining the lithograph on the wall, is some person foreign to him, distant and uninteresting, on whom his secret 'self' gazes sideways with a slight sense of wonder*" [Франко, 1979, vol. 19, p. 99]. As a result of going through the stage of confrontation with the Shadow, the problematics of existential horror, characteristic of modern discourse, are actualized.

Another example of psychoanalytic treatment of artistic material is Ivan Franko's novel "Foundations of Society", written between 1893 and 1895. According to T. Hundorova, this unfinished novel is characterized by its "relevant radical content, interwoven with a criminal plot of patricide. In the novel 'Foundations of Society', the symbolism embedded in the title has a dual meaning. On the one hand, these are the real 'golden boys' of the Polish nobility who consider themselves the 'foundation of society', and on the other hand, it is the national moral and spiritual force, its integrity and consciousness, which Franko perceives as a guarantee of the

future” [Гундорова, 2006, pp. 99–100]. The semantics of allegorical images used to describe social relationships indicate this. For instance, Dr Vasonh notes: “*The nobility is the foundation of our society, its sturdy trunk, a splendid crown, fragrant blossom, and ripe fruit*”, while “*our peasants and small-town dwellers are just the roots*”, and they only “*in silence and darkness can properly fulfill their social function*” [Франко, 1979, vol. 19, p. 260]. On the other hand, the blacksmith Herder often speaks of “*various shortcomings of peasant thinking*”, as a result of which “*in the imagination, a picture of vast wild wilderness casually arises*”, where “*some secret invisible hand guides the plow*” [Франко, 1979, vol. 19, pp. 194–195]. The narrator emphasizes that the plow of the people’s educator “undermines the roots of hop” or, in the symbols of a biblical parable, separates the chaff from the grain.

As the title of the work itself indicates, the writer turns to the artistic interpretation of the mystery of national self-awareness. Its psychoanalytic illustration is the spiritual decline of Father Nestor – a peculiar death that transforms into a stage of revival-enlightenment through the missionary role of the blacksmith Herder. “*Without love, no work, no sacrifice is worth anything, [because it is then] just an empty form*”, reproaches the blacksmith to the priest, adding, “*Can this be called fulfilling a spiritual duty? Meanwhile, the people in the village are ignorant, corruption is terrible, there is poverty, animosity*” [Франко, 1979, vol. 19, pp. 204, 207]. The main cause of Father Nestor’s spiritual debauchery (formerly a philosophy teacher) was his fatal love for Miss Olympia. Discovering the “sinful” love affair between his daughter and a commoner, the count-father “expelled” Nestor from his estate. Olympia was forced to “*bury her own feelings at the bottom of her heart, bathe them in tears, and cover them with the dust of forgetfulness*” [Франко, 1979, vol. 19, p. 148]. The wound inflicted on Nestor’s soul “*left behind a heavy melancholy, bitterness, and eternal dissatisfaction*”, and he never stopped feeling like a “*wasted man*”, doing everything “*not out of love but out of contempt for people*”, compensating for the lack of spiritual affection with pathological “*attachment to money*” [Франко, 1979, vol. 19, p. 153]. As we can see, the carnival of personal and social masks, as in the novel “For the Home Hearth”, in the analyzed text has the same mythological-archetypal analogy – the idea of sacrifice complicated by the paradox of necessary betrayal based on a great passion for money. For Father Nestor, Olympia is also a “fatal star”, a demonic vampire woman. Now, when she has completely taken him in her hands (through their illegitimate child – Adasya), Nestor keenly feels her animistic power: “*she twisted herself into a beastly physiognomy*” to “*paralyze, force, and tranquility*” [Франко, 1979, vol. 19, p. 224]. The detail-heart of the novel “Foundations of Society” is the metonymy of not the corpse-like pallor of the victim but the pathological exhaustion, sleep, and apathy. This component of the poetics of fear has an important archetypal basis in the aspect of the evolution of human consciousness. C.G. Jung asserts that a dream often gains a place in consciousness, giving rise to a reaction of doubling: “So, if in dreams or other spontaneous formations, an unknown female figure appears, whose meaning oscillates between extremes of goddess and the Fates, it is advisable to leave this figure in its independence rather than belittle it to something arbitrarily known” [Юнг, 2013, p. 260]. The state of the archetypal dream that engulfs a person indicates a new stage in the development of the ego, characterized by a higher level of consciousness.

The artistic techniques used to convey the state of “sleepy exhaustion” are very interesting and psychoanalytically modern. They constitute another aspect of the poetics of fear in the great prose of Ivan Franko. The development of the novel, which simulates the experiences of a person on the psychoanalyst’s couch, consists of a naturalistic exposition (where it is explained that the feeling of cold anxiety arises in Olympia due to a “*rush of blood to the brain*”, giving rise to dream images that torment the heroine, “*like snakes sucking live blood from her heart*”) and the process of reproducing dream impressions. The refrain, “*sleepy exhaustion, like an inexorable executioner, scratches and tears her further, even deeper into the abyss, into impenetrable darkness, and decay, and soot*” [Франко, 1979, vol. 19, p. 151], divides the three central moments of Mrs. Olympia’s nocturnal vision while creating the impression of a dream film.

The most important principle in constructing each frame of the dream vision is the imitation of the inner dialogue of the split “self” of Olympia. It is known that any refrain divides the text into semantically complete components. In the quoted excerpt, this iterative figure not only

“provokes” and “suggests” but also deepens the existential horror of the split personality. Thus, the first frame reflects symbolic configurations of dream illusions, illustrating the idea of the phantom fulfilment of desires in a nocturnal vision, later put forth by S. Freud in the book “The Interpretation of Dreams”. This is the so-called “erotic dream”, shrouded in the “pink mist” of illusions, where the main images are ideas of physical equivalents of *substantia coelestis* (celestial substance). Thus, the sacrifice of one’s own personality on the altar of duty (listening to her father – marrying Count Torskyi because she realizes that “*the count’s daughter must do so when she has such misfortune – to love a commoner*”) logically leads to internal splitting (between the “I-individuality” and the necessary social mask), resulting in Olympia’s dream taking on the character of a terrifying conversation with the man-“devil” (the heroine recoils from the touch of the count’s hand – “*something cold, slimy, and disgusting*”, freezes from his “*tyrannical gaze*”, experiences the “*abyss of hellish torment*” from Torskyi’s justifications, who, supposedly, cannot “*fulfill his male duty*” [Франко, 1979, vol. 19, p. 151]). The impression of sleepy exhaustion deepens even more in the third frame of the dream film, as Olympia’s unconscious encounters the image of Nestor, tries to avoid a conversation with her alter-ego (“*Haven’t I endured enough?*”), but cannot (“No”, says a firm, inexorable voice. “*There is still one corner in your heart, untouched, pure, unblemished! Show it to me! Give it to my hands!*”) [Ibid]. Therefore, unconscious fantasies immediately enter consciousness, resulting in a night terror: “*All those shocking scenes that flashed over her head... like snakes, now crawl towards her heart – all of it gathers around her in a beaten mass, like a leather sack in which she is tied and in which she is choking, choking, tossing and screaming, gaining the last strength in pre-death anxiety, in bottomless disarray*” [Франко, 1979, vol. 19, p. 155].

An interesting episode from a psychoanalytical perspective is the moment of ideological enlightenment for Father Nestor. Feeling the fatal influence of Olympia and Adas on his own subconscious, he exclaims with panic and self-conviction: “*No, I am not yet a corpse!.. I will still fight with you! The evil demon whom you serve has made a joke of you – a disgusting joke!.. You spied on me, and I woke up from a heavy sleep!.. I will establish a foundation! Let at least the poor people remember me with a kind word!*” – and repeats “*those words, as if wanting to fix them in his memory, drive them like a nail into his soul*” [Франко, 1979, vol. 19, p. 224]. Here is another confirmation (the desire for self-conviction, pathological focus on details) of the schizophrenic differentiation of the ego, confrontation with the Shadow, the devil.

The animous features of Olympia’s image are manifested not only in relation to Nestor’s father. Adas also feels her superhuman strength and intelligence, as well as the ability to control the situation, manipulate the environment, and not show excitement even in the most challenging moments. Fear of her power led to her son’s childishness, his inability to contradict her decisions, his willingness to obey her will. The feeling of one’s own powerlessness in front of the mother and a much weaker character gives rise to an extraordinary admiration for Olympia, which gives reason to interpret it through the prism of the archetypal semantics of the Great Mother: “*My mother is a strange woman! – reasoned Adas, on his way to Lviv. – I’m losing my mind, as if I’m all broken, as if tied in a sack, and she has only now regained peace. She laid out the formal strategy in front of me. Oh, such a woman is not quick to lay down her arms! Not everyone will be able to fight with her!*” [Франко, 1979, vol. 19, p. 340].

T. Hundorova notes: “In the novel, first and foremost, the degradation and degeneration of the Polish noble family are reproduced, as well as the corrupting influence of the ‘manor’ on the Ukrainian village in both ‘old’ and ‘new’ times. Alongside unfolds the plot of the fate of Father Nestor, to whom celibacy ‘deranged his entire life’. The decline of the former Torskyi noble family is brought to the degenerative Tsviakh, the last, albeit illegitimate heir of the ‘manor’, and ‘legitimate’ but unrelated Count’s son Adas, who aspires to play the role of the ‘cream’ in the Ukrainian-Polish society” [Гундорова, 2006, p. 100].

The uniqueness of the early modernist discourse in the great prose works of Ivan Franko from 1887 to 1893 lies in 1) the coexistence of the realism characteristic of the protagonist-progressive, public figure, “whole man” problematics with modernist mythological analogies such as the “cultural hero”, etc., 2) the combination of rational structures of thought with mythological, and sometimes even psychoanalytic elements,

the actualization of which was characteristic especially of modernist literature. The synthesis of realistic and early modernist tendencies in Ivan Franko's work is also evident in rethinking of mythological-archetypal images, which often lose their integrity, embodying the disharmony between the world and the individual. This peculiarity is confirmed by the conducted research on Ivan Franko's great prose works from 1887 to 1893. Most vividly manifested in them are the vectors of the archetype of the Great Mother and the mythologem of duality. In our opinion, the projection of archetypes by the writer (in Jung's sense) was not a consciously planned process, but rather a product of creative imagination capable of embodying in the artistic world the cognitive and perceptual models formed by humanity in the mythological era. The artist's creative imagination generated analogies that anticipated the discoveries of psychoanalysts and the tendencies of the development of Ukrainian modernism, which was at its initial stage of development during Ivan Franko's time and partially retained realistic features.

In the novel "Lel and Polel", the dominant motif is the twin myth, which forms the basis of the conflict in the narrative. The images of the main characters embody the mythological principle of parity and dualism of the world, tested in new conditions through the love of both brothers for one woman. Lel and Polel violated the maternal directive to "stick together", which led to a division and decline caused by the fatal force of love for Regina. On one hand, the brothers failed to follow the maternal instruction; on the other hand, they could not exist separately. This love confrontation not only led to intense psychological experiences but also resulted in withdrawal from social activities and rejection of the enlightening role. These plot collisions largely reflect the synthesis of early modernist and realistic tendencies, with the twin myth playing a key role in its formation. Compared to the novel "Lel and Polel", in the novel "For the Home Hearth", the archetypal vectors of Ivan Franko's artistic thought are more evident than mythological ones. The image of the main heroine of the story varies from Lady of the Heart, Woman-Goddess to the Terrible Mother as "an instrument of temptation and vessel of sin". Antos feels the influence of Anelia's animistic power, hence he alternately calls his wife "an angel and a demon". To enhance the sense of disharmony in the world, existential fear, and a fatal ending, the story introduces the image of widow Yulka with an expression of "deadly anxiety" on her face and a "colourless" appearance. These manifestations of the ambivalent archetype of the Great Mother testify to the artist's active use of archetypal images characteristic of early modernist consciousness. At the level of micropoetics, this is manifested in the modelling of an exhaustive "dialogue with oneself" between Anelia and Antos, accompanied by non-verbal communication and proxemics, the impression of a carnival of personal and social masks, dissociative states of personality, and so on. The oxymoron divine/devilish activates the poetics of fear in the plot with the characteristic modeling of a conversation encounter with the Shadow, typical of Franko's works.

The psychoanalytic discourse in Ivan Franko's novel "The Foundations of Society" correlates more closely with Freudian ideas. It is worth noting the imitation of the protagonist's experiences during the psychoanalyst session in the exposition ("feeling of cold anxiety", erotic dream, the effect of dream film, dreadful conversation with the man-"devil", etc.), as well as hints at the son's infantilism conditioned by the influence of the mother. Indeed, in the relationship between Olympia and Adas, the animous component of the archetypal semantics of the Great Mother is manifested: a sense of powerlessness before the mother, fascination with her strong character, which generates readiness to follow her instructions obediently. In all the plot-compositional elements of the novel, states of "pathological fatigue", sleep, apathy, fear are traced, which evolve into the characteristic poetics of fear in Ivan Franko's works. This indicates that the writer's artistic consciousness largely tends towards modernist aesthetics, although it does not sever ties with the social issues typical of realism. In the novel "The Foundations of Society", it is elevated to the title of the work and serves as a certain matrix for the narrative about the psychological degeneration of the Ukrainian-Polish gentry.

In Ivan Franko's great prose works from 1887 to 1893, by modelling the inner world of his characters using primarily mythological and archetypal images, he largely departs from

the principles of realistic aesthetics and employs many early modernist techniques, such as: mythologization of reality, depiction of dissociative states of personality, "pathological fatigue", sleep, apathy, fear, and so on. Indeed, the modernist reevaluation of mythological and archetypal images, which often lose their integrity, embodying the disharmony between the world and the individual, attests to a new level of poetological synthesis, reflecting one of the most interesting features of the writer's artistic method. Further study of the relationship between mythopoetic and psychoanalytic discourse in Ivan Franko's prose is one of the promising directions for further research into the writer's creative legacy.

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PSYCHOANALYTIC DIMENSIONS OF IVAN FRANKO'S GREAT PROSE OF 1887–1893

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Key words: *mythopoeitics, psychoanalysis, archetype of Great Mother, twin myth, plot, artistic text.*

In the article, elements of mythopoeitics in Ivan Franko's great prose of 1887–1893 are explored using the methodology of psychoanalysis. The writer's projection of prototypes (in Jungian terms) anticipated the discoveries of psychoanalysts in the artistic text, and its precondition was Ivan Franko's personal interest in the issue of the artist's unconscious mental activity, as evidenced by his work "Secrets of Poetic Creativity".

The psychoanalytic vector of Franko's works has been studied to a greater or lesser extent by scholars such as K. Dron, B. Tykholoz, Van Xiaoyui, T. Hundorova, N. Zborovska, R. Pikhmanets, and others. However, as of today, there is essentially no separate study of certain archetypal images and mythologems, like the Great Mother or the twin myth, in the artistic world of Ivan Franko, which is why the novelty and relevance of this article are justified. Despite the fact that the psychoanalytic and mythopoeitic aspects of Ivan Franko's prose have been thoroughly investigated, there remains an obvious interconnection of these aspects on the periphery of scholars' interests, which, in our opinion, is worthwhile to consider as a poetological synthesis, constituting one of the most interesting characteristics of the writer's artistic method. It is precisely in this that we see the novelty of the presented research.

The *purpose* of the research is to study the psychoanalytic discourse in the great prose works of Ivan Franko from 1887 to 1993, including various aspects of the twin myth and the archetype of the Great Mother. The following tasks arise from the objective: To analyze the key vectors of the twin myth in the novel "Lel and Polel"; characterize the ambivalent manifestations of the Great Mother archetype in the image of the main heroine in the novel "For the Home Hearth"; identify transformations of Freudian ideas in the artistic structure of the novel "Foundations of Society", considering their animistic component. The implementation of the set tasks necessitated the use of such *methods* as receptive-interpretative, psychoanalytic, mythopoeitic, hermeneutic, and biographical.

The study analyzes the psychoanalytic discourse in Ivan Franko's great prose from 1887 to 1993, focusing on the diverse aspects of the twin myth and the archetype of the Great Mother. This takes into account the peculiarities of the development of early Ukrainian modernism with its characteristic mythologization of reality, stylistic experiments, and more.

In the novel "Lel and Polel", the dominant theme is the twin myth, through which the principle of the parity and duality of the world is realized. Love for one woman led to the decay, violating the maternal directive to "stick together". The romantic rivalry between the twins over love for the same woman resulted in the violation of maternal directives, intense psychological experiences, and led to withdrawal from social activities and rejection of the role of enlightener.

The novel "For the Home Hearth" is characterized by ambivalent manifestations of the archetype of the Great Mother. The image of the main heroine varies from the Lady of the Heart, Woman-Protectress, to the Terrifying Mother as the "instrument of temptation and vessel of sin". Antos feels the influence of Anela's animistic force, thus referring to his wife as "alternately an angel and a demon". To enhance the sense of fear and the fatal ending, the author introduces the image of a widow carrying the imprint of "mortal anxiety".

The psychoanalytic discourse in Ivan Franko's novel "Foundations of Society" correlates more with Freudian ideas. The article analyzes the imitation in the exposition of the person's experiences during a psychoanalytic session with all its characteristic manifestations ("feeling of cold anxiety", erotic dream, the effect of the film of dreams, a terrifying conversation with a man-"devil", etc.), as well as hints at the son's infantilism conditioned by the influence of the mother. It is noted that in the relationship between Olympia and Adas, the animistic component of the archetypal semantics of the Great Mother is manifested: a sense of powerlessness before the mother, admiration for her strong character, leading to a readiness to follow her instructions unquestionably.

In his great prose, 1887–1893, the writer emerges as a true psychoanalyst, an expert on the unconscious factors of human mental activity. It seems that Ivan Franko, in modelling the inner world of his characters, to some extent, anticipates the discoveries of psychoanalysts in artistic texts.

The modernist reevaluation of mythological and archetypal images, which often lose their integrity, embodying the disharmony between the world and the individual, attests to a new level of poetological synthesis, reflecting one of the most interesting features of the writer's artistic method.

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“THE HANDMAID’S TALE” BY MARGARET ATWOOD AS A POSTMODERN NOVEL: DYSTOPIAN GENRE TRANSGRESSION IN POSTMODERN ERA

Роман Маргарет Етвуд «Розповідь Служниці», на перший погляд, досліджений всебічно й фундаментально. Науковцями глибоко проаналізовані аспекти жанру антиутопії, його феміністська та антирелігійна спрямованість, зв’язок роману з філософськими концепціями ХХ ст. Поетика роману викликає інтерес дослідників до питань інтертекстуальності, специфіки композиції тощо.

Проте не зважаючи на широке коло проблем, які мають місце як у дослідженнях 1980-2000-х, так і в сучасних напрацюваннях, поза увагою науковців залишилося, на наш погляд, дуже важливе питання щодо значення роману Маргарет Етвуд для подальшого розвитку як традиції жанру антиутопії, так і жанра постмодерністського роману. У той же час «Розповідь Служниці» можна розглядати і як програмний твір, у якому чітко виокремлено й опрацьовано ключові жанрові засади постмодерністського роману-антиутопії, які ще не були обґрунтовані.

Сучасні дослідження особливостей постмодерністської антиутопії на матеріалі різних творів 1990-2000-х рр. акцентують увагу саме на ті жанрові візії, що були закладені в романі М. Етвуд. Дослідники переважно зосереджують свою увагу на трансформації змісту антиутопії в епоху постмодернізму

Водночас зрозуміло, що зміни, яких зазнала антиутопія в останній третині ХХ ст., пов’язані з оформленням естетики жанру постмодерного роману, про що свідчить поява роману «Розповідь Служниці». У зв’язку з цим *метою* статті вважаємо дослідження вищезазначеного твору М. Етвуд у контексті поетики жанру постмодерністського роману-антиутопії через призму тісного зв’язку змістовних ознак антиутопії та форми постмодерністського роману.

Досягнення поставленої мети передбачає звернення до історико-літературного, філософсько-естетичного, герменевтичного *методів*.

У контексті постмодерністської антиутопічної парадигми жанр антиутопії суттєво трансформується. Переорієнтація змістовних аспектів жанру пов’язана зі скороченням пробілів між антиутопічним і реальним часом, появою відносно оптимістичної тональності, лабільністю антиутопічного світу (що зумовлює умовно-метафоричний характер хронотопу, аморфність просторів і дискретність часових меж), зміщенням акценту на внутрішній світ персонажа.

Вищий рівень антропоцентризму, характерний для постмодерністської антиутопії, зумовлює модифікацію характеру бунту головного героя проти тоталітарного режиму – фокус з соціального бунту зміщується на особистий екзистенційний (боротьба за збереження власної ідентичності), де важливим стає не результат, а його філософський зміст.

Водночас антиутопія вбирає в себе й риси постмодерністської романної форми і постмодерністської наративної стратегії, оперуючи прийомами інтертекстуальності та переосмислюючи традиції минулого, іронії та пародії, гри з часом і авторської гри з читачем. Зауважимо, що функція

ігрової стратегії автора полягає не лише в тому, щоб зробити читача співавтором тексту, спонукаючи його до безлічі інтерпретацій. Багатоплановість гри втягує його в дійство й змушує поміркувати про діапазон можливостей, які мають місце в сучасній цивілізації, тобто сприймати розповідь про Гілеад не просто як захопливий сторітеллінг. В ігровому модусі прослідковується ідейно-змістовна авторська стратегія оповіді – через інтертекст (як поєднання різнорівневих хронотопів і культурних текстів), з одного боку, так і через залучення в переживання Offred – з іншого, спонукати/примусити читача пізнати всю історію християнської цивілізації, репрезентовану в антиутопічному наративі героїні.

Ключові слова: постмодерністський роман-антиутопія, інтертекст, іронія, гра, наратив-на стратегія, трансгресія жанру.

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Introduction

Margaret Atwood's novel "The Handmaid's Tale" (1985) has a long history of research, which began immediately after its publication. From the second half of the 1980s to the present day, the science bibliography devoted to the novel has been plentiful and is represented by in-depth studies that touch on many artistic aspects of the work. In the thematic diversity of scientific works, we can conditionally distinguish several clusters uniting studies on certain problems. The most popular and numerous studies consider *The Handmaid's Tale in the context of dystopian traditions*. Thus, Roberta Rubenstein [2001], Luci M. Freibert [1988], Diane S. Wood [1992], and N. Ovcharenko [2006] pay attention to the problem of individual freedom and the fate of women in a totalitarian society, linking the novels of J. Orwell, R. Bradbury and M. Atwood into a single dystopian tradition. Coral Ann Howells [2001] and Inna Podhurska and Myroslava Seniuk [2022] focus on the anti-religious orientation of *The Handmaid's Tale* as an anti-utopian novel.

Referring to the genre complexity of the novel, which incorporates features of feminist, political, and environmental novels based on an antiutopian novel [Ovcharenko, 2006, p. 46], researchers almost immediately defined the genre of "The Handmaid's Tale" as "feminist dystopia" [Malak, 1987] (today, M. Atwood's novel is called the main feminist dystopia in the history of literature [Soldatov, 2020]). This led to the emergence of the most extensive cluster of *studies of M. Atwood's novel as a feminist dystopia*. Margaret Atwood, notes Lucy Freibert, "demonstrates the absurdity of Western patriarchal teleology that views woman's biology as destiny and exposes the complicity of women in perpetuating that view" [Freibert, 1988, p. 280]. In the context of feminist dystopia, scientists focus on studying the problems of positive (based on the radical ideas of Christianity) and negative (the right to choose) freedom of women in a totalitarian society [Tolan, 2005]. The problem of the real embodiment of feminist dystopia in modern society is considered by Shirley S. Neuman, noting that there is a relationship between the society that M. Atwood creates in her novel and the real society [Neuman, 2006, p. 866]. This idea remains relevant today: almost 15 years later, Edita Bratanović notes, "Many readers feel that the society described in the novel is unrealistic and far-fetched, but the truth is that women are still being discriminated against and feminism as the movement still has a long way to go before all of its goals are achieved" [Bratanović, 2020, p. 356].

An attempt to explain "The Handmaid's Tale" as a feminist dystopia focusing on the prevailing issues of infertility, power politics, ruthlessness of the theocratic idea, suppression of women in a male chauvinistic society, exploitation of women as a toy used for absolute sexual pleasure are undertaken in the works of Astra S. Mouda [2012], V. Vinoth and M. Vijayakumar [2022], Rafea M. Alwan [2023], etc.

Aspects of the novel's poetics are no less deeply researched. In this cluster of studies, scholars have focused on the study of narrative structure, stylistic features, the author's image and authorial modality, the motif of the play, the specificity of the plot, etc. Thus, the change of discursive forms, how the first-person narrator handles the narrative material, and the composition of the narrative text become the subject of Hilde Staels' [1995] study. Inna Podhurska [2020] traces the influence of the author's choice of narrative form in a literary text as one of the best

tools for establishing contact with the reader and representing the author's position. Yulia Chernova [2019] focuses on the stylistics and peculiarities of the psychology of storylines. The ambivalence of the love theme, the motif of love as a game in the focus of Madonne Miner's [Miner, 1991] attention, etc.

Comparative studies also join the study of the poetics of M. Atwood's novel. These studies comprehend the problems of intertextuality, the comprehension of as a category of historical analysis, the peculiarities of comparing "The Handmaid's Tale" with the feminist issues of modern works, etc. Thus, Karen F. Stein [1994] traces thematic and stylistic parallels between M. Atwood's novel and J. Swift's "Modest Proposal". The problem of nation-state formation and the limited prospects for the development of middle-class women is considered by Marie Lovrod [2006] as common to M. Atwood's "The Handmaid's Tale" and Sidhwa's "Cracking India". Luz Angélica Kirschner [2006] brings together the images of the protagonists of M. Atwood's novels "The Handmaid's Tale" and Julia Álvarez's "In the Time of the Butterflies" as marginalised women trying to survive in totalitarian oppressive regimes controlled by men. The researcher notes that both novels, "exemplify the need to consider gender 'a useful category of historical analysis' to overturn the monological and well-organised version of official history that, in the process of history writing, has tended to obliterate 'insignificant' narratives and voices" [Kirschner, 2006, p. 2].

In modern studies of M. Atwood's novel, the attention of scholars is focused on considering "The Handmaid's Tale" *in the context of various philosophical theories*. Thus, V. Vinoth and M. Vijayakumar [2023] and Sunshine C. Angcos Malit [2023] represent the protagonist of the novel through Simone de Beauvoir's concept of women as the "second sex" concerning feminist concepts such as the loss of female identity, subordination in a patriarchal society, and exploitation in a consumer culture where the female body is seen only as an object. Through the prism of Michel Foucault's concept of power, H. Ismael and H. Saleh examine the discursive strategies of M. Atwood's novel [Ismael, Saleh, 2023]. Harith Ismael Turki and Dulfqar M. Abdulrazzaq examine Marxist feminism as a theoretical framework for reading the novel [Turki, Abdulrazzaq, 2023], etc.

However, despite the variety of problems covered in these studies, in our opinion, a fundamental question about the significance of Margaret Atwood's novel for the further development of the tradition of the dystopian genre has remained on the periphery of scholarly attention. Meanwhile, "The Handmaid's Tale" can be regarded as a programmatic work that clearly identifies and elaborates the key genre principles of the postmodern dystopian novel, which have not yet been substantiated. Modern studies of the features of postmodern dystopia based on the material of various works of the 1990–2000s ([Fedukh, 2015], [Hicks, 2014], [Sarrimo, 2020], [Tashchenko, 2020], [Canli, 2022], etc.) capture exactly those genre strategies that were embedded in M. Atwood's novel. As noted by Tom Moylan, Margaret Atwood has nevertheless taken the traditional dystopia to a historical limit, and in doing so, she anticipates the moment of the critical dystopias that will soon occur in the popular realm of sf in the late 1980s [Moylan, 2000, p. 166]. At the same time, researchers focus on the transformation of the mainly predominant aspects of dystopia in the era of postmodernism. Meanwhile, the changes that dystopia underwent in the last third of the 20th century are associated with the formation of the aesthetics of the genre of the postmodern novel, as evidenced by the publication of the novel "The Handmaid's Tale". In this regard, we consider it appropriate to study M. Atwood's novel as a postmodern dystopian novel in the relationship between the content features of dystopia and the form of the postmodern novel.

This work *aims* to investigate the dystopian narrative presented in "The Handmaid's Tale" in the context of the poetics of the postmodern novel genre. Achieving the stated goal involves the use of historical-literary, philosophical-aesthetic, and hermeneutical *methods of investigation*.

The dystopian novel genre in the context of the postmodern aesthetic paradigm

The study of the substantive aspects of the dystopian genre in the context of the postmodern paradigm was actualised in the early 2000s. Among the features of postmodern dystopia, researchers have identified *minimal detachment from real time* ([McHale, 1987], [Baccolini, Moylan, 2003], [Cheluwe, 2015]); *a relatively optimistic tone due to the presence of a utopian context* ([McHale, 1987], [Baccolini, Moylan, 2003], [Mohr, 2007], [Castillón, 2022], [Seyferth, 2018]

etc.); the lability of the dystopian world [Yurieva, 2005], *the eclecticism of genres* ([Baccolini, Moylan, 2003], [Ovcharenko, 2006], and *a higher degree of anthropocentrism* compared to the classical dystopia of the first half of the 20th century ([Moylan, 1986], [Rosenfeld, 2021]).

Thus, Raffaella Baccolini and Tom Moylan note that the oppositional political culture of the late 1960s and 1970s caused a revival of truly utopian writing, which became the first major revival since the end of the 19th century [Baccolini, Moylan, 2003, p. 2]. Researchers emphasise that the dystopias of the second half of the 20th century, “are equally addressed to the future and the present”, the boundaries of dystopia and reality are blurred. As A.V. Timofeeva rightly notes, “In the second half of the last century, based on previous experience, writers create a kind of artistic chronicles of the present, which, quite naturally, are devoid of any detachment from life” [Timofeeva, p. 17]. In this regard, Brian McHale draws attention to the ontological confrontation between the text and the world that is characteristic of postmodernism, “This transparently formalistic, game-like ‘art in a closed field’ complicates science fiction’s ontological confrontation between the present and a dystopian future world by superimposing on top of it, so to speak, a characteristically postmodernist ontological confrontation between the text as formal object and the world that it projects” [McHale, 1987, p. 70].

A close connection with reality characterises the optimistic orientation of postmodern dystopia, which is stated by most researchers. R. Baccolini and T. Moylan note that the texts of postmodern dystopias support the utopian impulse. Traditionally a gloomy, depressive genre in which there is little room for hope within the plot, modern dystopias support utopian hope outside the text [Baccolini, Moylan, 2003, p. 7]. Dunja Mohr focuses on the fact that the utopian subtext of modern dystopias is located precisely in the gap between the narrated dystopian present and the expected realisation of a potential utopian future, which classical dystopia avoids [Mohr, 2007, p. 9]. Indeed, in many works of this genre of the second half of the 20th century, the situation of enslavement by civilization does not seem hopeless; the process of liberation struggle against the new totalitarian system mostly leads to the desired result (R. Bradbury, M. Atwood) with the idea of building a happy new society oriented towards the values of previous eras.

The possibility of utopian hope that Raffaella Baccolini and Tom Moylan speak of is due to the influence on the dystopian genre of the postmodern philosophical narrative, according to which “everything is possible”. The principle of endless possibilities and total variability predetermined the conventionality and lability of the dystopian world, which, unlike the world of classical dystopia, “is not static, it is constructed, it is only possible” [Yurieva, 2005].

Related to this is the genre diffusion of dystopian works, which researchers focus on, noting the increasing practice of genre-blurring, “critical dystopias resist genre purity in favour of an impure and hybrid text that updates dystopian fiction, making it formally and politically oppositional” [Baccolini, Moylan, 2003, p. 7].

Postmodern dystopia is characterised by deep anthropocentrism and psychologism noted by researchers, which implies a departure from the depersonalisation inherent in classical dystopia and a shift in emphasis to the individualisation of personality. According to Aaron Rosenfeld, in his monograph *Character and Dystopia: The Last Men*, in connection with the analysis of K. Ishiguro’s novel “Never Let Me Go”, notes that the writer is primarily concerned with the question of what a person is and, more specifically, how to talk about it, which leads to the cultivation of the inner life of the characters [Rosenfeld, 2021, pp. 23, 61]. To this, we add that the deepening of anthropocentrism and psychologism also determines the transformation of the dystopian narrative, which traditionally takes the form of a diary or manuscript, which the main character secretly creates. However, if in a classic dystopia such a manuscript, according to B. Lanin, is, in fact, a denunciation of the society surrounding the hero (since it concentrates on describing the structure of a totalitarian state) [Lanin, 1993, pp. 154–155], then in a postmodern dystopia, the diary returns to its original genre purpose – it captures the individual experience of a person, their thoughts, feelings (fears), and experiences – becoming more intimate, which is demonstrated by the novel “The Handmaid’s Tale”.

To the already highlighted features of postmodern dystopia, we should add that the rejection of the hopelessness inherent in classical dystopia and the focus on a relatively optimistic ending leads to a change in the artistic functions of dystopian space and time. The chronotope of the dystopia of the second half of the 20th century is notable for its *conditional metaphorical na-*

ture due to the convergence of historical and artistic realities. It is characterised by *amorphous spatial and discrete temporal boundaries*, which create an atmosphere of the precariousness of human existence in the dystopian chronotope. The isolation of the space hostile to man in the classical dystopia gives way to the possibility of overcoming its closedness, opening its borders, and overcoming the hostility of natural space. This, in turn, leads to the construction of a new type of relationship between the image of the hero and the spatio-temporal model of existence, caused by the process of displacement of the social chronotope by the personal one. Such a shift in emphasis implies another principle of the formation of the hero's world, which is dominated by personal space and personal time. Instead of the external world, the author brings to the fore the *personal space of the character*, the necessity and significance of which is explained by the fact that with the help of this space, the individual is separated from the surrounding world, gaining the opportunity to preserve his own identity. With the same intention, *the personal time of the character* is actualised in the late dystopia, presented both retrospectively (memories of childhood and mother) and prospectively (plans for the future). In the character's personal time, both *personal memory and historical memory* are activated, creating a varied view of time and history. In postmodern dystopias, "social and individual narrative voices are heard, and a polyphony of alternating voices and multiple points of view is created" [Mohr, 2007, p. 7].

At the same time, the dystopian novel of the second half of the 20th century absorbs not only the features of a postmodern philosophical narrative but also the features of the postmodern novel form, already present in the novel "The Handmaid's Tale" – *intertextuality and rethinking of the cultural traditions of the past; an open form of the character's image and open ending; irony and parody; the principle of playing with the reader and playing with time.*

The rethinking of the values of the past is reflected primarily in the dialogue with classical dystopia, which leads to the situation of intertextuality as one of the features of postmodern dystopia, which manifests itself in numerous similar images, borrowed motifs and plots, narrative techniques, and an ironic and parodic prism of view. The image of the hero inherits at the same time the aesthetic canons of *romanticism* (individualism, rebelliousness); *naturalism* (the determination of behavioural characteristics by the instinct of self-preservation, awareness of the problem of heredity through gender issues, the construction of the narrative structure on the principle of a "human document"); *modernism* (emphasis on the self-worth of the character's personality, their inner world, motives of loneliness and alienation, gender component of human images); *existentialism* (emphasis on the search for inner freedom and meaning of existence, the ability to overcome the absurdity of existence (rebellion, escape), the presence of liminal situations).

The desire to rethink the world's artistic experience in the work, the return to timeless subjects, eternal images and values through the prism of ironic quotation allows us to focus on the pathological state of these values in the modern world. Yu. Gavrikova's opinion is indisputable, "virtually every dystopia is characterised by intexts that, at first glance, resemble an allusion. However, all these intexts are paradigmatic since the source text plays the role of a frame for the context, which is characteristic of parody itself. These contexts can be different in scope, from a few lines to an entire work within dystopia" [Gavrikova, 2013, p. 300]. These characteristics mainly destroy the tragic tonality, which is characteristic of the classic dystopia.

In the process of postmodern rethinking of traditions, a new type of hero is born. The type of hero in classical dystopia undergoes a transformation based on a change in the form of rebellion/protest. In the dystopia of the second half of the 20th century, *social protest is replaced by personal, existential protest*, aimed at gaining inner freedom rather than at committing a revolutionary act. Therefore, in late dystopia, it is not the result of the revolt that is important, but its philosophical content, which determines the vector of the search for one's own identity. The schematic nature of the classical dystopian characters, which constitutes a closed structure, is replaced by an "open" form of the image that reflects *the unfinished type of the hero* (as defined by M. Bakhtin), which, in turn, determines the openness of the ending of the postmodern dystopian novel, "the ambiguous, open endings of these novels maintain the utopian impulse within the work" [Baccolini, 2003, p. 130] – the hero attempts to find existence outside the totalitarian society to win their future.

The openness of the ending, expressed in its variability ("The Handmaid's Tale"), includes the principle of play with the reader. The uncertainty (or, as Raffaella Baccolini noted, ambigu-

ity) of the ending, which allows for different endings (including an optimistic one, for example, escape/rescue from a dystopian world), creates a situation of textual polyvariety, involving the reader in the process of solving the riddle and generating ambivalence of meaning. The function of the diary narrative is also transformed in the game mode, "In the postmodern dystopian space, filled with the feeling of overthrow of immutable truths, the function of the diary, as well as the first-person narrative (P. Ackroyd, J. Barnes), is different: to conclude a certain convention with the reader, to break the usual dichotomy "author – reader", to construct a microcosm of "me – not me – reader" to show the shakiness of the concepts "true – false – possible – real" and the very relative boundary between them" [Shishkina, 2009, p. 99].

Understanding the image of time is also subject to the game principle. Playing with time, which implies the inclusion of the present, past and future as a complex trinity in the structure of the work, becomes one of the distinctive features of the postmodern dystopian novel. Excursions into the past and the proposed model of the future destroy the isolation of the dystopian world, demonstrating it as one of the possible worlds, on the one hand, and as part of a unified history of the world, on the other.

The considered features of the postmodern dystopian novel were refracted in M. Atwood's novel "The Handmaid's Tale", which became an important milestone in the development of the poetics of this genre.

Ironic and parodic intertext: "Grand Narratives" collapse echoes

As all historians know, the past is a great darkness, and filled with echoes...
Margaret Atwood, "The Handmaid's Tale"

J.-F. Lyotard stated that in the postmodern era, the grand narrative has lost its right to truth, regardless of what mode of unification it uses, regardless of whether it is a speculative narrative or a narrative of emancipation [Lyotard, 1984, p. 37]. In postmodern literature, the loss of plausibility of grand narratives took the form of intertextual inclusions, through which past cultural epochs were resurrected and reinterpreted in an ironic and parodic way. The further back in time a literary text was, the stronger the link established through intertext with the great narratives that had lost their verisimilitude. The more history became a possibility in a world where everything is text, the richer and more diverse intertext became. In discussing the relationship between postmodernist texts and history, Richard Lehan noted that the texts that we often see as destroying historicism are themselves deeply connected to the historical moment. In this context, "intertextuality takes on deeply historical significance when one text talks to another in contexts that are inseparable from the cultural/historical moment" [Lehan, 1990, pp. 552, 551].

In M. Atwood's novel "The Handmaid's Tale", intertextual connections are diverse. Researchers have deeply comprehended the mythological and fairy-tale (the myth of Orpheus and Eurydice, Cinderella and Little Red Riding Hood by Ch. Perrault, Alice Through the Looking Glass by L. Carroll [D'Antonio, 2021]), biblical ([Filipczak, 1993], [Christou, 2016], [Kachhwaha, 2018], [D'Antonio, 2021], etc.) literary (J. Chaucer, J. Swift, Ch. Dickens, J. Orwell ([Ingersoll, 1993], [Stein, 1994], [Thomas, 2008], [Clements, 2011], etc.), cultural-historical (onomasticon of the novel, allusions to the totalitarian regimes of the 20th century [Filipczak, 1993], [Templin, 1993], [Pawlak, 2019], etc.) intertexts. Each of the types is assigned certain functions: mythological and fairy-tale intertext deepens the characteristics of the image of the main character, literary intertext emphasises the plot and compositional originality of the novel; cultural-historical – provides the effect of proximity of the novel's dystopian world with the real world; biblical – is the basis of the image of a theocratic totalitarian state.

In addition, references to specific works and cultural realities clearly illustrate Lyotard's thesis about the collapse of grand narratives and their consequences. The image of the Republic of Gilead shows a cross-section of history, starting from early Christianity and ending with the 20th century, and the result of erroneous, sometimes perverted (imperfect) interpretation and implementation of ideas/ideologies of humankind significant for history, as well as a prognostic view of the 21st century. Among such great narratives and corresponding intertexts, we will single out *Christianity* (Puritanism as a branch of Protestantism – biblical intertext), *Enlightenment*

(J. Swift), *Victorianism* (Ch. Dickens, image of Queen Victoria), *Nazism* (allusions to concentration camps), *Communism* (K. Marx's theses), *Liberalism* (ironic understanding of tolerance). Let us look at them in more detail.

The biblical intertext is a parody of Protestant fundamentalism, based on which, in fact, the social model of the Republic of Gilead is built. We note immediately the ironic implication in the name of the state – a republic implies a democratic form of government, where power is elected by the people, while in Gilead, democracy becomes a form of dictatorship. The lack of choice among the citizens of Gilead, and especially among women, is ironically emphasised already at the beginning of the novel, “*We seemed to be able to choose, the. We were a society dying, said Aunt Lydia, of too much choice*” [Atwood, 2002, p. 37].

Already in the dedication to Perry Miller (a professor at Harvard University, a researcher of Puritanism, under whose guidance M. Atwood studied US history) and at the beginning of the narrative in the text of the novel, there are hints that the ancestors of Gilead were the Puritan founding fathers who sailed to the shores of America (New England) on the ship *Mayflower*, “... *you can see paintings, of women in long sombre dresses, their hair covered by white caps, and of upright men, darkly clothed and unsmiling. Our ancestors*” [Atwood, 2002, p. 44]. These hints simultaneously reveal both the place of action in the novel (the USA) and genetic connections with English culture and mentality.

As is well known, the cornerstone of the doctrine of Protestant fundamentalism, based on biblical literalism, is the question of Bible interpretation. The parodic interpretation of biblical literalism opens with one of the epigraphs to the novel, which presents a quotation from the Old Testament Book of Genesis about the birth of a child in the family of Jacob and Rachel by the maid Bilhah – a situation that, in fact, formed the basis of the existence of the Gilead state and formed the basis of its politics. The need to follow the letter of the Bible in everyday life and the laws of Gilead, (“*They can hit us, there’s Scriptural precedent*” [Atwood, 2002, p. 26] – “Abram said unto Sarai, Behold, thy maid [is] in thy hand; do to her as it pleaseth thee. And when Sarai dealt hardly with her, she fled from her face” [KJV¹, Genesis 16:6] (only in Gilead one cannot escape); “*Hair must be long but covered. Aunt Lydia said: Saint Paul said it’s either that or a close shave*” [Atwood, 2002, p. 75] – “For if the woman be not covered, let her also be shorn: but if it be a shame for a woman to be shorn or shaven, let her be covered” [KJV, 1 Corinthians 11:6]; “*The penalty for rape, as you know, is death. Deuteronomy 22:23–29*” [Atwood, 2002, p. 293], etc.), was combined with the free interpretation, periphrasis or supplementation of the Bible in the interests of the ruling circles, (“*Gilead is within you*”; “*Blessed be this, blessed be that. They played it from a disc, the voice was a man’s. Blessed be the poor in spirit, for theirs is the kingdom of heaven. Blessed are the merciful. Blessed are the meek. Blessed are the silent. I knew they made that up, I knew it was wrong, and they left things out too, but there was no way of checking*” [Atwood, 2002, pp. 35, 101]). It is impossible to verify since the residents of Gilead are prohibited from reading the Bible, they can only hear the interpretation of its text (which, in fact, is a return to what Martin Luther protested against, calling for the Bible to be translated into national languages, and thus undermining the foundations of Protestantism). This interpretation of biblical literalism leads to the desacralisation of the Bible, which is just a text, in a postmodern world where “everything is a text” (J. Derrida). This text can be added to or rewritten according to the political situation, with the result that the Bible becomes a propaganda tool. At the same time, it is not surprising that the church itself is disappearing as a social institution, becoming either a museum or a cemetery, “*The church is a small one, one of the first erected here, hundreds of years ago. It isn’t used anymore, except as a museum... The old gravestones are still there, weathered, eroding, with their skulls and crossed bones, memento mori*” [Atwood, 2002, p. 44]. Let us note that with fairly harsh criticism of biblical literalism, the author does not touch upon the concept of faith – only that which is directly or indirectly connected with human deeds is subject to criticism. The faith implanted in Gilead is equivalent to ideology and becomes an element of politics; it is false. Genuine faith remains sacred. Offred’s appeal to God is not ritualised, it is arbitrary and heartfelt: “*My God. Who Art in the Kingdom of Heaven, which is within. I wish you would tell me Your Name, the real one I mean. But You will do as well as anything. I wish I knew*

¹ KJV – King James Version Bible, edited by D. Cogliano [Cogliano, 2004].

what You were up to. But whatever it is, help me to get through it, please. Though maybe it's not Your doing; I don't believe for an instant that what's going on out there is what You meant" [Atwood, 2002, p. 207]. God is explicitly excluded from the creation of the world of Gilead.

The control of the state to keep everyone *silent* is embodied in the image of The Eyes of God, ("For the eyes of the LORD run to and fro throughout the whole earth" [KJV, 2 Chronicles 16:9]). The allusion to the image of Big Brother from G. Orwell's novel ("*Big Brother is watching you*") is evident here. An interesting parallel is drawn with the image of the all-seeing and punishing Eyes, the symbolism of which is widespread in Gilead, and the image of the eye on the back of the old dollar bill, "Pieces of paper, thickish, greasy to the touch, green-coloured, with pictures on each side, some old man in a wig and on the other side a pyramid with an eye above it. It said *In God We Trust*. My mother said people used to have signs beside their cash registers, for a joke: *In God We Trust, All Others Pay Cash*. That would be blasphemy now" [Atwood, 2002, p. 185]. This fragment of the protagonist's memories shows that the preconditions for the atrocities taking place in Gilead are embedded in the past that Offred is so nostalgic about. The comment, "That would be blasphemy now", reveals an ironic subtext, as religion in Gilead is monetised to the maximum extent possible, and for the believer, it becomes a kind of compensation for all the trials and tribulations of earthly existence. At the same time, it becomes a means of obtaining material rewards: it is enough to order a prayer in the Soul Scrolls for the benefit of one's career, and money will be withdrawn from the card. Researchers note that the preached Puritan concept of "diligence in worldly business, and yet deadness to the world" [Cotton, 2001, p. 113] was neglected by subsequent generations and confused with simple success in this world [D'Antonio, 2021, p. 158], probably because the founding fathers, "were seeking economic opportunity rather than religious liberty in the new world" [Gaskill, 2021, p. 22]. In this regard, let us certainly agree with the opinion of Carla S. D'Antonio that Offred's narrative exposes the notion of Puritan "purity" [D'Antonio, 2021, p. 158]. In Gilead, religion and the Bible take on an entrepreneurial spirit, as indicated by the novelist's choice of names for the Aunts – women close to power in Gilead who train maids and administer important social procedures in the state (registration of marriages, birth of children, executions, etc.). According to Charlotte Templin, the names of the Aunts – Sarah, Elizabeth, Lydia, and Helena – originally go back to the names of prominent biblical women (Sarah – wife of Abraham; Elizabeth – mother of John the Baptist; Lydia – Paul's first convert in Europe. Helen – mother of Constantine and pioneer of the True Cross of the Lord) [Templin, 1993, p. 150]. At the same time, the chapter "Historical Notes" contains a hint of their commercial semantics, since the names of the aunts "*derived from commercial products available to women in the immediate pre-Gilead period, and thus familiar and reassuring to them – the names of cosmetic lines, cake mixes, frozen desserts, and even medicinal remedies*" [Atwood, 2002, p. 322]. Charlotte Templin specifies that it is about, "Helena Rubenstein and Elizabeth Arden cosmetics, Betty Crocker foods, Sara Lee frozen desserts, and Lydia Pinkham's medicine for female complaints. The association of the 'Aunts' with advertising and consumer products suggests their function of manipulating other women in the interests of the dominant powers" [Templin, 1993, p. 150]. Taking into account the fact that the Aunts ensure life in Gilead by the essentially transformed (or inverted) letter of the Bible, and the fact that Helena Rubenstein and Elizabeth Arden were called "icons of style", a parodic analogy emerges in which the Aunts appear as "icons of the totalitarian regime". At the same time, it is not the names of Helena Rubenstein, Elizabeth Arden and others that are elevated to the images of biblical women, but the biblical names Sarah, Elizabeth, Lydia, and Helen are relegated to the level of fashion brand names.

In a parodic and ironic rethinking of the biblical intertext, the Protestant metanarrative is desacralised, losing its right to truth. Moreover, the idea, implemented in a work of fiction in the mid-1980s, was developed and approved in scientific and political science works of the 1990s. In 1991, James Moore published his article "Creationist Cosmos of Protestant Fundamentalism", in which the researcher noted that during this period, the movement of Protestant fundamentalism was experiencing a rise and consolidation with political power [Moore, 1991].

In this regard, it is significant that the biblical intertext in the novel "frames" allusions to *Nazism* and *Communism* – two metanarratives that were realised and exhausted in the 20th century, and the echoes of these metanarratives are also evident in today's global picture of the world.

The associations of the Gilead political system with Nazism and Communism have been investigated in detail by scholars. Dorota Filipczak points out the identity of the structure and ideology of Gilead and Nazi Germany [Filipczak, 1993, p. 176], which is manifested both in the affirmation of racial ideology in Gilead, and in allusions to the torchlight procession ("*the same slogans, the same phrases: the torch of the future, the cradle of the race, the task before us*" [Atwood, 2002, p. 290]), and in the presence of colonies that evoke an association with concentration camps, where dissidents and maids who were unable to bear children to the Commanders were sent, and in tattooed numbers on the legs of maids, and the racial division into full-fledged and inferior discarded women (*Unwomen*), who "burn up with the garbage" [Atwood, 2002, p. 230] and children (*Unbabies*), destroyed in "*shredders*" (which caused an association with the racist term of Nazi Germany "*Untermenschen*" – representatives of lower races, "subhumans", which were considered Jews, Gypsies, Slavs) [Pawlak, 2019, p. 6]. The motif of sacrifice for the common good, which is a cross-cutting theme in the novel, evokes an association with biblical sacrifice, denoted in the Latin Bible by the word "*holocaustosis*" (burnt offering). Maria Christou draws attention to this, "Though the controversial term 'Holocaust' is not used at any point in Atwood's novel, the implicit parallel between the Jewish people and the Handmaids-as-sacrificial-offerings carries the same troubling connotations" [Christou, 2016, p. 418].

Continuing the theme of "totalitarian intertext", Maria Christou points out the associations with Communism that arise from the fact that maids wear red uniforms, that their function is to work, and that they undergo indoctrination in the so-called "Red Center", where they consistently repeat a phrase, "*From each according to her ability; to each according to his needs*" [Atwood, 2002, p. 127], that they are told is taken from the Bible (they said. St. Paul again, in Acts), but is a modified version of the principle of communism borrowed from Karl Marx [Christou, 2016, p. 412]. To this, we should add the motif of "purges", which is evocative in the novel; the images of long black cars – Whirlwind, reminiscent of "*black funnels*" – NKVD official cars for transporting arrested persons, referring to the Stalinist era; and the inscription of the name of God in his economic hypostasis on a banner ("*God is a national resource*" [Atwood, 2002, p. 226]). In this absurd pseudo-biblical world, where Marx's atheistic communist doctrine has become the Bible, only the literal-biblical interpretation of the Republic's regime is authentic, "Gilead is a city of them that work iniquity, and is polluted with blood" [KJV, Hosea 6:8].

Thus, the biblical intertext in the novel acts as a palimpsest through which the totalitarian intertext, represented by the Nazi and Communist narratives, shines through and reveals the true face of the theocratic state of Gilead.

No less important is the novel's rethinking of the Victorian metanarrative, which asserted the power of men and the powerlessness of women. The actualisation of the Victorian narrative is represented in the novel by the reference to Dickens' novel "Hard Times". As Deborah Thomas notes, the allusion to Dickens' novel is already contained in the abbreviation of the titles of both novels, "HT". The researcher notes that both novels create the image of women – Louisa in "Hard Times" and Offred in "The Handmaid's Tale" – who are victims of a totalitarian system that controls even a woman's thoughts and denies her the right to be a human being [Thomas, 2008, p. 90]. Indeed, both novels depict a world in which women are sacrificed to material profit and theory of fact (Dickens) or to an ephemeral common good (Atwood), a world in which beauty and sensuality are absent and arranged marriages are approved. In this regard, the echo of scenes from "Hard Times" (Gradgrind forcing Louisa to marry Bounderby) and *The Handmaid's Tale* (dialogue between the Commander and Offred), in which both women ask the question of love, is indicative. In the responses of both men, there is a similarity between the images of Gradgrind and the Commander: both reject love as "*anything fanciful, fantastic, or sentimental*" [Dickens, 1957, p. 87] and "anomaly", fruitless dreams spoken of with disgust [Atwood, 2002, p. 233]. Both resort to statistics to prove the favour of arranged marriages (compare: "*It is not unimportant to take into account the statistics of marriage, so far as they have yet been obtained, in England and Wales. I find, on reference to the figures, that a large proportion of these marriages are contracted between parties of very unequal ages, and that the elder of these contracting parties is, in rather more than three-fourths of these instances, the bridegroom*" [Dickens, 1957, p. 87] and "*But look at the stats, my dear. Was it really worth it, falling in love? Arranged marriages have always worked out just as well, if not better*" [Atwood, 2002, p. 233]). The parody of the Victorian

narrative is completed by the image of Queen Victoria present in “The Handmaid’s Tale”, which presents Dickens’ fiction with an almost documentary projection of the objective social morality of England, legitimised at the level of the royal family: “I remember Queen Victoria’s advice to her daughter. Close your eyes and think of England” [Atwood, 2002, p. 106]. Arranged marriages and the ceremony of impregnation as “voluntary rape” to which the Handmaids are subjected in Atwood’s novel are an echo of Victorian arranged marriages and the crowning achievement of the evolution of Victorian society into the image of the Republic of Gilead, in which women, like objects, are deprived of choice and the right to vote.

It seems to us that the mention of Dickens in the novel is connected not only with the problem of the oppression of women – the analogy is obvious, but also with the “children’s” problem, which is not mentioned in “Hard Times”, but which occupied an important place in the work of the writer who fiercely criticised in the novels labour exploitation of children, whom society, in fact, sacrificed to the interests of those in power, just as in Gilead, children who did not meet the standards ended up in “shredders” in the name of racial purity. However, the problem of ruthless treatment of children from poor families in England in the 19th century was not new. Much earlier, Jonathan Swift spoke extremely harshly about it at the dawn of the Enlightenment in his pamphlet “A Modest Proposal”, lines from which were taken as an epigraph to the novel.

The ideological and stylistic similarities between the works of J. Swift and M. Atwood were studied by Karen Stein in her work “Margaret Atwood’s Modest Proposal: The Handmaid’s Tale”. The researcher notes that both works offer a solution to the demographic problem – the overpopulation of Ireland in Swift and the sparse population of Gilead in Atwood. In both cases, draconian methods of solution are proposed: in “The Handmaid’s Tale” – through sexual slavery, and in “A Modest Proposal” – through cannibalism (preparing gourmet dishes from babies from poor families). In both cases, we are talking about the transformation of children into goods and the dehumanization of women, with a series of animalistic metaphors accentuated in the creation of their images [Stein, 1994, p. 64] (compare: “*mares in foal, their cows in calf, or sow when they are ready to farrow*” [Swift, 2008, p. 10] and “*fed, like a prize pig*”; “*caged rats*”; “*a trained pig*”; “*attentive pet*” [Atwood, 2002, pp. 81, 30, 188, 196]). It is noteworthy that in both works, the process of childbirth is designated by the word “breeding,” emphasizing the connection with animals. The idea of cannibalism in Swift and the veiled motif of cannibalism in Atwood (which Karen Stein draws attention to [Stein, 1994, pp. 66–67]) involve going beyond the narrative space to a philosophical level, within the boundaries of which the problem of humanity devouring itself is comprehended. In “The Handmaid’s Tale”, the scene in which the mother explains to little Offred how Jews were exterminated in the ovens, and the girl imagines this process as cooking Jews in the oven, again refers to the Nazi narrative. Swift’s “A Modest Proposal” contains, besides the perversions of cannibalism, a piece of advice, two hundred years later adopted by the fascists, “*Those who are more thrifty (as I must confess the times require) may flay the carcass (it is about the skin of a baby! – A.S., I.Zh.); the skin of which artificially dressed will make admirable gloves for ladies...*” [Swift, 2008, p. 8]. Just such products as evidence of Nazi crimes against humanity, as is known, were shown at the Nuremberg Trials in 1945.

Swift’s intertext in M. Atwood’s novel echoes the Enlightenment metanarrative. In the postmodernist ironic rethinking of Swift’s pamphlet, written at the dawn of the 18th century, the preconditions for the decline of the Enlightenment project seem to be already discernible. Developed philosophy and the achievements of European enlightenment thought did not overcome the huge gap that separated the enlightened and wealthy sections of the population from the poor. The Industrial Revolution in England at the end of the 18th and early 19th centuries, which ended the Age of Enlightenment, indeed devalued Swift’s proposal for the benefit of the homeland, preferring to save the lives of children to force them to work in factories for the benefit of the same homeland for 18 hours a day.

It is significant that despite the novel’s numerous affirmations of the biblical thesis, “Gilead is a city of them that works iniquity, and is polluted with blood” [KJV, Hosea 6:8], in the “Historical Notes”, written during the post-Gilead society, Cambridge University professor James Darcy Pieixoto, who in 2195 speaks at a symposium on the found records of Offred and the politics of Gilead, emphatically urges his audience *to be cautious about passing moral judgment upon the Gileadeans ... not to censure but to understand*, since such judgements are inevitably cultur-

ally dependent. This is the attitude the professor gives the audience before his narrative of the crimes of the totalitarian regime. At the same time, the scientific community is frankly amused by Pieixoto's report, as evidenced by the repeated repetition of the remark "*Laughter*". On the one hand, the "Historical Notes" indeed introduces a fair amount of optimism into the finale of the novel, characteristic of a postmodern dystopia, since the very event of the Twelfth Symposium on the history of Gilead indicates that Gilead really became history, and humanity experienced another political cataclysm, entering into the phase of democratic development. On the other hand, the description of Pieixoto's speech contains a fair amount of the author's irony, inherent in the genre of the postmodern novel. It indicates that in this text everything is not what it seems. In this regard, one cannot but agree with the opinion of researchers that the image of Professor Pieixoto in the "Historical Notes" correlates with the personality of Professor Perry Miller, whose name is indicated in the dedication to the novel. In this juxtaposition of the dedication and the "Historical Notes", ironic relationships-links are established between scholars and the texts they (mis)read, between historical events and the historians who (mis)interpret them and give these texts value [Stein, 1994, p. 60]. In our opinion, irony somewhat dampens the sense of restrained optimism that arises in the reader at the novel's finale, since a wrong reading of history can become dangerous. In this sense, the "Historical Notes" can be seen as the author's parody of *liberalism* gaining momentum in the West with its inherent policy of *tolerance* – another metanarrative that is not yet a thing of the past but is already losing credibility. In 1985, Peter Nicholson published an article in New York with the iconic title "Toleration as a Moral Ideal," which capped the debate about tolerance that flared up in the 1970s among English and American sociologists, political scientists and philosophers. Analysing these concepts, P. Nicholson concluded that tolerance is an inherent moral virtue of a free man and a responsible government policy, "Toleration is the virtue of refraining from exercising one's power to interfere with others' opinion or action although that deviates from one's own over something important and although one morally disapproves of it" [Nicholson, 1985, p. 162]. It seems that the position of the outside observer, which Professor Pieixoto adopts by choosing not to pass, not to censure, is that of a tolerant gentleman who has chosen to tolerate and accept what does not coincide with his moral attitudes. In such a context, "not to pass, not to censure" signifies a refusal to *comprehend* the past, and, therefore to separate the present and future from it, indicating the dangerous serenity of the distant descendant of Gilead. Consideration of the position of the post-Gilead liberal society and specifically the behaviour of Pieixoto in the aspect of tolerance reveals a semantic and compositional connection with Swift's intertext. The epigraph from Swift's "A Modest Proposal" and the "Historical Notes" that close the novel frame Offred's narrative, creating a kind of circular composition that encapsulates the idea of history repeating itself – the position of impartial, ironic observer taken by historical scholars does not allow for a lesson to be learned from past. Such a position is fraught with a return to the implementation of perverted modest proposals, such as gloves made of human skin.

It should be noted that the parodic and ironic intertext that permeates the narrative outline of the novel, in addition to the important substantive function of rethinking the great metanarratives, plays an important compositional role, presenting different points of view on the problem of the position of women in society and, more broadly, totalitarianism from the point of view of a cultural-historical perspective and retrospectives.

Playing with time: anthropologising the chronotope as a prism for reanimating the heroine's self-identity

In the novel, the artistic model of chronotope is realised in the image of the Republic of Gilead, which supposedly exists in the United States of America. In turn, the image of the Republic includes several spatio-temporal elements: physical, geographical, social, and cultural, which correlate with models of personal chronotope, embodied in the images of a house, rooms, road, and garden. The image of the Republic of Gilead is an important plot-forming factor of the novel, which simultaneously embodies two opposing archetypes: on the one hand, the Republic of Gilead is a sacred place, because it is built on the principles of religion and sacred symbols play an important role: the church, the Soul Scrolls, a place for prayer, which is evidence of the presence of a religious chronotope (this is a new element of the chronotope of the dystopian genre

of the second half of the 20th century). However, on the other hand, the author demonstrates the desacralization of the religious space, expressing an opinion about the ambiguity and duality of its purpose: a colony, a brothel. That is, the Republic of Gilead acquires at the same time the signs of heaven and hell, sinful and holy, majestic and vile, sacred and profane.

The image of the Republic embodies a model of *social chronotope* (in M. Atwood's novel, religious and totalitarian) that affects the consciousness and psychological state of the heroine. Offred's psychological state is accentuated by a sense of fear, which becomes the driving force behind her actions and behaviour. The motif of fear in the novel becomes a cross-cutting one and is realised in both the external and psychological portrait of the heroine, where the decisive role is played by the detail – a lowered head, closed face, gaze at the ground, clasped hands, small steps, etc.: "*We aren't allowed to go there except in twos. This is supposed to be for our protection, though the notion is absurd: we are well protected already. The truth is that she is my spy, as I am hers. If either of us slips through the net because of something that happens on one of our daily walks, the other will be accountable*" [Atwood, 2002, p. 30]. Another means of implementing the fear motif is the motivation of the heroine's words and actions, which is not to encourage her to take a certain action, but rather to refuse to act or speak, and is expressed in the phrases, "*I can't take the risk*", and "*I should not take unnecessary risks*".

The author focuses on depicting the house as an important element of social space. Even though it was built for a rich and large family, the house reinforces and reflects the inner emptiness, loss of orientation, and aimlessness of life for its owners. Offred's room in this house is her little space, containing the past and the present, and, like no other, possesses and will possess all the secrets of the maids who have been here before and who will appear. The room, as a closed space, acts as a mute witness to the Maid's suffering, which no one but her knows about.

However, the image of the totalitarian state as a social space that evokes fear is not the main one and is rather an indispensable attribute of a traditional dystopian plot. In the novel, through the external spatial image of the Republic, *the heroine's personal space* is actualised, embodied in the images of *a room* and *a garden* with an emphasis on their detailed descriptions. The spatial images that connect Offred with the past (the garden) and the present (the room) are the personification of *the heroine's personal time*, "*I once had a garden. I can remember the smell of the turned earth, the plump shapes of the bulbs held in my hands, the fullness, the dry rustle of seeds through my fingers. Time could pass more swiftly that way*" [Atwood, 2002, p. 22]. The image of the room as a space of being alone with herself, which makes self-reflection possible, is the most important means of reproducing the heroine's inner world, her self-identity, which occurs in the process of rethinking her past life, its values and traditions. Thus, it is in the room that her personal time comes to life, reflected primarily in her memories and dreams, where the key images are those of a mother, husband, and daughter.

The image of the garden as a personal space – an integral part of the parental home, created together with his mother, and family values – is also connected with memories. In addition, through the personal time of memories, the novel recreates the mode of historical memory, which brings to life the traditions of the past.

The writer's appeal to the literary traditions of past eras is also reflected in the tendency to revive the naturalistic principles of depicting reality. The detailed descriptions of the room, the heroine's appearance, her gestures, and her behaviour acquire the features of naturalistic documentation, including details in the description of physiological processes (childbirth, the Ceremony).

The novel describes the events of the distant future. Hence the inevitable attempt to look into the future, the desire to finish the story, to see tomorrow. The combination of the past and the present is presented in one synchronous perception. Such temporal substitutions help us understand the formation of the protagonist's character. In the novel, the past interacts with the present, so the protagonist lives in two temporal dimensions: the past and the present. The fragmentation of memories directly serves to express the interpenetration of both temporal planes. This tendency of displaying time allows us to consider events from the point of view of the past and the present.

In the novel, the past tense is constantly being restored by the protagonist, brought to life in the present by her inner state. In her memory, Offred strives to revisit her past repeatedly, driven by a fear of losing it. The past, to her, is the most precious possession. Her inner time is

turned to the world of the past and memory. In the images-memories that “revive” the heroine’s personal existence, the problem of finding her own identity, her own “I”, is comprehended.

Time appears as the history of the past, which can only be re-read in the mind, making it possible to analyse an event from the perspective of the past and the present. Memories of the past evoke a sense of madness in the heroine, which is happening now. “*I’m a refugee from the past, and like other refugees I go over the customs and habits of being I’ve left or been forced to leave behind me, and it all seems just as quaint, from here, and I am just as obsessive about it*” [Atwood, 2002, p. 242]. The actualisation of the retrospective plan in the novel shifts the emphasis to the individualisation of the protagonist’s image. In this sense, her narrative is full of self-reflection, where a particular place is occupied by memories of her past life, which causes reminiscences with the flow of consciousness as the narrative style of V. Woolf’s heroine Clarissa Dallo-way, which reveals a strong connection with the traditions of modernism in creating an image of inner human individuality as a value in itself.

The image of night becomes a crucial component of the chronotope. Important events in Offred’s life are associated with night-time. The significance of night-time is also revealed in the composition of the novel, which is divided into “day” and “night” chapters. At night, Offred belongs to herself, to her reflections on the present state of affairs and memories of the past. At this time, important events in the Maid’s life take place: secret meetings with the Commander, with Nick, the last moments in the house and her escape. In the novel, night is the personification of the heroine’s personal time.

The possibility of self-reflection, due to the presence of personal chronotope, is a prerequisite for overcoming her fear – Offred’s psychological state declared as dominant at the beginning of the story, and for carrying out a personal (existential) rebellion, based on the desire to find inner freedom and her own identity. The successful escape of the heroine (overcoming the boundaries of the closed dystopian space) indicates the Canadian writer’s departure from the pessimistic ending inherent in the tradition of classical dystopia.

Acting as a way of preserving self-identity (retrospection into the past, keeping in consciousness the image of the house and family), the chronotope in the novel is anthropologised, revealing the indispensable “presence of a chronotope in a person and a person in a chronotope” [Sirotkin, 2022, p. 277]. In identifying herself with space (“*I am like a room where things once happened*” [Atwood, 2002, p. 113]) and time (“*[I] step sideways out of my own time. Out of time. Though this is time, nor am I out of it*” [Atwood, 2002, p. 49]), Offred is reflected in chronotope, and the image of chronotope becomes a way of comprehending the image of Offred.

Monologue, dialogue or polylogue? Options for playing with the reader

The game mode of the narrative asserts itself in the very first pages of the novel, opening a window of opportunity for deciphering and interpreting the protagonist’s name, both the real one, which is not specified in the novel, and the one assigned by the laws of Gilead by the name of the Commander (Fred), whose house she entered and was given to use to bear a child by him, and was deprived of this name when she left this house – Offred.

Researchers have noted that the real name of the protagonist is encrypted in the very first pages of the novel at the end of the first chapter. The scene when the girls, locked in a huge shared bedroom (former gymnasium), whispered their real names at night (“*We exchanged names, from bed to bed: Alma. Janine. Moira. June*” [Atwood, 2002, p. 14]). According to researchers, the heroine’s real name is *June*, because it is the only name that is not connected to any of the characters and, except at the beginning, is never mentioned again in the narrative ([Templin, 1993], [Howells, 2005], [Thomas, 2008], etc). Charlotte Templin points out that “June” comes from the Latin “Junius”, the name of a noble Roman family and is the most popular of the names derived from the names of the months of the year, and is associated with youth and innocence [Templin, 1993, p. 149]. Sharing the researcher’s opinion, we also note that the name “June” simultaneously suggests a mythopoetic reading, since the name of the month goes back to the name of the ancient Roman goddess “Juno” – the patroness of marriage and motherhood, the protector of women. This role, in fact, is fulfilled by the protagonist – the narrator, speaking on behalf of the women of Gilead.

In the social aspect, a name means a person rather than just a word; in the anthropological aspect, it embodies a personal substance. The heroine’s real name is connected with the prob-

lem of preserving her own identity, her own “I”, the marker of which in the novel is Offred’s personal name, unknown to the reader, which is forbidden in the conditions of the religiously totalitarian present, but carefully preserved in her memory like a treasure, endlessly repeated in private as a spell, almost visualised in the heroine’s mind, “*the name floats there behind my eyes, not quite within reach, shining in the dark*” [Atwood, 2002, p. 95].

In addition, the meaning of one’s own name is also connected with a religious meaning. Olivier-Maurice Clément notes that the secret of the personality imperceptibly appears in the name. A name is the knowledge that God has about each person. “I know thee by name” [KJV, Exodus 33:12, 33:17]; “Before I formed thee in the belly I knew thee” [KJV, Jeremiah 1:5]. These are quotes from the Old Testament. The theme of the name means that the Lord names everyone, giving life to everyone. Jesus says, “...your names are written in heaven” [KJV, Luke 10:20]. The Apocalypse says that everyone’s mystical, hidden name is written on a white stone [Clément, 2003, pp. 20–21]. In the novel, the heroine’s name as such is absent, which means that not only is her faith absent, but for God, the heroine also seems to be non-existent; she is erased from both worlds. In other words, she both exists and does not exist (in this regard, the play with the meanings of the word “invalid” is noteworthy – Offred compares herself to a disabled person and immediately puts an equal sign between the meanings, “incapacitated” = “invalid” as not existing in reality and not having legal force, like “no valid passport” [Atwood, 2002, p. 238]). On the one hand, this ephemeral, flickering image of Offred appears as an element of the author’s game with the reader – the author brings the narrative closer to reality, involving the reader in the action, creating the ‘faction’ effect, or creates a distance between the novel narrative and reality, implying that everything told is fictitious (the ‘fiction’ effect).

It is noteworthy that in an interview with Margaret Atwood, answering a question about the name “June,” she did not confirm the researchers’ guess, but did not refute it either, saying that this name would suit the heroine [Atwood, 2017]. Even after many years, the author continues to implement the gaming strategy, encouraging readers and researchers to search for new meanings, ciphers and interpretations of the novel’s text.

This game strategy is also associated with the interpretation of the name Offred, which forms a wide field of variations in the works of researchers: Offred as *Offered* (as her sexuality encoded under a contract and “offered as property” [Rubenstein, 2001, p. 13]; sacrificed to society [Kaler, 1989, p. 47]); Offred as *Of Red* (since it is an analogue of the Whore of Babylon, the scarlet woman of mystery from Revelation 17 [Kaler, 1989, p. 47]); Offred as *Afraid* (as she is intimidated [Lacombe, 1986, p. 5]). However, the most interesting to us is Michelle Lacombe’s interpretation of Offred as ‘*offread*’, which can mean ‘unread’ (misread) or ‘misread’ (misinterpret) [Lacombe, 1986, p. 5].

On the one hand, the ‘misread’ may refer to the “Historical Notes” and Professor Pieixoto’s ‘reading’ of Offred’s personality. His ‘reading’ of Offred, like his reading of the history of Gilead, is indeed quite superficial, since, as we mentioned earlier, his position as a detached observer does not suggest the depth of study and learning from history. Let us mention that many researchers emphasise that Pieixoto’s statements indicate the persistence of sexism and a “condescendingly superior” attitude towards women in the post-Gilead era [Grace, 1998, p. 481]. However, it seems to us that the point is not only that the attitude towards women has not changed. Much more important is the frivolity that a history professor shows in relation to the past, being in the illusion that their era has gotten rid of all the “excesses” of history, (“*Also, Gileadean society was under a good deal of pressure, demographic and otherwise, and was subject to factors from which we ourselves are happily more free*” [Atwood, 2002, p. 316]).

In this regard, an interesting parallel arises associated with the decoding of the name ‘Pieixoto’, which is consonant with the name ‘*Quixote*’ and introduces the motif of quixotism into the professor’s narrative (the consonance of these names was noted by Anne K. Kaler [1989], without giving any explanation, but her observation prompted us to develop this idea further). The playful reading of the name ‘Pieixoto’ as ‘*Quixote*’ indicates an ironic interpretation of the image of Pieixoto as an inverse version of the “knight of the sad image” – both concerning his penchant for sexism and in relation to his utopianism, stemming from excessive idealism (this is how quixotism is usually interpreted in a negative sense). Two points are of interest here. Firstly, in the eyes of Pieixoto, Gilead appears as a world that is “misread” (misinterpreted), like Don Quix-

ote's imaginary world, in which he believes. Thus, the postmodernist interpretation of history as a "story" or "tale" is asserted, which connects/brings together the images of Offred and Pieixoto. Secondly, the novel actualises the play with the notions of "utopia" and "utopianism", which researchers prefer to distinguish to differentiate [Popper, 1945; Claeys, 2018]. Thus, Karl Popper argued that since utopias depict an ideal society, and the ideal is unattainable, then utopianism inevitably leads to totalitarianism and violence as a means of imposing a utopia [Popper, 1945]. This, in fact, is the other side of the dystopian narrative revealed in "The Handmaid's Tale".

Playing with the names of the characters sets the variability in the reading of their images, which in turn determines the variability in the reading of the texts-narratives transmitted (formed) by them and opens up for them as narrators the possibility of playing with the reader. The monologues of Offred and Pieixoto appear as both dialogues and polylogues, each of which reveals its own gaming strategy.

The narrative of Offred as the *primary narrator*, at first glance, is a *monologue* – the narration is conducted in the first person, mainly in the present tense, interrupted by reminiscences in the past tense. In the retrospective narrative-memoir, we can distinguish two temporal layers – the pre-Gilead period of Offred's peaceful life with her husband and daughter and the period of her initial stay in Gilead – memories of the heroine's training time, conveying information about the almost prison regime as a condition of her existence (Chapter I). Offred's narrative is non-linear and fragmented – a retrospective plan is superimposed on a present-tense narrative, which, in turn, includes fears about the future, which gives the heroine's monologue the features of a stream of consciousness. However, it is precisely this form of the Handmaid's story – fragmentary, sometimes confusing – that best conveys both the state of her soul and the state of torn consciousness, which Offred herself hints at, "*Story is in fragments, like a body caught in cross*" [Atwood, 2002, p. 281]. Such a temporally multilayered text is complicated by a game mode, manifested in the variability of the heroine's narration of events, "*He's in his shirt sleeves, and is holding a cigarette, lit... He moves away from me, turns off the lamp. Outside, like punctuation, there's a flash of lightning; almost no pause and then the thunder. He's undoing my dress, a man made of darkness... I made that up. It didn't happen that way. Here is what happened. He's in his shirt sleeves, he's holding a cigarette... No preliminaries, he knows why I'm here. To get knocked up, to get in trouble, up the pole, those were all names for it once... It didn't happen that way either. I'm not sure how it happened; not exactly. All I can hope for is a reconstruction: the way love feels is always only approximate*" [Atwood, 2002, pp. 277–279]. This kind of narrative specificity makes the line between the actual event being narrated and the heroine's imagination/dream of the event as a suggestion of how it might have happened very shaky, giving the reader a choice of interpretation.

In the course of the narration, Offred's monologue turns into a dialogue – her story finds an *addressee* and, in the novel's finale, a *recipient*². Offred addresses her story to a fictional interlocutor – an *implied fictive reader-addressee* – hoping for his understanding and sympathy, "But I keep on going with this sad and hungry and sordid, this limping and mutilated story, because after all I want you to hear it, as I will hear yours too if I ever get the chance, if I meet you... By telling you anything at all I'm at least believing in you, I believe you're there, I believe you into being. Because I'm telling you this story I will your existence. *I tell, therefore you are*" [Atwood, 2002, p. 281–282]. Here, the final phrase, "I tell, therefore you are" attracts attention, representing a paraphrase of the Cartesian statement *Cogito ergo sum* – "I think, therefore I am", which in this case indicates the materiality of thought: in the novel it is mentioned that the maid's story is being told mentally, and yet the thought is formed into a text intended for someone, and the ability to create and transmit this text is the key not only to the existence of the author but also to the existence of the reader/readers, which significantly expands and universalises Descartes' formula.

² Researchers in the field of narratology suggest distinguishing between the notions of 'addressee' and 'recipient'. Thus, Wolf Schmid states, "The recipient can be divided into two entities, which differ <...> into the addressee and the recipient. The addressee is the receiver presumed or intended by the transmitter, the one to whom the transmitter sends his message, whom he had in mind as the presumed or desired receiver while writing; the recipient is the factual receiver, of whom the transmitter possibly – and, in the case of literature, as a rule – has only a general mental picture. The necessity of a distinction of this sort is clear: if, for example, a letter is not read by the person who was the intended addressee, but by someone else into whose hands it happens to fall, inconvenience may arise" [Schmid, 2010, p. 34].

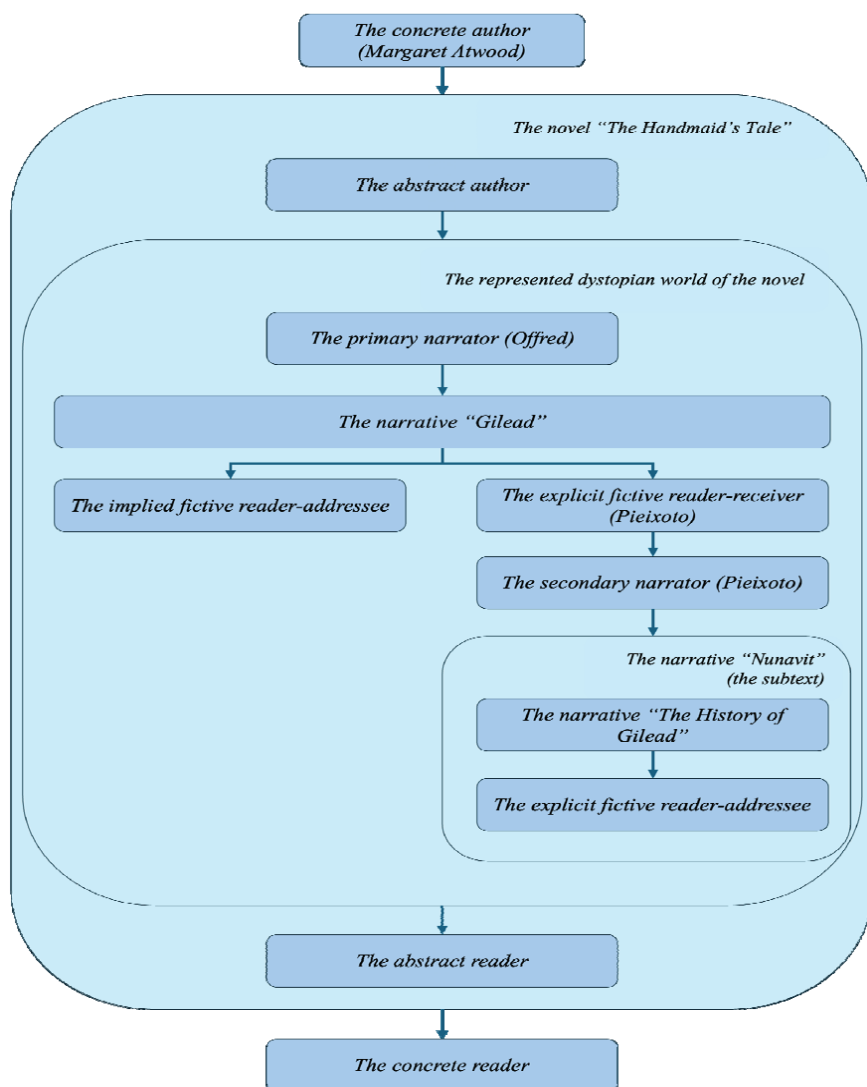
However, at the level of the overall novel narrative, another level of dialogue emerges – Offred’s notes get to Professor Pieixoto, who becomes not their intended, but their actual recipient – *an explicit fictive reader-receiver*. His condescending and mocking attitude towards the author of the notes and towards the customs of Gilead, which we mentioned above, does not allow us to say that this is precisely the kind of reader Offred was counting on. Based on Offred’s found recordings, Pieixoto (as a *secondary narrator*) reads his *report-monologue*, which is addressed to the audience of the symposium and develops into a *dialogue* – the professor receives feedback from the audience, expressed in the text through the remarks of the audience’s reactions to his report (“*Laughter*”, “*Laughter, applause*”, “*Laughter, some groans*”, “*Applause*”). The style of the professor’s report, who does not want to delve into the problems of history, and the reactions of the audience, who are primarily in the mood for entertainment, shift the focus away from the content of Offred’s story – the image of the society (world) of the future, which presents only a seeming contrast to the world of Gilead, comes to the fore. We also note that Pieixoto’s report employs the same game strategy as Offred’s narrative: the report suggests several possibilities for the ending of the Handmaid’s story – 1) she managed to escape (since the recordings, according to Pieixoto’s claim, could only have been made post facto of the events depicted in the story and most likely outside Gilead [Atwood, 2002, p. 316]), 2) she failed to escape from Gilead (since the report assumes that the tapes were recorded within the confines of Gilead [Atwood, 2002, p. 319]), 3) indefinite option – “*We shall never know...*” [Atwood, 2002, p. 325]³. At the same time, the plurality of readings in this case does not so much question the secondary narrator’s point of view as it presents it as one of the possible options for creating the text.

The voice of *the author*, present in both narratives – both Offred’s and Pieixoto’s – and uniting them, forms a *polylogue* in which the image of the author (in this case, *the implied author*), being a guide to the main idea of the novel, organises the metatext as an image of the dystopian universe and, as it were, comments on the events and actions of the characters, embodying its game strategy. The author’s point of view is present in Swift’s (Jonathan Swift) intertext, in the playful comprehension of character names and topoi (as discussed above) and in the structural organisation of the novel’s narrative. In terms of structure, the most interesting is the principle of framing that we have already mentioned – Offred’s narrative is framed by dedications and epigraphs at the beginning and the “Historical Notes” in the finale. The “Historical Notes” use the “manuscript found in a bottle” device (the tapes of Offred’s story are found by Pieixoto in a valise at the site of the former city of Bangor) and the academic report of a scholar-historian as a way of pseudo-documentary framing. As Patrick D. Murphy mentions, pseudo-documentary framing is more believable because it conforms to journalistic and academic writing traditions. This appeal may be due to the influence of “New Journalism” and the popularity of the “non-fiction novel”. The researcher believes that the pseudo-documentary framing is intended to reduce the dystopian distance between tenor and vehicle and thus further demonstrate the strangeness of what has already become commonplace: the dystopian features of the present and the possible horrors of the future [Murphy, 1990, pp. 25, 27]. We see the importance of such framing, particularly the role of the “Historical Notes”, in two other ways. First, it is Pieixoto, as a researcher of Gilead’s history, not Offred, who gives the reader an insight into the structure of that state, completing her story. As Patrick D. Murphy points out, unlike many first-person science fiction stories, “*The Handmaid’s Tale*” does not explain the created world at the outset, but reveals it in dark tones through a narrative focused on direct individual experience [Murphy, 1990, p. 34]. This shifts the emphasis from the problems of social structure inherent in the genre of dystopia to Offred’s inner feelings and experiences – it is not the image of the dystopian society that becomes the main thing, but the image of a person in this society. Secondly, in the “Historical Notes”, the author, in fact, presents another dystopia, already in the year 2195 – the symposium takes place at the University of Denay in the state of Nunavit. Here, the author resorts to a play on words: University of Denay, Nunavit – a pun meaning “*Deny none of it*” [Snodgrass, 2011, p. 42], which calls for no illusions that Nunavit society is free from the tyranny of Gilead. A certain similarity between Gilead and Nunavit is also indicated by the possible decoding of the word “Denay” as “Danae”, which, according to Mary Ellen Snodgrass, refers to the character of ancient mythology – Danae, being imprisoned in an underground copper house, was fertilised by the sun ray of Zeus [Snodgrass, 2011, p. 42]. Thus, the author practically

³ Here we can discern a reference to the game strategy of J. Fowles, who at once proposed three options for the ending of the novel in the novel “*The French Lieutenant’s Woman*”.

equates the theocratic-totalitarian dystopia (Gilead) and the liberal-democratic “pseudo-utopia” (Nunavit), warning that the liberal “utopia” can slide into a totalitarian dystopia at any moment. Here, we wholeheartedly agree with Patrick D. Murphy that there is a highly ominous note in the historian’s smug statement at the end when he refers to the “clearer light of our own day” [Murphy, 1990, p. 35]. In this situation, the cautiously optimistic ending presented by the author is, in fact, another form of play, since such an ending is possible for Offred, but, apparently, is not possible for all humanity. As a result, the same idea pulsates in M. Atwood’s novel as in A. Huxley’s dystopias – a perfect social order cannot be built until the imperfect nature of man can be changed (in “The Handmaid’s Tale”, this point is indirectly confirmed by the fact that Pieixoto is more concerned with how he looks on the podium than with the content of the found records and the historical problems associated with them).

The polylogue, which sets the parameters of the game with narrative levels in the text itself, continues in numerous discussions of researchers, readers, and dialogues with Margaret Atwood. The narrative of “The Handmaid’s Tale” transcends both the dystopian narrative and the literary work itself, entering into transtextual relations with other texts and discourses – polemics at the level of literary studies, philosophy, sociology, and political science are maintained even today. The *transtext* of “The Handmaid’s Tale”, as a text that considers the specificity of content “as an intermediate step before the multi-level decoding process” [Zhu, Wang, 2022], is still being created today, acquiring the features of an ongoing narrative. The complex structure of the novel-transtext can be represented as follows:



In this scheme⁴, *the concrete author* is Mrs Margaret Atwood, the famous writer who created the novel "The Handmaid's Tale". In her interviews and essays, she comments on her work repeatedly, answering questions from readers and critics [see, for example, Atwood, 2017].

The abstract author is understood as the image of the author in the novel, created by the reader in the process of comprehension of the work by the latter – a concentrated embodiment of the idea of the failure of great cultural narratives that failed due to unwillingness to take into account the lessons of history.

The represented dystopian world of the novel is a single dystopian universe in the unity of the images of Gilead and Nunavit in the totality of all creative acts, including the creation of images of characters, their texts, intertextual implications, principles of game strategy, etc.

The primary narrator is the image of Offred, who acts as the narrator of the main story.

The narrative "Gilead" is Offred's diary, which tells about the internal (mental and spiritual) state of the heroine, her lifestyle and functions in Gilead and presents the image of the republic through the eyes of her subject (the view from the inside).

The implied fictive reader-addressee is the desired reader/interlocutor to whom Offred intends her story.

The explicit fictive reader-receiver is the image of Pieixoto, who is the accidental actual recipient of Offred's "message".

The secondary narrator is the image of Pieixoto, who presents his own narrative, a report on Gilead at a symposium in Nunavit, based on readings of Offred's recordings.

The narrative "The History of Gilead" is the text of Pieixoto's report on the structure of the theocratic totalitarian dystopian state of Gilead, based on Offred's accidentally found and listened recordings, representing the perception of Gilead through the eyes of an outside observer (an outsider's view).

The explicit fictive reader-addressee is the community of scholars at the symposium listening to Pieixoto's report and reacting to what they hear.

The narrative "Nunavit" is the image of the liberal-democratic pseudo-utopian society Nunavit, seen in the subtext of Pieixoto's report.

The abstract reader is a hypostasis of Margaret Atwood's idea of her reader as educated, well-read, erudite, capable of deciphering the intertext and meeting the level of the play.

The concrete reader is the set of real people, including researchers and critics, who became recipients of the novel "The Handmaid's Tale".

Conclusions

In the context of the postmodern dystopian paradigm, the genre of dystopia is significantly transformed. Changes in the substantive aspects of the genre are associated with a reduction in the gap between dystopian and real time, the affirmation of a relatively optimistic tone, the lability of the dystopian world (which predetermines the conditionally metaphorical nature of the chronotope, the amorphousness of spatial and discrete time boundaries), and a shift in emphasis to the inner world of the character. The increased degree of anthropocentrism, which is characteristic of postmodern dystopia, determines the change in the nature of the protagonist's rebellion against the totalitarian regime – the focus of social rebellion shifts to personal existential (the struggle to preserve one's own identity), where it is not the result that is important, but its philosophical content.

At the same time, dystopia also absorbs the features of the postmodern novel form and postmodern narrative strategy, mastering the techniques of intertextuality and rethinking the traditions of the past, irony and parody, playing with time and the author's game with the reader. Moreover, the function of the author's game strategy is not only to make the reader a co-author of the text but also to encourage him to make multiple interpretations. The multifaceted nature of the game draws the reader into the action and forces one to reflect on the windows of opportunity opening up in modern civilization, that is, to perceive the story of Gilead as more than just exciting storytelling. The game mode reveals the author's ideological and content-

⁴ The scheme of communicative levels in Wolf Schmid's narratology and terminology is taken as a basis [Schmid, 2010, p. 35].

based storytelling strategy – through intertext (as a combination of multi-level chronotopes and cultural texts), on the one hand, and through involvement in the experiences of Offred, on the other, to encourage/force the reader to experience the entire history of Christian civilization, presented in the dystopian heroine's narrative.

In contact with the aesthetics of postmodernism, dystopia loses its inherent "conservatism", blurring the boundaries of its own genre. It is subject to transgression, constantly going beyond itself, approaching reality and moving away from it, playing on the ironic reinterpretation of its own genre principles – the confrontation between the hero and totalitarian society ends not with the desired revolution and change of the world order, but with the escape from the "totalitarian paradise"; the image of the totalitarian state itself "blurs", multiplies, balancing between dictatorship proper and liberal democracy; the narrative strategy is subordinated to the principle of total play, when not only the author but also the hero plays with the reader, when everything is not what it seems, and everything is only one of many possibilities, including history; when comprehending both possibilities (Gilead and Nunavit), presented in the narratives of two narrators, and creating on their basis a single dystopian universe, the author concentrates not on the problems of ideal/anti-ideal social order, but on the questions of how to survive mankind, vigorously walking along the path self-destruction, and how far a person can go in their inexhaustible thirst for power, hiding under the mask of the desire to improve the world's existence. For all the worst, as the novel's cultural intertext suggests, has long since been created and tested.

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"THE HANDMAID'S TALE" BY MARGARET ATWOOD AS A POSTMODERN NOVEL: DYSTOPIAN GENRE TRANSGRESSION IN POSTMODERN ERA

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Margaret Atwood's novel "The Handmaid's Tale" seems to have been studied comprehensively and fundamentally. Aspects of the dystopian genre, its feminist and anti-religious orientation, and the novel's connection with philosophical concepts of the 20th century have been studied in depth. In the poetics of the novel, researchers' interest in the problems of intertextuality, the specifics of composition, etc., has never ceased. However, despite the variety of problems covered in these studies, in our opinion, a fundamental question about the significance of Margaret Atwood's novel for the further development of the tradition of the dystopian genre has remained on the periphery of scholarly attention. Meanwhile, "The Handmaid's Tale" can be regarded as a programmatic work that clearly identifies and elaborates the key genre principles of the postmodern dystopian novel, which have not yet been substantiated. Modern studies of the features of postmodern dystopia based on the material of various works of the 1990-2000s, as well as in modern findings, capture exactly those genre strategies that were embedded in M. Atwood's novel. At the same time, researchers focus on the transformation of the mainly predominant aspects of dystopia in the era of postmodernism. Meanwhile, the changes that dystopia underwent in the last third of the 20th century are associated with the formation of the aesthetics of the genre of the postmodern novel, as evidenced by the publication of the novel "The Handmaid's Tale". In this regard, we consider it appropriate to study M. Atwood's novel as a postmodern dystopian novel in the relationship between the content features of dystopia and the genre of the postmodern novel.

The work *aims* to investigate the dystopian narrative presented in “The Handmaid’s Tale” in the context of the poetics of the postmodern novel genre. Achieving the stated goal involves the use of historical-literary, philosophical-aesthetic, and hermeneutical research *methods*.

In the context of the postmodern dystopian paradigm, the genre of dystopia is transformed significantly. Changes in the substantive aspects of the genre are associated with a reduction in the gap between dystopian and real time, the affirmation of a relatively optimistic tone, the lability of the dystopian world (which predetermines the conditionally metaphorical nature of the chronotope, the amorphousness of spatial and discrete time boundaries), and a shift in emphasis to the inner world of the character. The increased degree of anthropocentrism, which is characteristic of postmodern dystopia, determines the change in the nature of the protagonist’s rebellion against the totalitarian regime – the focus of social rebellion shifts to personal existential (the struggle to preserve one’s own identity), where it is not the result that is important, but its philosophical content.

At the same time, dystopia also absorbs the features of the postmodern novel form and postmodern narrative strategy, mastering the techniques of intertextuality and rethinking the traditions of the past, irony and parody, playing with time and the author’s game with the reader. Moreover, the function of the author’s game strategy is not only to make the reader a co-author of the text but also to encourage him to make multiple interpretations. The multifaceted nature of the game draws the reader into the action and forces one to reflect on the windows of opportunity opening up in modern civilization, that is, to perceive the story of Gilead as more than just exciting storytelling. The game mode reveals the author’s ideological and content-based storytelling strategy – through intertext (as a combination of multi-level chronotopes and cultural texts), on the one hand, and through involvement in the experiences of Offred, on the other, to encourage/force the reader to experience the entire history of Christian civilization, presented in the dystopian heroine’s narrative.

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«СПОВІДЬ» Ж.-Ж. РУССО: ТЕХНІКИ ЕСТЕТИЧНОГО ВПЛИВУ ТА ФОРМУВАННЯ ЧИТАЦЬКОЇ РЕЦЕПЦІЇ

Мета дослідження – виявлення особливостей сучасного прочитання «Сповіді» Жан-Жака Руссо та засобів формування читацької рецепції. Теоретичною основою обрано концепцію літературної комунікації В. Ізера та Г.Р. Яусса, лінгво-комунікативну концепцію Р. Якобсона, теорію тексту Ю. Лотмана. *Методи* дослідження – історико-функціональний, герменевтичний, рецептивний та метод теоретичного аналізу. Наукова новизна полягає в з'ясуванні та поясненні механізмів естетичного впливу літературного твору на читача шляхом пошуку спільного для автора й читача засобів і способів літературної комунікації, відчитування кодів Руссо, закладених автором у текст «Сповіді». Зокрема, простежено, як функціонує «Сповідь» Ж.-Ж. Руссо у сучасній літературній комунікації, як горизонт тексту взаємодіє з горизонтом читацьких сподівань, які смисли «Сповіді» сучасний читач прочитає в першу чергу, а які – стали менш актуальними порівняно з літературною комунікацією XVIII ст.

У висновках зазначено, що спільний дискурсивний код автора й читача є запорукою успішної літературної комунікації та осмислення специфіки проекту руссоїстського життєпису. Водночас на ефективність комунікації впливає відмінність кодових змістів, пов'язана з часовою відстанню між автором і читачем та з нашаруванням у читацькій свідомості нових історичних і культурних цінностей. На змістовому рівні «Сповіді» виокремлено три головні теми: а) соціального походження автобіографічного героя, б) його конфлікту із суспільством, в) інтимного саморозкриття героя. У темі соціального походження автобіографічного героя актуалізовано цінності освіти і знання та свободи слова і свободи індивідуальності. У темі конфлікту героя та суспільства увиразнено ідею унікальності людини та її права на інакшість, права на особистісну свободу і будівництво власного життя. В аспекті саморозкриття смислу «Сповіді» актуалізовано трансформацію канонічної сповіді як покаяння, адресованого Богові, у літературний жанр сповідальної автобіографії, адресатом якої є звичайна людина – читач сповідального оповідання.

Ключові слова: автобіографія, горизонт читацьких сподівань, горизонт тексту, літературна комунікація, Ж.-Ж. Руссо, сповідь, читач.

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Значущість творчості Ж.-Ж. Руссо для європейської культурної свідомості не потребує спеціального підтвердження. Його публіцистичні трактати увійшли в історію політичної та філософської думки, Руссо – автор роману «Еміль, або про виховання» вважається засновником педагогічних наук, роман «Юлія, або Нова Елоїза» визнано класичним взірцем сентименталізму, зрештою, його музичні твори та статті з теорії музики стали частиною історії цього виду мистецтва. Унікальною творчу спадщину Руссо робить і те, що протягом останніх майже двохсот п'ятдесяти років, що минули після смерті письменника, в кожному історичному епоху його ідеї залишаються доречними в дискусіях щодо проблем сучасності. Ключовим літературним здобутком, з яким пов'язують фундаментальний переворот або автобіографічну революцію, що спричинила переосмислення ролі автора у художньому творі, є «Сповідь», яку вважають перехідним етапом від мемуарів, писати які могли виключно аристократи, до демократичного жанру автобіографії. Тому не слабшає інтерес до постаті Руссо і у XXI ст. Про це свідчить значна кількість досліджень, які щорічно публікуються французькою, англійською, італійською, китайською, німецькою, польською мовами. Аналіз матеріалів збірників «Rousseau Studies» [L'Aminot, Labro, 2012] та «Annales J.-J. Rousseau» [Rueff, 2022] доводять, що наукові розвідки, присвячені Руссо, вийшли за межі літературознавства і перемістилися у сферу антропології, дискурсології, культурології, наратології, рецептивної естетики, теорії комунікації. Прочитання і осмислення творчої спадщини письменника дозволяє простежити, як змінюється рецепція творчості в рамках літературної культури різних історичних епох та систем цінностей.

У фокусі досліджень сучасних літературознавців перебувають перед усе автобіографічні твори Ж.-Ж. Руссо. До таких уналежнюють «Сповідь» (1765–1770), «Діалоги: Руссо судить Жан-Жака» (1774–1776), «Прогулянки самотнього мрійника» (1776–1778). «Сповідь» посідає в цьому ряду особливе місце, оскільки вважається, що у ній найяскравіше проявився літературний талант письменника, своєрідно реалізовано сплав досягнень рококо, сентименталізму, Просвітництва, сенсуалізму, намічено деякі аспекти майбутньої романтичної естетики, зроблено внесок у поглиблення психологічного аналізу. На рівні поетики «Сповідь» розглядається як твір, що заклав основи жанру художньої автобіографії і вважається одним із її класичних зразків.

Важливою передумовою для нового осмислення значення Руссо у літературному процесі ХХ ст. стало розуміння ролей автора і читача. Як зазначає М. Яніон, «у нього (Руссо) наявні всі ці проблеми і всі ці конфлікти, і труднощі творення мистецтва, творення автобіографії, які характерні для літератури ХХ-го століття» [Janion, 2001]. Аналізуючи особливості автобіографізму, дослідники відзначають, що у сучасній літературній комунікації роль оповідача змінюється настільки, що веде до актуалізації фігури реального автора. Автобіографізм і правдоподібність створеного ним світу стає інструментом для гри з читачем, глядачем, електоратом, що знайшло відображення у концепті прозорості як принципа публічного існування, на що звертає увагу М. Беньчик [Bieńczyk, 2015, с. 96]. У позалітературній сфері навмисно імітована, наприклад, учасниками суспільно-політичного дискурсу сповідальність слугує прийомом порушення приватності і дає можливість автору маніпулювати свідомістю читача, слухача, глядача. З іншого боку, в сучасних наукових розвідках переосмислюється роль читача, який перестає бути просто об'єктом гри і включається в літературний процес як його суб'єкт, так само, як і автор. Як зазначає Жан Ебрар, «водночас із розворотом до вивчення історії культури як історії читання, відбулося воскресіння постаті читача в історії – у його відношенні до читаних текстів, до письменників тощо. А сама парадигма читання стала важливою парадигмою культурної діяльності людини в історії... Читач, відсутній досі в історії, оскільки до того часу творилася лише історія текстів, віднаходить належне йому місце. Він існує, діє, стає суб'єктом історії культури так само, як письменник» [Ебрар, 2016, с. 109–111].

Отже, можна припустити, що головні цінності спадщини Руссо для сучасного читача знаходяться не в художній, а в більш важливій, соціальній сфері, яку читач як учасник суспільно-політичної комунікації може зрозуміти, відчитати, усвідомити за допомогою художньої мови сповіді, створеної Ж.-Ж. Руссо.

У вітчизняному руссоїстському дискурсі переважають розправи, зосереджені на вивченні філософської та педагогічної спадщини Руссо. Натомість коло робіт, у яких «Сповідь» розглядається в контексті літературного процесу, є відносно невеликим. Зокрема, Г. Шевців не обійшла увагою проблему впливу руссоїстського типу сповідальності на по-

етику «Поезії і правди» Гете [Шевців, 2006], а також дослідила модель дитинства «Сповіді» у контексті європейського спогадового письма XVIII–XIX сторіч [Шевців, 2017]. Увагу Л. Джигун привертає «Сповідь» як твір, що реалізує перехід жанру сповіді з релігійної сфери у світську і тим самим «набуває характеру європейського розумового дискурсу» [Джигун, 2018, с.112]. А. Стеценко висвітлює специфіку «Сповіді» Руссо шляхом порівняння особливостей художньої мови твору з мовою музики. У ході аналізу художнього простору «Сповіді» дослідниця пов'язує «омузичення» оповіді героя Руссо та зміну комунікативної ситуації «Я – Інший». «Герой об'єктивізує себе у мові (Д.А. Фостер) водночас як суб'єкт сповіді та її адресат, що продукує наголос на оповіді як естетичній діяльності з особливим значенням метаоповіді» [Стеценко, 2019, с. 8], – стверджує авторка.

Заслугує на окрему увагу питання про терапевтичну роль жанру сповіді під час війни. Терапевтична функція сповіді, яку усвідомлює і використовує перед усе оповідач, переноситься і на читача. Авторка психологічної розвідки І. Гудінова стверджує, що у критичних життєвих ситуаціях сповідальна проза, в тому числі і «Сповідь» Ж.-Ж. Руссо, здатна зцілювати людину з посттравматичними розладами [Гудінова, 2017].

Незважаючи на великий масив робіт, присвячених творчій спадщині Руссо як потужному інтелектуальному явищу, системне вивчення сповідальності у текстах письменника, заявлене як проблема, вимагає ґрунтовного дослідження. Це відкриває шляхи літературознавчого пошуку. Пильна увага до особливостей розуміння, як через різні форми авторської присутності автобіографічна проза Руссо вибудовує стосунки з читачем, допомогла б, з одного боку, заповнити наявну лакуну, а з іншого – актуалізувати нові смисли.

На матеріалі явищ, характерних для сучасної літературної комунікації, ми ставимо за мету з'ясувати, що робить «Сповідь» Ж.-Ж. Руссо близькою і важливою для сучасного читача, які рецептивні механізми продукує текст, та виявити «потенціал впливу» (В. Ізер) тексту на читача.

На початку «Сповіді» Руссо запрошує читача на суд над ним і над собою. Жанр сповіді визначає певні норми комунікативної взаємодії між автором та читачем, насамперед передбачає конкретного адресата – перед усе самого себе, автора, потім читача. Присутність автора в тексті виражається як певна узагальнена свідомість, смислове начало, що стоїть за текстом і за допомогою тексту виражене в культурі. Якщо йдеться про свідомість, то вона має бути до когось звернена, бо без діалогічної спрямованості, як зазначав М. Бахтін, вона не має сенсу. Таким чином, смислове поле діалогу автора і читача будуть об'єктом вивчення у нашій статті. Отже для досягнення мети залучені метод теоретичного аналізу, історико-функціональний, герменевтичний та рецептивний методи дослідження.

Методологічно основою нашого дослідження стали ідеї Ганса Роберта Яусса та Вольфганга Ізера про літературну комунікацію [Яусс, 2009; Iser, 1979]. Модель літературної комунікації за аналогією з моделлю мовленнєвої комунікації Р. Якобсона [Якобсон, 2002, с. 361], що застосовується для взаємодії (відправник – повідомлення – одержувач), розглянута з точки зору рецептивної поетики, описує можливість сприйняття повідомлення – розуміння смислу художнього твору. «Взаємодія між твором і реципієнтом завжди відбувається за посередництвом літературної комунікації», – зазначає Яусс [Яусс, 2009, с. 179]. Згідно з цією моделлю, літературна творчість та рецепція вимагає принаймні двох учасників: того, хто створює літературний текст, і того, хто його читає, причому сам художній текст виступає як повідомлення між автором та читачем: «автор водночас є «реципієнтом», для якого він починає писати. Внаслідок цих різноманітних дій зміст твору завжди складається в новий – як результат поєднання двох чинників: горизонту сподівань (або первинний код), що його передбачає твір, і горизонту досвіду (або вторинний код), який виникає завдяки реципієнтові» [Яусс, 2009, с. 179]. Завдання літературознавчого дослідження, як зазначає вчений – «віднайти літературну комунікацію», бо «саме через цю взаємодію реалізується безперервний обмін між автором, твором і читачем, між теперішнім і минулим досвідом мистецтва» [Яусс, 2009, с. 180]. В. Ізер визначав літературну комунікацію як процес стосунків між текстом і читачем, що здатен до саморегуляції [Iser, 1979, с.14]. Процес рецепції відбувається у взаємодії «горизонту читацьких сподівань» з «горизонтом тексту». Принцип рецепції вчений описує як процес синтезу або «танення» [Jauss, 1980, с.327] внутрішнього горизонту тексту та практично-життєвого горизонту очікування читача. Літературна комунікація вибудовує сенси тексту, визнаючи діалогічні відносини між текстом та реципієнтом, причо-

му горизонт множинності смислів тексту є плинним [Яусс, 2009, с. 180]. Таким чином, Яусс стверджує, що текст перетворюється на твір тільки тоді, коли його прочитано і якщо його прочитано, коли він справді сприймаються читацькою аудиторією. Завдяки такому підходу тексти минулого, вважає вчений, можуть зазвучати в унісон з теперішнім часом.

Хоча автор і читач відділені один від одного у просторі і часі, підґрунтям успішної комунікації є наявність кодів літературного виробництва та сприйняття, тобто правила написання та читання текстів. Автор та читач повинні віднайти спільну мову, щоб між ними відбулася вдала комунікація. Умовою розуміння тексту є опанування читачем мови твору, його кодів, такий адресат здатний актуалізувати комунікативні стратегії. З. Мітосек виокремлює цей важливий аспект літературної комунікації, зазначаючи, що вона не обмежується лише поетикою, але дозволяє вивчати проблему багатозначності літератури, «податливості твору на різні способи прочитання», «асиметрію між «кодами надання» та «кодами сприймання» [Мітосек, 2006, с. 212].

Вивчення закономірностей між кодами надання та кодами сприйняття здійснено у роботах з теорії тексту Ю. Лотмана. Лотман трактує процес комунікації як переклад з мови мого «Я» на мову твого «Ти», процес, за якого коди учасників не тотожні один одному, а лише перехрещуються, та, за висловом ученого, утворюють «множинності, що перетинаються» [Лотман, 1977, с. 12–13]. Ключовим у цьому аспекті позиціоновано виокремлення двох видів текстів: T1 – текст найпростішого типу, що є мовби «упаковкою» для незмінного змісту комунікації, і T2 (наприклад, художній текст) – складне утворення з нетривіальними відносинами між субтекстами. У другому випадку адресат виявляється тією інстанцією, завдяки якій запускаються механізми генерації нових повідомлень. Ю. Лотман описує формування смислу як складного явища, наголошуючи, що протягом історичного існування певного тексту різні, часом протилежні смисли, будують його розуміння. Для того, «щоб текст почав генерувати нові смисли, він має бути включений у комунікативну ситуацію, у якій виник би процес внутрішнього перекладу, семіотичного обміну між його підструктурами» [Лотман, 2009, с. 205]. «Відірваний від комунікаційних зв'язків, T2 «не працює». Але варто включити його в комунікаційну структуру, почати пропускати через нього зовнішні повідомлення, як він починає функціонувати як генератор нових повідомлень і текстів. Варто зняти з полиці «Гамлета», прочитати його або поставити на сцені, підключивши до нього читача або глядача, як він почне функціонувати як генератор нових повідомлень і відносно автора, і відносно аудиторії, і відносно нього самого» [Лотман, 1992, с. 27]. Результатом взаємодії учасників літературної комунікації стають нові інтерпретації, що формують нові смисли первинного текста. Як зазначає Лотман, часом текст, щоб стати активним учасником літературної комунікації, повинен перетворитися зі «свого» на незнайомий і «чужий» щоб стати необхідним «для творчого розвитку «свого» або (що те ж саме) контакт з іншим «я» становить невід'ємну умову творчого розвитку «моєї» свідомості» [Лотман, 2009, с. 199]. Як показали спостереження, «Гамлет» – це не тільки текст Шекспіра, але й пам'ять про всі інтерпретації цього твору» [Lotman, 2001, с. 22], які формують нові смисли первинного текста.

У нашому дослідженні, присвяченому вивченню відмінностей рецепції, необхідно взяти до уваги наступні положення, сформульовані Ю. Лотманом:

- текст та його читач взаємодіють, пропонуючи власні системи культурних кодів;
- комунікація можлива при наявності спільної пам'яті;
- володіючи певним арсеналом кодів, можна визначити характеристики потенційного реципієнта та ідеального читача текста;

• реконструюючи тип спільної пам'яті текста та його реципієнта, можливо віднайти прихований в тексті образ читацької аудиторії [Lotman, 2001, с. 63–81].

Таким чином, рецепція постає суспільним явищем [Głowiński, 1998], що включає в себе різноманітні процеси, направлені на переосмислення та засвоєння тексту.

Розгляд рецепції «Сповіді» Руссо шляхом вивчення засобів вираження авторської позиції буде предметом нашої розвідки. Уважне прочитання розправ Г.Р. Яусса, В. Ізера та Ю. Лотмана дозволить здійснити спробу аналізу авторської риторики, що передбачає, за твердженням Т. Автухович, аналіз «структури авторського «я» та принципів авторського діалогу з миром і культурою» [Автухович, 2006, с. 15]. Обраний аспект дослідження дасть можливість представити версію сучасного прочитання «Сповіді», враховуючи сенси тексту, обумовлені пріоритетами читача.

У контексті концепцій Г.Р. Яусса, В. Ізера та Ю. Лотмана простежимо, яким чином починає функціонувати «Сповідь» Ж.-Ж. Руссо у сучасній літературній комунікації, як горизонт

тексту взаємодіє з горизонтом читацьких сподівань а також увиразнимо, які смисли «Сповіді» сучасний читач прочитує насамперед, а які – відходять на другий план, тобто з'ясуємо, як відбувається процес відчитування смислів, закладених автором у текст. Під смислами ми розуміємо концепти створеного автором художнього світу, осягнення яких вимагає від читача «відповідальної добудови смислового цілого» [Тура, 2017, с. 221] та продукування ним «багатоманітних значень» [Ебрар, 2016, с. 109]. Ще однією умовою розуміння смислу В. Тюпа називає спостережливості, що виражена у вразливості читача та його здатності до переживання, викликаних твором. Таким чином, умовою прочитання смислів уважаємо розрізнення суб'єктної організації тексту та об'єктної впорядкованості художнього враження.

Основним предметом нашого дослідження обрано «Сповідь» Ж.-Ж. Руссо із залученням, за потреби, начерку до неї під назвою «Мій портрет» (дату написання не встановлено). Аналіз проведено спираючись на ключові теми «Сповіді», котрі, за слушною думкою В. Тюпи, в контексті рецепції активують певні смисли (концепти) і сприяють «інкарнації смислу» [Тура, 2017, с. 221–222]. Таким чином, ґрунтуючись на переконанні, що обидва типи сприйняття тексту «Сповіді» по-різному моделюють процес рецепції і продукують нові смисли, можливо дослідити подібність/відмінність між способами сприйняття тексту, характерними для літературної комунікації XVIII ст. й сучасного прочитання.

Першою порушимо тему соціального походження автобіографічного героя. Руссо регулярно акцентує увагу читача на приналежності героя до так званого третього стану – до верстви ремісників, яка не має спадкового фінансового капіталу та живе за рахунок своєї професії і своєї праці. Вже у передмові до «Сповіді» Руссо чітко окреслює своє бачення. У Невшательському варіанті передмови він пише так: «Et qu'on n'objecte pas que n'étant qu'un homme du peuple, je n'ai rien à dire qui mérite l'attention des lecteurs» (*І нехай не заперечують, що, будучи лише людиною з народу, я не маю сказати нічого, що заслуговує на увагу читачів*¹) [Rousseau, 1959, р. 1150]. Далі він продовжує: «Si j'ai pensé plus et mieux que les Rois, l'histoire de mon âme est plus intéressante que celle des leurs» (*Якщо я думав більше і краще за королів, то історія моєї душі цікавіша за їхню*) [Rousseau, 1959, р. 1150].

У начерку до «Сповіді» під назвою «Мій портрет» Руссо значно жорсткіше наполягає на своєму праві говорити про себе публічно: якщо є читачі, які вважають, що бідняк не гідний бути об'єктом всезагальної уваги, то Руссо адресує свій твір не їм. «Ce n'est pas pour ceux-là que j'écris» (*Я пишу не для них*) [Rousseau, 1959, р. 1120], – підсумовує він. Руссо заявляє про право людини говорити про себе – право говорити і бути почутою. Він говорить про свободу висловлювання, яка має залежати не від соціального становища автора, а виключно від сутності самих думок.

Для читача XVIII ст. ця ідея не становить основу світогляду. Згідно з його уявленнями, правом на публічність користуються переважно знатні особи, наділені високим соціальним статусом від народження. Тому Руссо вдається до аргументування свого права на суспільну увагу і повагу. Він послідовно демонструє, як його герой, обдарований самоук, не маючи системної освіти, самостійно опановує ціле коло наук: алгебру, геометрію, ботаніку, історію, філософію, географію, латину. Детально зображує процес самонавчання з усіма його складнощами й перипетіями. Показує читачеві-сучаснику, що навчання – це важка праця, яка приносить успіхи й невдачі. Про заняття латиною, обов'язковою для людини XVIII ст., пише так: «C'était mon étude la plus pénible, et dans laquelle je n'ai jamais fait de grands progrès. ... Je me perdais dans ces foules de règles, et en apprenant la dernière, j'oubliais tout ce qui avait précédé. ... A force de temps et d'exercice je suis parvenu à lire assez couramment les auteurs latins, mais jamais à pouvoir ni parler ni écrire dans cette langue» [Rousseau, 1959, р. 238–239] («Ці заняття були найважчими, і я ніколи не міг досягти в них особливих успіхів. ... Я губився у великій кількості правил і, запам'ятовуючи останнє, забував усі попередні. ... Із часом, завдяки вправам, я почав вільно читати латинських авторів, але так і не навчився писати й говорити цією мовою» [Руссо, 2014, с. 228]). Руссо пояснює читачеві, що, набувши певного рівня знань, людина стає здатною осмислювати навколишній світ, а людина обдарована – перевлаштовувати, змінювати його на краще. І саме ця людська здатність, упевнений Руссо, найважливіша для суспільного прогресу. Руссо послідовно й наполегливо веде читача до думки, що продукування й розвиток суспільно корисних ідей важливіші за соціальний статус їх автора.

¹ Тут і далі переклад начерку «Мій портрет» – авторів статті.

Натомість сучасний читач вже не потребує аргументів для ствердження права людини на власне висловлення. Він по іншому уявляє систему конвенцій і домовленостей, яка стоїть за текстом. Сучасний читач має в освітньому бекграунді знання про Велику французьку революцію 1789 р. (що стосується переважно моральної сфери), і тому соціальне походження людини не є для нього критерієм оцінки чи судження. З цієї перспективи сучасного читача можна вважати ідеальним читачем автобіографічних творів Руссо, тобто читачем, для якого теми, що були важливі для автора, дозволяють ідентифікувати себе з автором твору, для якого «Сповідь» постулює цінності людської індивідуальності й свободи слова. Маючи цей спільний з Руссо «фундамент» (за Р. Якобсоном, спільний код комунікації), сучасна читацька свідомість оприявнює в тексті ідеї про цінність знання та здатність людини до генерування нових смислів.

Показовим у «Сповіді» уважаємо епізод презентації опери «Сільський чаклун» у Парижі. Розповідь про подію перемережується авторефлексією героя, який висловлює власну філософську й соціальну позицію. «J'étais ce jour-là dans le même équipage négligé qui m'était ordinaire; grande barbe et perruque assez mal peignée» [Rousseau, 1959, p. 377] («Того дня я був у своєму звичайному недбалому вбранні з довгою бородою і в погано причесаній перуці» [Руссо, 2014, с. 361]), – так описано появу героя в театрі на прем'єрі опери. Присутність на прем'єрі короля і знаті провокує героя на роздуми про своє соціальне становище, про можливість для плебея дорівнятися вищим сановникам завдяки своєму таланту.

У визначенні значущості «таланту» («генія») Руссо випереджає романтиків. Крім того, на рівні самосвідомості автобіографічного героя відчутне перекликання з ідеями трактатів «Міркування про походження й підстави нерівності...» (1755) і «Суспільний договір» (1762). На думку героя, його проникливий розум і обдарованість мають знівелювати соціальні відмінності. У своїх міркуваннях він висновує, що, окрім рівності із сильними світу цього, йому необхідна незалежність від них: «Je suis à ma place, puisque je vois jouer ma pièce, que j'y suis invité, que je ne l'ai faite que pour cela, et qu'après tout personne n'a plus de droit que moi-même à jouir du fruit de mon travail et de mes talents» [Rousseau, 1959, p. 378] («Я на своєму місці, бо дивлюся постановку власної п'єси, мене запросили, і я для того й написав її, і, врешті-решт, ніхто не має більших прав, ніж я сам, втішатися плодом моєї праці і мого таланту» [Руссо, 2014, с. 361]). У цьому бажанні не зважати на суспільну думку, навіть в одязі, Руссо – попередник витівок романтиків, що епатують товариство (пригадаємо легендарний червоний жилет Т. Готье).

Ще одна тема, важлива в аспекті рецепції «Сповіді», – конфлікт особистості з суспільством. Тема нерозуміння, образ, підступності й переслідувань простежується в усій автобіографічній прозі Руссо, починаючи від начерків до «Сповіді» («Автобіографічний фрагмент» та «Мій портрет»), через саму «Сповідь», «Діалоги: Руссо судить Жан-Жака» і до «Прогулянок самотнього мрійника». Конфлікт посідає чільне місце в другій частині «Сповіді» і фактично стає рушійною силою сюжету. Руссо розвиває конфлікт поетапно, від окремих непорозумінь автобіографічного героя з покровителями й колом інтелектуалів до повсюдних цькувань і переслідувань. У цьому конфлікті суспільство схарактеризовано як злагоджена група людей, котра разом виступає проти наратора. Дії суспільства визначено як «змова» (le complot) з метою знищення репутації Руссо. Письменник розцінює поведінку друзів і близьких як зраду, що, зауважимо, не завжди відповідає дійсності.

У прагненні пояснити читачеві причини й природу цього конфлікту герой вдається до багатослівних рефлексій у поєднанні з надмірною емоційністю і суб'єктивністю. Інколи він виходить за межі коректності та вдається до особистих образ, як, наприклад, на адресу мадам д'Епіне. До причин конфлікту Руссо уналежить інтелектуальні дискусії з енциклопедистами (Вольтером, Дідро), матеріальні непорозуміння з видавцями або покровителями, особистісні (з Гольбахом, мадам д'Епіне, родичами Терези Левассер та ін.).

Для європейського читача XVIII ст., який чув про Руссо або читав його книги, ім'я автора було ім'ям конкретної людини із власною біографією, бо культ письменника, як зазначає М. Людвісяк, був пов'язаний з його особистістю [Ludwisiak M., 2007, p. 90], тому усі деталі конфлікту могли становити неабиякий інтерес. Для читача, який існує в сучасній культурі, перипетії конфлікту виявляються мало значущими й другорядними, натомість вагомим є факт цькування суспільством окремої людини, а також усвідомлення, що цькування відбу-

вається тому, що ця людина не така, як усі, тобто вона інакша. Унікальність та інакшість автобіографічного героя увиразнено в епізоді відмови від королівської пенсії, яка могла б вирішити його фінансові проблеми та додати суспільної ваги й пошани.

Відмова героя від відзнаки, пропонуваної особисто монархом, лишається незрозумілою для його оточення, тоді як для автобіографічного героя це непросте рішення – логічне й усебічно обґрунтоване. Серед причин відмови він називає поганий стан здоров'я та невміння вести світську бесіду на високому рівні. Головна ж причина пов'язана з філософськими поглядами автобіографічного героя: він переконаний, що для справжнього філософа завжди мають бути пріоритетними свобода вибору й моральна незалежність. Його поведінка і спосіб життя неодмінно мають відповідати проголошуваним принципам: «Adieu la vérité, la liberté, le courage. Comment oser désormais parler d'indépendance et de désintéressement? Il ne fallait plus que flatter ou me taire en recevant cette pension» [Rousseau, 1959, р. 380] («*Прощай, істино, свободо і мужносте! Після цього я не наважився б міркувати про незалежність і безкорисливість. Приймавши пенсію, мені довелося б лестити або мовчати*») [Руссо, 2014, с. 363–364]. Інтонація, що завершує низку важливих для Руссо соціально-етичних категорій, та дилема завершального висновку виразно відтворюють експресивно-емоційне напруження міркувань автобіографічного героя, чим утілено сентименталістський принцип поєднання інтелектуального й емоційного начал.

Ще один яскравий приклад увиразнення інакшості автобіографічного героя пов'язаний із його рішенням залишити Париж. І тут герой так само руйнує суспільні стереотипи, бо відомий успішний публіцист, філософ, письменник і композитор мав би жити столичним салонним життям (на королівську пенсію), а не усамітнюватися на лоні природи.

Сучасний реципієнт прочитує в тексті «Сповіді» мотив цькування через інакшість і поряд із ним палкий самозахист, відстоювання власної гідності, самовираження та свободи вибору. Зрештою, не вважаємо це дивним чи випадковим, адже ціннісний світогляд сучасної європейської людини сформовано, серед іншого, і під впливом руссоїстських ідей. Тож сьогоднішньому читачеві, для якого свобода є основною цінністю, вона перед усе оприявнюється у тексті та набуває особливої гостроти зараз, у контексті російсько-української війни.

Третій аспект «Сповіді», актуальний сьогодні, пов'язаний із саморозкриттям героя. Власне, весь твір як сповідальна автобіографія є саморозкриттям за жанровим визначенням, адже саморозкриття і саморефлексія визнані іманентними ознаками жанрів літератури особистого свідчення. Ми обмежимося одним типом руссоїстського саморозкриття – оповіддю про негідні вчинки героя.

Герой час від часу скоює негідні вчинки, і згадка про них має на меті виправдати для читача назву «Сповідь» на обкладинці. Руссо розповідає про крадіжку, заподіяну автобіографічним героєм, наприклад, під час його навчання у жорсткого та грубого гравера. Або у хрестоматійному епізоді з крадіжкою героєм красивої стрічки, у чому він згодом звинуватив непричетну до злочину служницю і тим самим позбавив її роботи. Пізніше юний герой полишає свого приятеля пана Леметра посеред вулиці міста Ліон у момент, коли той мав напад епілепсії. У дорослому віці герой позбавляє своїх п'ятох дітей батьківського піклування та віддає їх до виховного будинку. Цими зізнаннями (й іншими так само) Руссо ілюструє граничну відвертість, притаманну сповіді. Але це лише один з аспектів. Із перспективи сучасності виявляється, що сповідь як обряд саморозкриття й каяття перед Богом у Руссо набуває нового значення. Замість каяття читач бачить розкриття внутрішнього світу автора шляхом самоаналізу, самопояснення й самовиправдання, отже, адресат сповіді – Бог – замінюється читачем (у широкому сенсі – публікою). Сповідь перед обличчям Бога, таїнство сповідання, заявлене в назві, обертається переосмисленням канону. Зауважимо, що про нове наповнення концепту сповідальності в Руссо писали дослідники. Ж. Старобінський переконаливо довів, що Бог відіграє в Руссо суто номінальну функцію, позаяк Руссо звертається до нього лише раз – у преамбулі: «Первісного звернення вочевидь недостатньо: правдивим має бути кожен епізод, тоді як Руссо не посилається на Господа в кожному епізоді свого життя» [Starobinsky, 2000, с. 225]. Перехід поняття «сповідь» з релігійної площини у світську пов'язують зі «Сповіддю» Руссо, хоча сповідь як жанр літератури особистого свідчення започатковано у «Сповіді» Св. Августина (397–400) та «Історії моїх поневірянь» П'єра Абеляра (1129). Форма сповіді, що лежить в основі європейської автобіографії, а саме у «Сповіді» Св. Августина, передбачала, як відзна-

чає М. Чермінська [Czermińska, 2020, с. 48], обов'язкову присутність слухача, якому сповідаються. Як зазначає Ф. Лежен, «Руссо нічого не вигадав, але все переосмислив» [Lejeune P., 2005]. З огляду на те, що точка зору автора стає важливішою, ніж сам об'єкт зображення, дослідник вважає сповідальну автобіографію Руссо революційною. Таким чином, текст Руссо завершує відхід від церковного канону самозображення.

Рефлексія щодо злочину посідає чимале місце в Першій книзі «Сповіді». У своїй суто авторській манері Руссо висвітлює тему спочатку на особисто-індивідуальному рівні, а згодом переходить до узагальнених міркувань. У такому ключі подано тему крадіжки, на яку наважився юний герой під час перебування підмайстром у недалекого, грубого, жорсткого й жадібного гравера. До речі, той факт, що гравер був справжнім фахівцем у своїй справі, в очах Руссо повністю знівельовано його моральними якостями. Руссо живо, емоційно та психологічно точно демонструє, яким чином невиправдана суворість, позбавлення найменших повсякденних радощів, обмеження особистої свободи пробуджують у підлітка негативні людські якості. Тут спостерігаємо певне передбачення естетики реалізму з його зображенням людини як продукту середовища. У прагненні захистити власну гідність юний герой чинить спротив у межах своїх можливостей. Однією з форм такого спротиву стає злочин.

Руссо не виправдовує свого героя, але психологічно обґрунтовує його вчинки. І в межах естетики Просвітництва вдається до моралізаторських рефлексій, спрямованих на виховання читача: «La convoitise et l'impuissance mènent toujours là. Voilà pourquoi tous les laquais sont fripons, et pourquoi tous les apprentifs doivent l'être: mais dans un état égal et tranquille, où tout ce qu'ils voient est à leur portée, ces derniers perdent en grandissant ce honteux penchant» [Rousseau, 1959, p. 32] (*«Заздрість і безсилля завжди до злодійства й ведуть, – пише він. – Ось чому всі лакеї – шахраї, а підмайстри змушені ставати такими; але, досягнувши спокійного становища і діставши змогу вільно користуватися всім, що вони бачать, останні з роками втрачають цю ганебну схильність»*) [Руссо, 2014, с. 29]).

Отже, Руссо екстраполює досвід свого героя на суспільство та водночас формує в читача негативне ставлення до злочину, зокрема через застосування лексем з негативною конотацією «заздрість», «злодійство», «шахраї», «ганебний». І це той випадок, коли авторський відсил сприймається однаково негативно і читачем епохи Просвітництва, і сучасним читачем (тобто, за термінологією Р. Якобсона, автор має з адресатом спільний код комунікації).

В інший спосіб читачеві подано випадок крадіжки грошей за квиток до опери. Героя запрошено до Паризької опери паном Франкеєм, який купує два квитки. На вході до концертної зали герой раптом (і несподівано для себе) полишає пана Франкея, повертає квиток у касу, отримує за нього гроші і йде з театру. Випадок названо дивною сумішшю «un concours impayable d'effronterie et de bêtise» [Rousseau, 1959, p. 38] (*«безсоромності й дурості»*) [Руссо, 2014, с. 35]), «moins c'était un vol, plus c'était une infamie» [Rousseau, 1959, p. 39] (*«не так крадіжкою, як підлістю»*) [Руссо, 2014, с. 36]).

У цьому епізоді Руссо не виправдовує свого героя, не вдається до психологічного аналізу і так само не запрошує читача до розуміння. Його мета інша – показати, що людська природа буває дивною, не пояснюваною та парадоксально неоднозначною, а також загострили читачу увагу й запропонувати читачеві замислитися над тим, що не все в людині можна пояснити за допомогою логіки: «Comme jamais rien ne fut plus éloigné de mon humeur que ce trait-là, je le note, pour montrer qu'il y a des moments d'une espèce de délire, où il ne faut point juger des hommes par les actions» [Rousseau, 1959, p. 39] (*«Ніщо не було таке чуже моїй вдачі, як цей учинок, то я відзначаю його, щоб показати, що бувають моменти якогось особливого божевілля; і в такі моменти не слід робити висновок про людину з її вчинків»*) [Руссо, 2014, с. 35]). Руссо демонструє нову естетику сповіді: перенісши у світську публічну сферу, він наповнює її новим сенсом – адресована людям, рефлексія його сповіді рухається в напрямку від особисто-індивідуального до загальнолюдського й суспільного. У такому акцентуванні елемент особистого каяття втрачає свою доречність.

Отже, концепція літературної комунікації В. Ізера та Г.Р. Яусса та теорія тексту Ю. Лотмана виявилися продуктивними для дослідження специфіки функціонування «Сповіді» Ж.-Ж. Руссо в літературній комунікації XVIII та XXI ст. Спільний код автора й читача стає запорукою успішної комунікації й осмислення специфіки проекту руссоїстського життєпису. Водночас спостерігаємо певну відмінність кодових змістів, пов'язану з часовою віддаленістю

між автором і читачем та зі зміною культурних цінностей. Відтак, прочитання тексту з урахуванням читацького культурно-естетичного, морального й соціального досвіду XXI ст. акцентує інші смисли тексту.

У темі соціального походження автобіографічного героя, система цінностей та соціальний статус якого відрізняють його від оточення, замість права плебея на суспільну увагу (на що звертав увагу реципієнт XVIII ст.) в свідомості сучасного читача актуалізується цінність освіти і знання та свободи слова і свободи індивідуальності. У темі конфлікту героя й суспільства поза перипетіями переслідувань героя провідною стає ідея права людини на інакшість, права на особистісну свободу та право на вибір концепції власного життя. В аспекті саморозкриття в «Сповіді» актуалізовано трансформацію сповіді, адресованої Богові, у літературний жанр сповідальної автобіографії, що адресована людині – читачеві оповіді. Автобіографізм Руссо набуває суспільного значення. Саморозкриття героя, адресоване широкому колу читачів (від сучасників Руссо до сучасних читачів), має подвійну мету: по-перше, спонукати пережити разом з героєм його досвід і відповідно замислитися над власними вчинками, та, по-друге, поміркувати про суспільство загалом. Отже, сенси, закладені автором у текст, співзвучні з теперішнім часом. В такий спосіб художній текст реалізує суспільну функцію літератури.

Звичайно, виокремлені теми не є вичерпними як для «Сповіді», так і для автобіографічної прози Ж.-Ж. Руссо в цілому. Продовження дослідження означених питань розширять наші уявлення про читацьку рецепцію та сприятиме усвідомленню місця Ж.-Ж. Руссо в сучасному літературному й культурному просторі.

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"CONFESSIONS" BY J.-J. ROUSSEAU: TECHNIQUES OF AESTHETIC INFLUENCE AND STRATEGY OF READER'S RECEPTION

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Key words: *autobiography, confession, the horizon of reader expectations, the horizon of the text, literary communication, J.-J. Rousseau, reader.*

The study aims to explore the specific features of the modern reception of J.-J. Rousseau's "Confessions". The theoretical framework of the research is grounded on the ideas advanced by T. Avtuxovych, M.Czermińska, M.Głowiński, W.Iser, R. Jakobson, H.R.Jauss, P.Lejeune, Yu. Lotman, V.Tjupa, Zh. Starobinsky and other scholars. The researchers describe the semiotic model of literary communication and the theory of the text by Yuri Lotman. The research was conducted using historic-functional, hermeneutic, receptive, and theoretical analysis methods. An attempt is made in this paper to show how the process of "decoding" the meanings intended by the author in the text takes place. In particular, the authors study how Rousseau's "Confessions" functions in the structure of modern literary communication. The specific objectives of the present study are the meanings of "Confessions" are read by the contemporary recipient and which ones are relegated to the background compared to the literary communication of the eighteenth century.

The common discourse code of the author and the reader is the key to successful communication and understanding of the specifics of the project of Rousseau's life writing. At the same time, the success and specificity of artistic communication are influenced by the difference in discourse code meanings re-

lated to the time distance between the author and the recipient and the layering of new historical and cultural patterns in the reader's consciousness. At the thematic level, three main themes are considered, including: a) the social origin of the autobiographical subject, b) his conflict with society, and c) the protagonist's intimate self-disclosure.

Thus, the article provides a detailed examination of the motif of the social origin of the autobiographical character. On the topic of the social origin of the character, instead of the plebeian's right to public attention for the contemporary reader, the value of education and knowledge, freedom of speech and individual liberty are being actualised. Of particular note is the theme of the conflict between a character and society, the idea of the human right to otherness, the right to personal liberty and the right to choose the concept of one's own life comes to the forefront. Thus, a literary text realises the social function of literature.

The reading of the character's self-disclosure by an attentive reader (from Rousseau's contemporary to modern readers) has a twofold purpose: first, to encourage everyone to live the experience of the character and thus to think about themselves, and second, to reflect on society as a whole. It testifies to the fact that in the aspect of self-disclosure of the meaning of "Confessions", the transformation of confession as an external form of a religious rite of repentance addressed to God into the narrative genre of confessional autobiography addressed to a human reader of the story is actualized. The study demonstrated a need for continuation of the study in the aspect of reader reception to contribute to the perception of its place in the contemporary literary and cultural space.

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АКТУАЛЬНІ ПРОБЛЕМИ ЛІНГВІСТИКИ ТА ЛІНГВОКУЛЬТУРОЛОГІЇ

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ASPEKTE DER HERAUSBILDUNG DES NEUHOCHDEUTSCHEN IM 18. JAHRHUNDERT (AM BEISPIEL DES STADTPLANS KAMJANEZ-PODILSKYJ (1726) VON GABRIEL BODENEHR)

Стаття присвячена дослідженню особливостей формування німецької мови нововісхіднонімецького періоду на основі плану українського міста Кам'янця-Подільського, який був створений у місті Аугсбург (північна Німеччина) у 1726 р. відомим німецьким гравером та картографом Габріелем Боденером. *Мета роботи* – дослідити процес становлення нововісхіднонімецької мови на її ранньому етапі в історико-культурному, регіональному та мовному контекстах; проілюструвати їх на прикладі тексту експлікації плану міста. *Завданням* даної наукової розвідки є: охарактеризувати особливості унормування нововісхіднонімецької мови; визначити зміни на мовних рівнях та продемонструвати їх на прикладі німецького тексту експлікації плану міста Кам'янець-Подільський. Для досягнення зазначеної мети і вирішення поставлених завдань було застосовано такі *методи дослідження*, як-от: описовий, порівняльно-історичний, біографічний, зіставний, філологічний.

У результаті дослідження було з'ясовано, що текст плану міста Кам'янця-Подільського 1726 р. Габрієля Боденера хоча і був написаний у нововісхіднонімецький період, для якого характерні прагнення до створення єдиної літературної мови, тобто мовного стандарту, та відхід від регіональних діалектів, все ж зберігає своє регіональне забарвлення та орієнтир на писемну норму віденської канцелярії. Дослідження показало, що регіонального впливу зазнали найбільше орфографічний та фонетичний рівні, на яких спостерігаються суттєві варіювання графем, тяжіння до норм віденської канцелярії, а також повільний відхід від орфографічних норм середньовісхіднонімецького періоду. Найбільш внормованим та наближеним до сучасної німецької мови виявився синтаксичний рівень. На морфологічному рівні спостерігається процес становлення та закріплення певних граматичних категорій. Особливістю лексики плану міста є широке використання автором антропонімів та топонімів, що пояснюється самим видом досліджуваного тексту. Також характерною особливістю даного тексту є значна кількість запозичень з різних мов, зокрема французької, турецької/арабської, латинської та італійської, що також можна пояснити історичними подіями, які відбувалися у Кам'янці-Подільському. Отже, проведений лінгвістичний аналіз засвідчив, що у першій половині XVIII ст. ще не відбулося повної уніфікації письмової норми німецької літературної мови та доводить, що комплексне вивчення аспектів розвитку мови певного періоду можливо здійснити на різних типах тексту, зокрема експлікації плану міста.

Ключові слова: нововісхіднонімецький період, експлікація плану міста, мовний рівень, мовна норма, варіативність.

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Die Sprache spielt eine wichtige Rolle bei der Gestaltung der Geschichte einer Nation, ihrer Kultur und Identität. Gleichzeitig enthält sie unschätzbare Material, das die Etappen ihrer Entwicklung bezeugt. Ihre Analyse ermöglicht es uns, den Wandel der Faktoren nachzuvollziehen, die einen direkten Einfluss auf die Entstehung der Sprache hatten. Besondere Aufmerksamkeit verdienen unserer Meinung nach die Stadtpläne, in denen neben grafischen Darstellungen von Festungsanlagen und Wohngebäuden auch Erläuterungen zu finden sind, welche die Herausbildung der Sprache auf ihren verschiedenen Sprachebenen zeigen, nämlich Rechtschreibung, Phonetik, Morphologie, Lexik und Syntax.

Die Entwicklung des Neuhochdeutschen auf seinen einzelnen Ebenen wird in den Studien von M. Durrell und R.J. Whitt [Durrell, Whitt, 2016], M. Maselko und E. Pfluger [Maselko, Pfluger, 2013], W. A'gel [A'gel, 2000] und R.J. Whitt [Whitt, 2018] untersucht.

Die Forscher konzentrierten sich auf den grammatischen Aspekt. Insbesondere analysierten Martin Durrell und Richard J. Whitt anhand neuer Daten aus dem GerManC-Korpus die Konstruktion «würde+Infinitiv» im Deutschen (1650–1800). Die Wissenschaftler haben die wichtigsten Kontexte aufgezeigt, in denen die Entstehung der Konstruktion zu Beginn der frühneuhochdeutschen Zeit geprägt ist, und damit eine Grundlage für die Analyse des Auftretens der untersuchten Konstruktion im GerManC-Korpus geschaffen. Der syntaktische Wandel vom Frühneuhochdeutschen zum Neuhochdeutschen am Beispiel des Theaterstücks «Der durchlauchtige Kohlenbrenner» wurde von Mateusz Maselko und Elisabeth Pfluger durchgeführt. Der Schwerpunkt der Studie lag auf verschiedenen syntaktischen Phänomenen, wie z. B. Genitiv, Kongruenz, periphrastische Verbalformen, Verbstellung, Ersatzinfinitivkonstruktionen, Reduktion, expletives *es*, Genuswechsel. usw. Die Herausbildung der neuhochdeutschen Syntax und die Analyse der wissenschaftlichen Arbeiten zu diesem Thema werden von Vilmos A'gel vorgenommen. Richard J. Whitt gibt einen Überblick über die verbalen Markierungen der Beweiskraft im Frühneuhochdeutschen (1650–1800), nämlich das Semi-Hilfsverb «scheinen» und die Verben der Wahrnehmung «sehen» und «hören».

Das oben Gesagte deutet darauf hin, dass es bisher keine umfassende Studie über die Herausbildung des Neuhochdeutschen auf seinen verschiedenen Sprachebenen gibt, die am Beispiel der Erklärungen auf einem Stadtplan durchgeführt würde, was die Neuheit unserer Arbeit bestimmt. Gegenstand der Untersuchung sind die orthographischen, phonetischen, morphologischen, lexikalischen und syntaktischen Veränderungen im deutschen Text des Stadtplans von Kamjanez-Podilskyj.

Für die Analyse wurde der Stadtplan von Kamjanez-Podilskyj (1726) von Gabriel Bodenehr ausgewählt [Пароп, 2020, S. 18]. V. Pahor, dessen Forschungsinteressen mit dem historischen und architektonischen Erbe von Kamjanez-Podilskyj verbunden sind, ist davon überzeugt, dass dieser besondere Stadtplan für den historischen Aspekt der Untersuchung der ukrainischen Stadt äußerst wichtig ist, und die Übersetzung des Plantextes durch die Autoren dieses Artikels half dem Forscher, zu solchen Schlussfolgerungen zu gelangen: «Gabriel Bodenehrs Stadtplan von Kamjanez-Podilskyj war der erste deutsche Stadtplan, der den Zustand der Befestigung der Stadt zeigte [...] Die Erklärungen auf dem Stadtplan sind ausführlich, mit Namen und historischem Kontext. Der Stadtplan spiegelt die Aktivitäten der Spezialisten im Bereich der Fortifikation von Kamjanez-Podilskyj während des ersten Viertels des 17. Jahrhunderts wider» [Пароп, 2022, S. 81]. Der Autor ist davon überzeugt, dass «die Bedeutung des Stadtplans durch die Erläuterungsinformationen aktualisiert wird, denn das Vorhandensein von detaillierten Erklärungen auf bekannten Stadtplänen ist eine Ausnahme» [Пароп, 2022, S. 81].

Das auf der Stadtkarte verzeichnete Jahr der Erstellung des Stadtplans (1726) deutet darauf hin, dass es sich um die Zeit der neuhochdeutschen Sprache handelt (1650 – Ende des 18. Jahrhunderts). Um die Besonderheiten der Entwicklung der deutschen Sprache in dieser Periode zu bestimmen, halten wir es für angebracht, ihren historischen und kulturellen Kontext zu charakterisieren.

Wissenschaftlichen Quellen zufolge war das deutschsprachige Gebiet in der ersten Hälfte des 18. Jahrhunderts in zwei Teile geteilt: im protestantischen Norden wurde das Ostmitteldeutsche und im katholischen Süden das Oberdeutsche verwendet. Gleichzeitig argumentieren M. Darrell und R. J. Witt, dass sich im deutschen Sprachraum von 1650–1800 fünf regionale Dialekte eindeutig nachweisen lassen, nämlich Norddeutsch, Westmitteldeutsch,

Ostmitteldeutsch, Westhochdeutsch (einschließlich der Schweiz) und Osthochdeutsch (einschließlich Österreich) [Durrell, Whitt, 2016, S. 327–328]. Es ist festzustellen, dass die Aussprache und die Schreibweise regional bestimmt waren. In der neuhochdeutschen Zeit lässt sich jedoch der Wunsch der deutschen Öffentlichkeit nach einer einheitlichen Literatursprache nachvollziehen. Die Frage nach der Sprachnorm wurde in akademischen Kreisen diskutiert, wobei sich die Aufmerksamkeit darauf richtete, welche der vielen regionalen Dialekte die Grundlage der deutschen Literatursprache bilden sollten. Die Einigung bedeutete die schrittweise Überwindung der territorialen Unterschiede. Die beiden vorherrschenden Varianten der deutschen Literatursprache verflochten sich zunehmend. Ingo Raffenstein behauptet: «Die Ausbildung der neuhochdeutschen Schriftsprache war im 17. und 18. Jahrhundert von einem lebhaften metasprachlichen Diskurs über das „richtige“ Hochdeutsch begleitet, an dem sich fast ausschließlich mittel- und norddeutsche protestantische Autoren, vor allem Grammatiker, beteiligten. Es liegt auf der Hand, dass der Schule bei diesem Normierungsprozess eine wichtige Rolle zukommen musste» [Reiffenstein, 1995, S. 308].

In der ersten Hälfte des 17. Jahrhunderts begannen sich Sprachgesellschaften zu bilden, die zur Herausbildung einer einheitlichen deutschen Literatursprache beitrugen: «Fruchtbringende Gesellschaft oder der Palmenorden» (1617), «Aufrichtige Gesellschaft von der Tannen» (1633), «Rosenorden» (1643) «Kurbishütte» (1640) und andere. Sie hatten sich zum Ziel gesetzt, gegen die Dominanz des «Fremden» zu kämpfen, und alle Bemühungen waren auf den «Schutz und die Verschönerung» der Muttersprache gerichtet. Die Mitglieder dieser Gesellschaften waren bestrebt, die deutsche Sprache und Literatur auf das Niveau der nationalen Volks- und Elitesprachen und -literaturen, wie Italienisch und Französisch, zu bringen (Ch. Gueintz, J.G. Schottel, I.R. Sattler, G. Henisch). Im 18. Jahrhundert entfaltet sich ein aktiver Kampf um die Sprachkultur: Handbücher, normative Grammatiken, Wörterbücher usw. wurden veröffentlicht. Dank der Arbeit von Sprachwissenschaftlern wie J. Ch. Adelung, J.Ch. Gottsched, J.H. Campe, M. Kramer, J.L. Frisch wurden klare Rechtschreib- und Grammatikregeln für die deutsche Schriftsprache aufgestellt [Jörg, 2016, S. 182–186], die aber keineswegs einheitliche Verwendung fanden. Gerade um die Regeln, nach welchen man die «Reinheit» der Sprache charakterisierte, waren ja hochgradig umstritten.

Zu Beginn des 18. Jahrhunderts war der Prozess der Vereinheitlichung der nationalen Literatursprache jedoch noch nicht vollständig abgeschlossen. Regionale Eigenheiten («Provinzialismen») sind in der Alltagssprache deutlich zu erkennen. So war die Pfalz (1769) noch durch die Verwendung von nicht labilisierten Vokalen gekennzeichnet: *heren, bes* statt *hören, böse*. Das Gleiche gilt für die Rechtschreibung, z. B. die Vermischung von *j* und *g* am Anfang eines Wortes, die auf die typische Aussprache des anfänglichen *g* als *j* im Berliner Dialekt hinweist: *jejaget* («*gejagt*»), *geger* («*Jäger*») [Жирмунский, 1956, S. 92]. Bis zum Ende des 18. Jahrhunderts setzte sich die ostmitteldeutsche Sprachnorm im südlichen Teil Deutschlands durch. Die Werke von F.G. Klopstock, G.E. Lessing und J.W. Goethe hatten einen erheblichen Einfluss auf diesen Prozess. Es ist anzumerken, dass die klassische deutsche Literatur, die Philosophie und die exakten Wissenschaften eine bedeutende Rolle bei der Entwicklung und Verbreitung der nationalen deutschen Sprachmuster spielten. [Eibl, 1985, S. 116–119].

Die endgültige Konsolidierung der schriftlichen Normen der deutschen Literatursprache findet in der zweiten Hälfte des 18. Jahrhunderts bis zum Beginn des 19. Jahrhunderts statt. Laut T. Pokhytun wurde in der neudeutschen Periode die Einheitlichkeit auf dem Gebiet der Rechtschreibung und Morphologie erreicht. Im Bereich der Lexik bestehen zwischen Nord und Süd, Ost und West erhebliche Unterschiede auf der Ebene der gesprochenen und teilweise geschriebenen Literatursprache [Похитун, 2015, S. 173].

Der Stadtplan von Kamjanez-Podilskyj wurde in Augsburg (Süddeutschland, Bayern) in der neuhochdeutschen Periode erstellt. In diesem Gebiet wurde der schwäbische Dialekt gesprochen, der gemeinsame Merkmale mit anderen Dialekten des Alpenraums aufwies. Allerdings, so stellen die Forscher fest, «war die Vereinheitlichung und Standardisierung der Sprache in den mittleren und westlichen Teilen Deutschlands erfolgreicher. Im Südosten gab es noch vereinzelte Dialekte, und lange Zeit herrschte die Orientierung an der Schriftnorm der Wiener Kanzlei vor. Bayern und Österreich, als Zentren des deutschen Katholizismus, unterschieden sich in ihrer kulturellen und sprachlichen Entwicklung vom übrigen Deutschland» [Жлуктенко, Яворська, 1986, S.145].

Der berühmte Kartograph und Kupferstecher Gabriel Bodenehr wirkte in der Stadt Augsburg, die eines der größten Zentren des Buchdrucks seit dessen Erfindung war. Bayern und insbesondere die Stadt Augsburg unterschieden sich durch ihre kulturelle und sprachliche Entwicklung von anderen deutschen Regionen. Zusammen mit anderen deutschen Druckzentren wie Nürnberg, Leipzig, Frankfurt und weiteren Städten gehörte Augsburg zu den Städten, die sich um die Vereinheitlichung der Sprache bemühten, da «sie daran interessiert waren, dass Bücher, die für den Vertrieb in ganz Deutschland gedruckt wurden, auch außerhalb der Stadt, deren Dialekt der Autor oder Verleger sprach, in ihrer sprachlichen Form verfügbar waren» [Жирмунский, 1956, S. 77]. Dies zeugt davon, dass die Buchdruckerstädte versuchten, eine eigene Sprachpolitik zur Normierung der Rechtschreibung zu betreiben und dabei die Traditionen der maßgeblichen fürstlichen Kanzleien (kaiserliche und sächsische) zu berücksichtigen.

Es ist erwähnenswert, dass der Kartograph Gabriel Bodenehr (1673–1765) zu den Augsburger Verlags- und Kupferstecherfamilien gehörte [Mader, 1995. S. 32]. Sein Vater Johann Georg Bodenehr (1631–1704) begann mit dem Stechen von Karten, Landschaften, Stadtplänen und Grundrissen für die Familie Stridbeck (Johann Stridbeck senior und Johann Stridbeck junior), die sich für Geografie und Genealogie interessierte. Damals erlebte Europa gewaltige Umwälzungen: die Türkenkriege, den Spanischen Erbfolgekrieg usw. Diese eigentlich widrigen Umstände brachten die beiden Stridbecks auf eine «geniale verlegerische Idee: nämlich die Herausgabe eines «Curiosen Staats und Kriegs Theatrum» – Kupferstichfolgen unterschiedlichen Umfangs, deren Inhalt aus entweder schon vorhandenen oder noch jeweils neu dazu anzufertigenden Stichen bestand» [Bierl, 2013, S. 1].

Nach dem Tod von beiden Stridbecks im Jahr 1717 löste Gabriel Bodenehr den größten Teil der Kupferplatten aus. Stridbecks Name wurde von den Platten entfernt und durch den von Bodenehr ersetzt. Gabriel Bodenehr aktualisierte und ergänzte die erfolgreichen Werke (Karten, Festungs- und Stadtpläne usw.) der Stridbecks und erweiterte die zahlreichen Sammlungen des «Curiosen Staats und Kriegs Theatrum» auf fast alle europäischen Länder. Der Kupferstecher erwarb auch weitere Grundrisse und Pläne aller Festungen und Städte, die noch nicht in den Stridbeck-Publikationen enthalten waren. Dann stellte er seine großen Sammlungen neu zusammen und publizierte sie unter den Titeln «Force d'Europe» und «Europens Pracht und Herrlichkeit», Werke mit je 200 Kupferstichen, dazu Fortsetzungen mit jeweils 100 bzw. 150 Stichen. Viele der Ansichten, Pläne und Grundrisse ergänzte Bodenehr durch seitliche Randleisten, auf denen die im Bild vermittelten Nachrichten schriftlich erläutert wurden [Bierl, 2013, S. 2].

Zu den Werken des deutschen Kupferstechers Gabriel Bodenehr gehören nicht nur topografische Stadtpläne, sondern auch militärische und geografische Karten von Westeuropa. Unter seinen Werken finden sich insbesondere geografische Karten von Afrika, Irland, Asien usw. sowie Kupferstiche von Städten und Ländern aus aller Welt: Brest, Genf, Tunesien, Dagestan, Polen und der Ukraine. Eine der Karten trägt zum Beispiel den Titel «Ukrania sue Cosacorum Regio Walachia item Moldavia et Tartaria minor», auf welcher die Ukraine mit dem Schwarzen Meer, der Halbinsel Krim und dem Asowschen Meer dargestellt wird [Bierl, 2013, S. 36].

Die Studie ergab, dass dies nicht das einzige Werk von Gabriel Bodenehr war, das den ukrainischen Gebieten gewidmet war. Auf den Seiten des großen Atlas «Die Ukraine auf alten Karten (Mitte des 17. bis zweite Hälfte des 18. Jahrhunderts)» werden der Name und die Werke des deutschen Kupferstechers mehrmals erwähnt [Вавричин, Дашкевич, Кристалович, 2009, S. 136, 152, 154].

Unter den Werken befindet sich ein Stadtplan von Kamjanez-Podilskyj mit dem vollständigen Titel «Kaminiek in Podolien. Insgemein Kaminiack Podolsky genand» («Kamjanez in Podillja, gewöhnlich Kamjanez-Podilskyj genannt»).

Neben dem Kartenfeld der Stadt, auf dem einzelne Wörter und Redewendungen zu finden sind, enthält der Plan auch zwei Texterklärungen, die auf mehreren Ebenen angezeigt werden:

- auf der linken Seite befindet sich eine kurze historische und geografische Beschreibung der Stadt;
- auf der rechten Seite ist eine Gebäudelegende (die Erklärungen der Namen von Gebäuden, mit einigen Merkmalen in Form von Phrasen oder Sätzen).

Die grafische Darstellung der Stadt selbst enthält die Namen der städtischen Einrichtungen und Erläuterungen zu den geografischen Merkmalen des Gebiets, deren sprachliche Merkmale ebenfalls in die Analyse eingeflossen sind.

In der linken unteren Ecke der Karte ist das Copyright in lateinischer Sprache, nämlich *AUGSBURG. Gabriel Bodenehr fecit et Excudit Cum Gratia et Privileg: Sac: Cæs: Maies* (Ort des Drucks – Augsburg, Name des Druckers – Gabriel Bodenehr), angegeben. Es ist vermerkt, dass Gabriel Bodenehr den Stadtplan mit der Druckgenehmigung in Deutschland und Österreich hergestellt und gedruckt hat. Diese Informationen werden in Form von Abkürzungen dargestellt, da die kartografische Standardformulierung in Abkürzungen bis 1806 verwendet wurde. Es sei bemerkt, dass die Formulierung «im Jahr ...» durch die lateinische Abkürzung *A* (*anno*) ersetzt wurde, also *A: 1726 = im Jahr 1726*.

Die Besonderheit der grafischen und **orthografischen** Normen der deutschen Sprache der neuhochdeutschen Periode ist ihre große Variabilität, die auf die mangelnde Einheitlichkeit und Klarheit der Normen der deutschen Schriftsprache zurückzuführen ist. Nach T. Chomenko «wurde die Bildung der orthographischen und graphischen Normen aufgrund der vielen Dialekte im deutschen Sprachraum durch die Heterogenität der literarischen Sprachbasis beeinflusst» [Хоменко, 2008, S. 165].

Es ist bekannt, dass Martin Luther in seinen späteren Bibelübersetzungen (1532–1546) damit begann, «wichtige» Substantive, seiner Meinung nach, groß zu schreiben [Wolff, 2009, S. 131]. Im Text des analysierten Stadtplans ist diese Anordnung jedoch nicht ersichtlich, da verschiedene Wortarten großgeschrieben werden, darunter einige Substantive, Pronomen, Ordinal- und Kardinalzahlen, Verben, Adjektive, Artikel (*Tür, Er, Eines, Dritte, Tausend, Erobern, Armenifchen, Spitzige*). Die Großschreibung des Pronomens *Er* interpretieren wir als die des Verfassers, da es sich auf den mächtigen türkischen Sultan Osman bezieht. Stattdessen werden einige Substantive kleingeschrieben (*zeit, kirche*), was die Variabilität der Schreibweise noch einmal betont.

Die Uneinheitlichkeit bei der Einhaltung der Rechtschreibregeln zeigt sich in den folgenden Beispielen: *Flufs – Flus, führ – für, Türckische – Türckifche, ist – ift*.

Zu den **phonetischen** Merkmalen der deutschen Sprache, die auf dem Stadtplan verzeichnet sind, gehören: 1) die Bezeichnung der langen und kurzen Laute; 2) die qualitativen Veränderungen der Vokallaute; 3) die orthographischen und graphischen Merkmale der Konsonanten.

1. Die Bezeichnung der langen und kurzen Laute:

a) die Verwendung des diakritischen Zeichens – Makron (˘) – für die Markierung der Länge der Vokale *e* und *u* sowie des Konsonanten *n*: *Nahmē, Podoliē, einē, kamē, Türkiſchē, Römiſchē, Türkē, Collegiū, ū* (abgekürzt von *und*), *wañ, dañ*. Es ist anzumerken, dass es elf Wörter mit Makron gibt, aber wir stellen fest, dass der Autor es im Text uneinheitlich verwendet, vgl.: *Podoliē – Podoliēn, ū – und, Türkiſchē – Türkiſche, einē – eine*. Die Verwendung des Makrons über dem Konsonanten *n* deutet auf die Verlängerung des [n]-Lautes hin, was sich durch die Unterscheidung zwischen kurzen und langen Konsonanten («Geminanten») erklärt, die in den Dialekten des Alpenraums, zu denen die Stadt Augsburg gehörte, noch erhalten war. Heute sind diese Wörter durch die Verdoppelung des Konsonanten *wann, dann* gekennzeichnet;

b) grafische Verdoppelung von Konsonanten ohne diakritisches Zeichen: *Lufft, Flufs, auff, Dritte, Biſchofflich, Grosse, Schloss, Krafft, Ruffen, abtretten*;

c) die Verwendung eines stummen *h* im Wortinnern zur Bezeichnung der Vokallänge. Es ist zu beachten, dass dieser Laut im Neuhochdeutschen nicht ausgesprochen wurde, sondern in der Schreibweise erhalten blieb: *Nahmē, ihme, nehme, führen, vormahls, sehr, hohen, führ, Mühlen, vormahls*.

d) die Verwendung der Buchstabenkombination *ie* zur grafischen Darstellung einer langen [i]. Diese Kombination wird zur Bezeichnung des langen [i] auch in den Fällen verwendet, in denen dieser Laut historisch nicht aus einem Diphthong, sondern aus einem verlängerten kurzen [i] entstanden ist. Hier sind einige Beispiele aus dem Text des Stadtplans: *unterschiedlich, Kaminiek, dieses, lieget, Frieden, hier, Zieffer* (heute *Ziffer*).

2. Die qualitativen Veränderungen der Vokallaute:

a) grafische Bezeichnung der Umlaute. Die Grapheme *ä, ö, ü* erschienen in der mittelhochdeutschen Zeit. Für lange Umlaute *ä, ö* wurden in den Grammatikbüchern die Ligaturen *æ, œ* verwendet. Im Mittelhochdeutschen wurden sie ebenfalls verwendet, allerdings zur Bezeichnung verschiedener Laute, die aus den langen Vokalen des Althochdeutschen gebildet wurden, d. h. ahd. *â* > mhd. *æ* (z.B. ahd. *slâfis* > mhd. *slæfest*) und ahd. *ô* > mhd. *œ*

(z.B. ahd. *hōch* – mhd. *hæher*). Diese Ligaturen werden im Text des Stadtplans unter anderem in folgenden Wörtern verwendet: *Erklærung* (mhd. *klâr*), *Nativitœt* (lat. *nativitas* > frz. *nativité*), *Grœben* (mhd. *grap*), *Plœtze* (mhd. *plâtse*, *plâtze*). Unserer Meinung nach bezeichnen sie jedoch die Laute [e] (geschlossen) oder [ɛ:] (offen), da sie etymologisch von Wörtern mit einem langen oder kurzen Vokal *a* abgeleitet sind. Das Suffix *-itât* im Wort *Nativitœt* ist vom französischen Suffix *-té* abgeleitet und gibt dessen Aussprache wieder.

Die beiden Ligaturen *æ*, *œ* werden sowohl im erweiterten lateinischen als auch im französischen Alphabet verwendet, wo sie die folgenden Laute darstellen: *æ* [e], *œ* [e], [ɛ], [œ], [ø]. Es ist davon auszugehen, dass diese Zeichen zur Zeit der Erstellung des Stadtplans auf dem Augsburger Stadtgebiet noch in Gebrauch waren und für die schriftliche Version des schwäbischen Dialekts charakteristisch waren.

Im Text des Stadtplans werden die Umlaute *ö* und *ü* in den folgenden Wörtern verwendet: *möchte*, *Römiſche*, *Türcken*, *müſſen*, *Hügeln*, *unüberwindlich*, *beschützet*, *für*, *führ*, *Türckifche*, *Mühlen*. Ihre Schreibweise ist bis heute erhalten geblieben.

Die Forscherin T. Khomenko stellt fest: «Eine graphische Besonderheit der neuhochdeutschen Periode war die Übertragung des verlängerten Diphthongs [ai] in der Schrift durch drei Grapheme. Die etymologische Wurzel des lateinischen Wortes wurde durch die graphische Variante *ai* dargestellt (*Kaiser*, *Mai*, *Laie*). Das gleiche Graphem wurde zur semantischen Unterscheidung verwendet (*Laib* – *Leib*, *Rain* – *rein*, *Saite* – *Seite*, *Waise* – *Weise*). Am Ende der althochdeutschen Zeit und später wurden Nachnamen mit *ay* (*Meyer* – *Mayer*) geschrieben [Хоменко, 2008, S. 166–167].

Der untersuchte Text enthält das Graphem *ÿ*, das auch Teil des erweiterten lateinischen Alphabets war und im Französischen noch verwendet wird. Diese Ligatur ist nicht typisch für die neuhochdeutsche Orthographie, aber sie wird im analysierten Text dreimal in den folgenden Wörtern verwendet: *Kaÿſer*, *Meÿſle*, *Dreÿfaltigkeit*, wobei die Buchstabenkombinationen *ay*, *eÿ* den Diphthong [ai] bezeichnen.

3. Die orthographischen und graphischen Merkmale der Konsonanten:

a) *die Verwendung des Graphems f in Wörtern an verschiedenen Stellen, unabhängig und in Kombination mit anderen Buchstaben*. Es sei darauf hingewiesen, dass das Graphem *f* typisch für die Dialekte der alpinen Zone war. Im Text des Stadtplans wird es in den folgenden Buchstabenkombinationen verwendet: *fch* (*Biſchofflich*, *Römiſche*, *Armeniſche*, *Warſchau*), *sch* (*beschützet*, *Türkische*, *Schleſiſche*), *ſt* (*Stadt*, *befestiget*), *ſt* (*ift*, *Marſtal*, *zuſtændig*), *ſs* (*Fluſs*, *müſſen*). Wie wir sehen, könnte es die Laute [ʃ] in den Buchstabenkombinationen *fch* am Anfang und in der Mitte des Wortes, was typisch für südwestliche Dialekte ist, und *fch*; den Laut [s] in den Buchstabenkombinationen *ſs* und den Laut [z] in der Position zwischen Vokalen (*leſuiter*) markieren. Diese Beispiele veranschaulichen die Uneinheitlichkeit der Verwendung unterschiedlicher Buchstabenkombinationen für denselben [ʃ]-Laut: *Türkische* – *Türkifche*, oder zur Bezeichnung des Lautes [s] *ist* – *ift*, *Fluſs* – *Schloss*, was den Gedanken des bedeutenden Einflusses des Dialekts auf die Bildung der Literatursprache und die unzureichende Bildung von Rechtschreibregeln zur Zeit der Erstellung des Stadtplans bestätigt;

b) *die Verwendung der Buchstabenkombination th*, die dem Laut [t] entsprach: *gethan*, *Thal*, *Thurm*, *Thor*. Derzeit ist der Buchstabe *h* in diesen Wörtern nicht vorhanden: *getan*, *Tal*, *Turm*, *Tor*. Jedoch ist eine Reihe von Wörtern fremden Ursprungs mit dieser Graphemgruppe für den Laut [t] im modernen Deutsch erhalten geblieben: *Theater*, *Thron*, *Apotheke*. Es sei darauf hingewiesen, dass diese Entscheidung auf der Zweiten Konferenz zur Regelung der Rechtschreibung im Jahr 1901 unter Beteiligung der Regierungen Deutschlands, Österreichs und der Schweiz getroffen wurde [Хоменко, 2008, S. 169];

c) *die Verwendung von c [k] am Anfang von Fremdwörtern*. Die folgenden Wörter sind in dem untersuchten Text enthalten: *Collegiūm* (lat. *collegium*), *Carmeliter* (lat. *Carmel/Karmel*), *Catharine* (frz. *Catherine*), *Convent* (lat. *conventus*), *Catolischen* (lat. *catholicus*), *Communication* (lat. *commūnicātio*), *Canal* (ital. *canale*), *Cracow* (poln. *Cracow*), *Conſtantinopel* (griech. *Constantinople*). Wie die obigen Beispiele zeigen, hat Gabriel Bodenehr versucht, die Schreibweise der Fremdwörter zu übernehmen. Im heutigen Deutsch beginnen die meisten von ihnen mit dem Buchstaben *k* (*Kanal*, *Kommunikation*; *Kollegium* usw.);

d) *die Verwendung der Grapheme f und v*. Im Mittelhochdeutschen wurden zwei Grapheme zur Bezeichnung des Lautes [f] verwendet: *f* und *v*. Letzteres wurde aus dem Französischen

entlehnt. Da es im Deutschen keine lautliche Entsprechung gab, entsprach **v** den Lauten [f] und [w] [Хоменко, 2008, S. 166]. Im Text des Stadtplans folgt Gabriel Bodenehr der Tradition, das Graphem **v** [f] im Wort *Vestung* (*Festung*) zu verwenden, vgl. ahd *festinôm* > mhd *vest(en)unge* > nhd *Vestung*;

e) Der analysierte Text zeigt die *Nachahmung der orthografischen Traditionen* der mittelhochdeutschen Zeit, nämlich in dem Wort *Frawen* wird der Buchstabe **w**, der im Althochdeutschen und im Mittelhochdeutschen ein Halbvokal (nichtsilbisches *y*) war, verwendet. Das mittelhochdeutsche **w** hatte dieses Zeichen in der Mittelstellung eines Wortes zwischen den Vokalen, wo es in der neuhochdeutschen Zeit nach den Labialvokalen verschwindet. Vgl. mhd. *frouwe* > nhd. *Frau(e)* [Жирмунский, 1956, S. 152]. Wie das obige Beispiel zeigt, existierte dieses phonetische Phänomen jedoch noch zur Zeit der Erstellung des Stadtplans.

Das folgende Beispiel zeigt die Nachahmung der orthographischen Traditionen der Wiener Kanzleisprache, die durch zahlreiche Konsonantenverdoppelungen gekennzeichnet war, z. B. **cz** für [z], was sich auf dem Stadtplan im Namen des Flusses Smotrych – *Smotrýcz* widerspiegelt. In der neuhochdeutschen Zeit kam es allmählich zu einer Verringerung der Variantenreihe und zu einer Verengung der Variationsbreite bei Graphemen und Orthographien.

Die Verwendung der für die mittelhochdeutsche Zeit traditionellen Verschmelzung der Präposition mit dem bestimmten Artikel als Folge des phonetischen Phänomens der Enklise (ein Phänomen, bei dem unbetonte Wörter nach betonten Wörtern mit diesen eine phonetische Einheit bilden), z. B.: **zur** (= *zu der*) *Türkckijche zeit*; **vom** (= *von dem*) *Adel*, bestätigt auch die Tatsache, dass die Formierung der orthographischen Normen des Schriftdeutschen zu dieser Zeit noch nicht abgeschlossen war. Vilmos A'gel X gelangt zu folgendem Schluss: «Da die Verschmelzungen (am, zur, ins usw.) gewöhnlich immer noch als phonetische Reduktionen von Vollformen (an dem, zu der, in das usw.) aufgefaßt werden, werden ihre Determinierungsleistungen in der Regel im Rahmen des Artikelgebrauchs behandelt» [A'gel, 2000, S. 1896].

Man darf auch nicht unerwähnt lassen, dass die vorhandenen «Rechtschreibfehler» wie *kirch* (ohne den Buchstaben **e** im Wortauslaut), *Collegiū* (ohne den Buchstaben **m** im Wortauslaut) dadurch erklärt werden können, dass auf dem Stadtplan kein Platz für eine Textnachricht oder eine Erläuterung ist.

Am Ende des 18. Jahrhunderts waren die meisten **grammatikalischen Formen** gebildet und sind bis heute unverändert geblieben. Der Stadtplan von Kamjanez-Podilskyj wurde jedoch in der ersten Hälfte des 18. Jahrhunderts erstellt, und die Analyse des Textes zeigt, dass die Normalisierung der grammatikalischen Kategorien noch in der Entstehung begriffen war:

1) *Verwendung von Zeitformen*. Die folgenden Zeitformen werden im Text des Stadtplans verwendet: **Präsens** (*man reifet; sie lieget*), **Präteritum** (*sie hatte; kamē die Türcken*), **Perfekt** (*haben erobert; habe besichtigt*). Wir können Folgendes sagen, dass in den Verbformen des **Präsens** und des **Partizip II** zum Zeitpunkt der Erstellung des Stadtplans das **e** im Inneren eines Wortes noch nicht weggefallen war (Synkope), insbesondere vor den personalen Endungen in **Präsens** 3. Person Singular (*reifet, lieget*) und vor der Endung **-t** bei schwachen Verben im **Partizip II** (*besichtigt, gefragt, gefaget, beschützt*);

2) *die Verwendung von Passivkonstruktionen*. Die Besonderheit des analysierten Textes ist die signifikante Verwendung von Passivkonstruktionen, insbesondere **Vorgangspassiv** (*gehalten wird, erbaut worden ist, geantwortet worden ist*) und **Zustandspassiv** (*umbzingelt ist*). Die Präposition **von** (*von Königs Sigismundi Gemahlin Bona*) wird immer noch verwendet, um die handelnde Person zu bezeichnen;

3) *Deklination der Adjektive*. Die inhaltliche Analyse des Textes beweist, dass es zur Zeit seiner Entstehung keine klare Regelung der Endungen der adjektivischen Deklinationen gab, z.B. *zur Türkijche zeit; auff einē sehr hohen Felsen... gelegen, hatte vormahls 2 Bifchoffe Einē Römijchē ū: einen Armenijchen*.

4) *Deklination der Substantive*. Es gibt keine wesentlichen Unterschiede oder Besonderheiten in der morphologischen Struktur des Substantivs im Text des Stadtplans. Hier sei hervorgehoben, dass der Autor häufig den Genitiv (*Erklärung der Zieffer, ab und zulauf des Flufses, krafft des... Friedens*) und Genitiv-S bei Namen (*Veziers Moschee, Königs Gemahlin*) verwendet.

In der neuhochdeutschen Zeit wurde der Wortschatz der deutschen Sprache weiterhin intensiv durch Entlehnungen aus verschiedenen Bereichen und Sprachen ergänzt. Die folgenden Entlehnungen sind im Text des Stadtplans von Kamjanez-Podilskyj verzeichnet:

a) *die Entlehnungen aus dem Französischen.* Es ist bekannt, dass die deutschen Adelschichten versuchten, den französischen Lebensstil, ihre Kultur, die Art der Kommunikation usw. so weit wie möglich nachzuahmen – die sogenannte *A-la-mode-Zeit*. Deshalb wurde im 17. und 18. Jahrhundert das deutsche **Lexikon** mit Wörtern und Ausdrücken aus der französischen Sprache angereichert. Gabriel Bodenehr verwendet unter den Namen von Bauwerken z.B. das Lexem *Pallaft* (modernes Deutsch: *Palast*), das vom afrz. *palais, pales* stammt. Der Buchstabe **t** wurde im 13. Jahrhundert zu dem mittelhochdeutschen *palas* hinzugefügt [Geyken, 2024]. Das Lexem *Batterie* (frz. *batterie*; modernes Deutsch: *Batterie*) wurde aus der militärischen Terminologie entlehnt, die im frühen 17. Jahrhundert auftauchte und in den deutschen Wortschatz einging [Wermke, 2007, c. 73]. Das Lexem *Mine* (frz. *mine*; modernes Deutsch: *Mine*) wurde gegen Ende des 16. Jahrhunderts in die Militärsprache aufgenommen und bedeutete die unterirdischen Gänge für Sprengladungen bei Belagerungen sowie den in diesen Gängen angebrachten Sprengsatz und schließlich einen explosiven Sprengkörper überhaupt [DWDS: *Online-Wörterbuch*]. Auch das Verb *logirten* (modernes Deutsch: *logieren*) ist vom frz. *logier* abgeleitet und hat die folgende Bedeutung «Unterkunft nehmen, wohnen, Unterkunft geben, als Gast aufnehmen». Es sei bemerkt, dass bis zum 17. Jahrhundert das Wort in der deutschen Sprache wie folgt geschrieben wurde: *losieren*, aber unter dem Einfluss der französischen Nachahmung wurde der Wurzelkonsonant **s** durch **g** ersetzt [Geyken, 2024];

b) *die Entlehnungen aus der türkischen Sprache.* Der historische Einfluss des türkischen Reiches auf die Geschichte von Kamjanez-Podilskij und damit auf den Text des Plans führte zum Auftauchen einiger Entlehnungen aus dem Türkischen im Text, nämlich: *Vezier* (modernes Deutsch: *Wesir*), was «hoher Würdenträger in arabischen Ländern, vergleichbar mit einem [Minister](#)» bedeutet und von tr. *vezir* < ar. *wazir* entlehnt [Wortbedeutung.info, 2024]. Die Entlehnung *Mofche* (modernes Deutsch: *Moschee*), die auch im Text des Stadtplans verwendet wird, bedeutet «islamisches Gottes- und Gebetshaus» und stammt von ar. *masjid*. Im Deutschen taucht das Wort Mitte des 14. Jahrhunderts in der Form *misschida* auf, später finden sich die folgenden Schreibweisen des Wortes: *Muschea*, *Mus(ch)kea*, *Müschke* (Ende des 15. Jahrhunderts), *Moschea* (16. Jahrhundert), die wahrscheinlich aus dem Italienischen *moschea* entlehnt wurden. Die ab der zweiten Hälfte des 16. Jahrhunderts verbreitete moderne Form des Wortes *Moschee* zeigt in ihrer Endung den Einfluss des Französischen (frz: *mosquée*) [Geyken, 2024];

c) *die Entlehnungen aus dem Lateinischen.* Unserer Meinung nach sind auch die Entlehnungen aus dem Lateinischen bemerkenswert, z.B.: *Collegiūm* (lat. *collegium*; modernes Deutsch: *Kollegium*) – «Gemeinschaft, Gruppe von Menschen mit gleichartiger Stellung und Tätigkeit, besonders Lehrkörper einer Schule» [Geyken, 2024]. Im 16. Jahrhundert wurde das Substantiv *Communikation* (lat. *commūnicātio*; modernes Deutsch *Kommunikation*) aus dem Lateinischen im Sinne von «Mitteilung, Unterredung» entlehnt [Geyken, 2024]. Im Text des Stadtplans ist es jedoch Teil des zusammengesetzten Substantivs *Communications Bruck*, das, obwohl separat geschrieben, bereits das Fugenelement **-s** enthält und die Bedeutung «Kommunikationsbrücke zwischen Stadt und Festung» hat.

Im Text des Stadtplans wird das Lexem *Convent* (lat. *conventus*; modernes Deutsch: *Konvent*) von dem Kartographen erwähnt, das im Mittelhochdeutschen sich in der kirchlichen Terminologie der deutschen Sprache im Sinne von «Klostergemeinschaft» findet, und soviel bedeutet heute wie «[regelmäßige] Versammlung (der stimmberechtigten Mitglieder eines Klosters, der evangelischen Geistlichen eines Kirchenkreises, der Mitglieder einer Studentenverbindung» [Wermke, 2007, S. 439–440];

d) *die Entlehnungen aus der italienischen Sprache.* Die Sprache des Stadtplans wird auch durch eine Entlehnung aus dem Italienischen des 15. Jahrhunderts, nämlich *Canal* (it. *canale*; modernes Deutsch: *Kanal*), ergänzt. Dies wurde mit den Bedeutungen «Leitungsröhre; künstlich ausgegrabener Wasserlauf; Schiffahrtskanal» ins Deutsche entlehnt [Wermke, 2007, S. 386].

Die Analyse des Inhalts auf lexikalischer Ebene ergab eine signifikante Verwendung von Eigennamen im Text des Stadtplans, was auf seine Funktion, nämlich informativer Art, zurückzuführen ist, z.B.:

- Anthroponyme: *Gabriel Bodenehr, Osman, Sigismundi, Bona, Lecho, Petri, Pauli, Nicolai (Nicolaus, Nicolas), Catharina, Michael, Lazaro, Stanislaus, Iohannes, Maria, Iesu, Georgius,*

Onuphrius, Iohan Georg von Sæbifch. Die meisten Eigennamen werden in den Namen von architektonischen Bauwerken, einschließlich Kirchen, verwendet, z.B. *Hauptkirche S. Petri ū: Pauli; Pallast von Lecho; S. Nicolai der Iacobiten; S. Nicolas, S. Maria, S. Georgius* usw.). Andere Anthroponyme bezeichnen historische Persönlichkeiten, die mit der Geschichte von Kamjanez-Podilskij verbunden sind, z.B. *Iohan Georg von Sæbifch, Sigismundi, Bona, Osman*);

- Toponymen: *Augsburg, Polen, Kaminiak, Podolien, Smotrjcz, Warfchaw, Grodno, Wilda, Cracow, Meyland, Lemberg, Conftantinopel, Marfchwitz, Schmidefeld*. Unter den Ortsnamen sind viele Städtenamen, weil der Text des Plans über die geografische Lage von Kamjanez-Podilskij im Verhältnis zu anderen großen Städten informiert;

- der Name eines offiziellen Dokuments: *Carlowitzifchen Frieden* (der Friede von Karlowitz).

Der Text verwendet Kollektivnamen, um auf religiöse Orden zu verweisen: *Francifcaner Convent* (modernes Deutsch: *Franziskanerkloster*), *Carmeliter* (modernes Deutsch: *Karmeliten*), *Iefuiter Collegiŭm* (modernes Deutsch: *Jesuitenkolleg*); politische und militärische Gruppen (Vereine): *Iacobiten* (modernes Deutsch: *Jakobiten*), *Ianitscharen* (modernes Deutsch: *Janitscharen*).

Gabriel Bodenehr verwendet gelegentlich Archaismen: *insgemein* (modernes Deutsch: *insgesamt*), *Ascension* (modernes Deutsch: *Himmelfahrt*), *Nativität* (modernes Deutsch: *Geburt(ssstunde)*) und Historismus – *Bader*. Das Wort *Bader* wird in seiner veralteten Bedeutung verwendet: «mhd. *badære* = Inhaber einer Badestube, der auch einfache medizinische Behandlungen vornahm und Haare schnitt» und markiert seinen Standort auf dem Stadtplan. In der modernen deutschsprachigen Sprachkultur gibt es einen solchen Beruf nicht mehr, und das Lexem *Bader* kann «schlechter Arzt, Kurpfuscher» bedeuten, allerdings auch in seiner landschaftlich veralteten Bedeutung [Wermke, 2024].

Der Text des Stadtplans wurde auf **syntaktischer Ebene** analysiert, was zu den folgenden Schlussfolgerungen führte:

Der Text des Stadtplans besteht aus nur vier Sätzen, von denen der erste ein komplexer zusammengesetzter Satz mit der Satzreihe und dem Satzgefüge ist. Der Inhalt des Satzes bezieht sich auf die geografische Lage von Kamjanez-Podilskij und gibt kurze Informationen über seine Gründung, seine Uneinnehmbarkeit und den Eindruck des türkischen Sultans Osman, als er es 1620 zum ersten Mal sah. Die beiordnende Konjunktion *und* verbindet die Sätze in der Satzreihe; die Konjunktionen *welche, wañ* und *wie* dienen den Attributsätzen; in einem Folgesatz wird der Nebensatz durch die Konjunktion *so das* eingeführt; in den Objektsätzen treten die Konjunktionen *wer* und *was* auf; die Konjunktion *als* verbindet den Hauptsatz mit dem Nebensatz in einem Temporalsatz. Eine solche Vielfalt von Konjunktionen und Relativpronomen ist ein charakteristisches Merkmal der neuhochdeutschen Syntax. Die anderen Sätze in diesem Teil des Stadtplans sind einfache erweiterte Sätze mit homogenen Satzgliedern.

Zu den häufigsten Satzgefügen gehören die Attributsätze mit der Konjunktion *welche*, z.B. *Hauptkirche S.Petri ū: Pauli wahr die führnehmste Türckische Mojche in welcher der Sultan... eingezogen. Umzugængliche Spitzige Felsen welche die Stadt ū: Thal umgeben*. Diese weit verbreitete Verwendung erklärt sich aus dem Bestreben des Autors, die Stadt und alles, was mit ihr zusammenhängt (Ereignisse, Persönlichkeiten, Gebäude usw.), so ausführlich wie möglich zu beschreiben.

Was die Wortstellung in einfachen und zusammengesetzten Sätzen betrifft, stellen wir fest, dass sie konstant ist und der Autor sich in den meisten Fällen an diese Regeln hält:

a) eine konjugierte Verbform steht vor dem Subjekt bei der indirekten Wortfolge: A: 1656 *hat ein Schlesifcher vom Adel Iohan Georg von Sæbifch ū: Marfchwitz auff Scmidfeld diese Vestung mit wenig Volck gegen 120 Tausend Feinde beschützt*.

b) Rahmenkonstruktion: A: 1672 *aber haben die Türcken solche zwar Erobert...*

c) geregelte Stellung des Prädikats im Nebensatz: *Es sein in Polen unterschiedliche Plætzte, welche den Nahmē KAMINIECK führen...* a6o: *...so diese ift, welche von Königs SIGISMUNDI Gemahlin von Meyland erbauet worden...*

Die Analyse hat ergeben, dass der Text des Stadtplans unvollständige Formen komplexer Prädikate enthält (keine Hilfsverben) y *Perfekt*, stattdessen wird nur das Vollverb im *Partizip II* geschrieben, z.B. *... als Er A: 1620 die selbe von einem Berg besichtigt [hat], gefraget, wer...* a6o: *Hauptkirche S. Petri ū: Pauli wahr die führnehmste Türckische Mojche in welcher der Sultan...*

eingezogen [ist]. Es ist anzumerken, dass solche «Ausfälle» wichtiger Teile grammatikalischer Konstruktionen oder des Satzes als Ganzes typisch für die mittelhochdeutsche Zeit waren.

Die Stellung von Adjektiven in einem Satz wird durch ihre attributive Funktion bestimmt, und daher werden sie hauptsächlich in ihren flektierten Formen vor den Substantiven im Text verwendet, z.B. *Umzugængliche Spitzige Felsen; unterschiedliche Plætzte; auff einē sehr hohen Felsen; mit Spitzigen Hügeln; der Türckijche Kayser, die führ nehme Türckische Mojsche, ein Türckischer Marftall*. Nur in zwei Fällen, nämlich *Heilig Creutz* und *Reufisch Lemberg*, verwendet der Autor die unflektierten Kurzformen der Adjektive vor den Substantiven.

Prädikative und adverbiale Adjektive sowie die Negation erscheinen nicht im Text des Stadtplans.

So zeigt die Analyse des Textes des Stadtplans von Kamjanez-Podilskyj aus dem Jahr 1726 des deutschen Kartographen Gabriel Bodenehr, dass im 18. Jahrhundert in Süddeutschland der Prozess der Herausbildung der deutschen Schriftsprache und ihrer Normierung noch nicht abgeschlossen war, denn «Bayern trat, wie der deutsche Süden überhaupt, mit großer Verspätung in den Diskurs über das richtige Hochdeutsch ein. Auch dann noch zeichnete sich der Beitrag Bayerns nicht durch Originalität aus» [Reiffenstein, 199, S. 308].

In den meisten Fällen folgt Gabriel Bodenehr den Regeln der Rechtschreibung, der Grammatik und des Wortschatzes. Dennoch gibt es einen erheblichen Einfluss regionaler Dialekte. Zu den wichtigsten sprachlichen Merkmalen gehören:

- auf orthographischer und phonetischer Ebene gibt es charakteristische Dialektenvariationen der Grapheme *œ, æ, ÿ, j*; es besteht die Tendenz zur Nachahmung der Verwendung orthographischer Normen der mittelhochdeutschen Zeit und der Sprache der Wiener Kanzlei;

- auf morphologischer Ebene sind die Veränderungen im Gange, die grammatischen Kategorien sind noch nicht normalisiert und stabil;

- auf der lexikalischen Ebene bilden, unter Berücksichtigung der Informationsorientierung des Textes, Eigennamen (Anthroponyme, Ortsnamen) und Entlehnungen aus dem Französischen, Türkischen/Arabischen, Lateinischen und Italienischen die größte Wortgruppe, wobei erstere deutlich überwiegen. Die geringe Anzahl von Archaismen und Historizismen deutet darauf hin, dass der Wortschatz der neuhochdeutschen Sprache dem modernen deutschen Wortschatz sehr nahekommt;

- auf der syntaktischen Ebene wird die Wortstellung in einem Satz endgültig festgelegt und ein komplexes System von Konjunktionen wird weiterentwickelt, um unterschiedliche syntaktische Bedeutungen zu verdeutlichen und zu unterscheiden; Adjektive in attributiver Funktion werden vor das Substantiv gesetzt.

Die Studie zeigt, dass eine umfassende Analyse der Besonderheiten der Sprachentwicklung einer bestimmten Epoche auf linguistischen Ebenen durchaus an verschiedenen Textsorten möglich ist und insbesondere an den Erklärungen eines Stadtplans gelingen kann.

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ASPECTS OF NEW HIGH GERMAN LANGUAGE FORMATION OF THE 18th CENTURY (Gabriel Bodenehr's Plan of Kamianets-Podilskyi, 1726)

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Key words: *New High German period, explication of the city plan, linguistic level, language norm, variability.*

The research examines the peculiarities of the formation of the German language in the New High German period using the example of the plan of the Ukrainian city in Podil – Kamianets-Podilskyi. This document was created in 1726 in the city of Augsburg (northern Germany) by the famous German engraver and cartographer Gabriel Bodenehr.

The work *aims* to study the process of the formation of the New High German language at its early stage in historical, cultural, regional and linguistic contexts; to illustrate them on the example of the text of the explication of the city plan. The task of this research is to characterize the peculiarities of the process of normalization of the German language in the New High German period; to determine changes in language levels on the example of the German text of the explanation of the city plan of Kamianets-Podilskyi. To achieve the specified goal and solve the tasks, the following *research methods* were used: descriptive, comparative-historical, biographical, comparative, and linguistic.

As a result of the research, it was found that the text of the plan, although it was written in the New High German period, which is characterized by the desire to create a language standard and the departure from regional dialects, still retains its regional flavour and reference to the written norm of the Viennese chancellery.

The conducted research proved that the orthographic and phonetic levels were most affected by the region, where there are significant variations of graphemes in marking the length and shortness of the sound, qualitative changes in vowel sounds, orthographic and graphic features of consonant markings, gravitation to the norms of the Viennese chancellery, as well as a gradual rejection of orthographic norms of the Middle High German period.

Certain changes at the morphological level were found in the explication text, which testifies to the formation and consolidation of some grammatical categories (tense forms of verbs, use of passive constructions, declension of nouns and adjectives).

The information focus of the text determines its lexical content, which can be seen in the author's extensive use of anthroponyms (names of architectural and church buildings) and toponyms. The historical and cultural context of the development of the city of Kamianets-Podilskyi is reflected in the author's use of proper names (names of historical figures, religious orders, political and military groups) and a significant number of borrowings from French, Turkish/Arabic, Latin, and Italian languages. It has been established that the syntactic level is the most normalized and closest to the modern German language.

Therefore, the conducted linguistic analysis of the text of the city plan testified that in the first half of the 18th century, there was no complete unification of the written norm of the German literary language. However, separate attempts were made to standardize it. Among the promising research areas, it is worth conducting a comparative analysis of other city plans of this period in order to identify common features in the development of the German language.

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CORRELATION OF STEREOTYPICAL AND IRREGULAR IN EPISTOLARY TEXT ADDRESSEE-ORIENTATION

Метою розвідки є дослідження динаміки виникнення в письмовому мовленні різних адресантів, з одного боку, нормативних, стереотипних, загальноприйнятих форм звертання до адресата, з іншого – індивідуально-авторських, нестандартних звертань, які не належать до регулярно повторюваних в епістолярній творчості автора елементів. Відповідно завданнями є: 1) пошук критеріїв виокремлення стереотипних форм звертання, 2) встановлення принципів побудови моделей епістолярних звертань, 3) порівняння динаміки появи нових вокативних моделей за умови поступового наростання загального обсягу листів у різних адресантів. Для реалізації названої мети використано описовий метод, контент-аналіз і метод лінгвістичного моделювання.

*Результати порівняння динаміки утворення вокативних моделей у масивах листів А.Ф. Коні та В.Г. Короленка, розташованих у хронологічному порядку, дають підстави вважати, що початок листування супроводжується, як правило, нормативними для свого часу й загальноживаними в епістолярному спілкуванні формулами звертання, які розглядаються нами як стереотипні елементи мовленнєвої поведінки адресантів і відповідають лінгвістичним і етичним нормам письмового спілкування, як-от *ім'я + по батькові, многоуважаемый + ім'я + по батькові, милостивый государь + ім'я + по батькові, дорогой + ім'я + по батькові, глубокоуважаемый + ім'я + по батькові, милостивый государь, дорогой друг, дорогой + ім'я*. У разі ж пролонгованого характеру листування починають проявляти себе в неперервному потоці листів індивідуально-авторські особливості вокативної творчості. Поява нових вокативних моделей, що стають продуктивними, у середині та навіть на заключній стадії листування того або того адресанта є можливою, але залежить від екстралінгвістичних чинників (зміна соціального статусу комунікантів, розширення кола кореспондентів та ін.). Динаміка наростання стереотипних вокативних утворень значною мірою підкоряється певним загальним закономірностям породження мовлення, поява ж в епістолярному дискурсі нерегулярних моделей звертання залежить від цілої низки комунікативних умов і характеризує індивідуальний стиль адресанта.*

Перспективи дослідження пов'язуємо з необхідністю уточнення екстралінгвістичних чинників, що впливають на розподіл стереотипних і нерегулярних моделей звертання в динаміці породження письмового мовлення, а також із розглядом у цьому аспекті інших конструктивних параметрів листа.

Ключові слова: звертання, вокатив, лист, епістолярний текст, письмове мовлення.

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Introduction

Human speech, on the one hand, is a creative process, while on the other, it leans on using language – a system where meaning, usage of elements and rules of their interaction are very strict; that is, their stereotyping level can be considered relatively high. The word *stereotype* (from Greek *stereós* 'solid' and *týpos* 'print') has initially been used in printing business, where it meant a metallic, plastic or rubber plate for printing multi-copy editions, and the adjective *stereotypical* meant "printed from the stereotype"; yet, in the course of time, it has gained the meaning of "something that is repeated without changes, that has become ordinary, routine, clichéd" [Мартиняк, 1999, p. 283]. The concept of stereotype has become widespread in social sciences: sociology, psychology, political science, and journalism, where stereotyping is applied to human behaviour and their views on specific groups of people or social phenomena. The psychologist O.Ye. Blynova argues that every time we speak about the social field, "we deal with the metaphor of repetition, routine, ordinariness, something commonly known" [Блинова, 2014, p. 7].

Recent research analysis

Repetition plays a vital role in human speech, starting from the point when a child is acquiring their native language and further when learning a foreign language while conversing in routine, similar communicative situations. Among the diversity of situation-based oral speech variations, researchers of oral speech distinguish stereotypical, frequently repeated structures related to high-frequency situations, for instance, numerous question-and-answer formulas. O.A. Lapteva states, "In modern utterances exchange, it is possible to distinguish a countable number of topically identical phrases united by high-frequency topics. Obviously, this creates quite favourable conditions for the emergence and activation of stereotypical constructions which, due to their high frequency, can appear a source of new structures, previously unknown to the rigorous language" [Лаптева, 1966, p. 43]. Stereotypical phrases are also widely used in written speech. For instance, in their book *The Etiquette of the Russian Writing Manner*, A.A. Akishina and N.I. Formanovskaya exemplify the stereotypical closing phrases, which are often used at the end of the letters, stereotypical apologies, greetings, wishes, gratitude, stereotypical description of correspondence state, stereotypical questions about life, things, health, etc. [Акишина, Формановская, 1981, pp. 17–150]. However, the use of ready-made formulas, language clichés is always coupled with the production of new units, which implements human eagerness to express their personality through speech. Learning informal casual speech reveals the combination of two opposite tendencies: the tendency toward the pattern, the use of ready-made constructions, and the tendency toward the free building of multiple-level lexical units – not only word combinations and sentences but also words and word forms [Земская, Китайгородская, Ширяев, 1981, p. 6]. It is still relevant for linguists to clarify the relation between the stereotypical and irregular, original in the speech practice of both the entire speech community and a separate individual. This problem is considered in various respects: from the point of view of the speech communication theory [Rezunenکو, 2007; Koshkarov, 2018], psycholinguistics [Аносенкова, 2017], pragmalinguistics [Matveeva, Zyubina, 2016], cultural linguistics [Лазарович, 2002]. There is research into language clichés, their structure, meaning, and functioning in various communication fields [Баландіна, 2002; Вишнеўська, 2013; Шарманова, 2012; Савчин, 2018]. However, the rules of the emergence in the individual discourse of stable speech behaviour components familiar to a separate communicator or even to a group of people in a particular situation, and non-standard elements – those that deviate from the norm and result from the individual's speech production – still require exploration. This article focuses on the abovementioned problem, and its *purpose* is to explore the dynamics of the emergence in various addressers' written speech of, on the one hand, standard, stereotypical, commonly accepted forms of address, on the other hand, original, extraordinary addresses that do not belong to regularly repeated elements in the author's epistolary.

The written speech research leans on the letters published by various authors in Russian or Ukrainian. This choice is determined by the fact that letters, a natural means of remote communication in different areas of human life from time immemorial, have become the most large-scale type of human speech production with the spread of literacy and the development

of education. The content of epistolary texts knows almost no limitations; at the same time, the letter is a graphic substitution of the natural (oral) communication with all the consequences it entails, including the need to model somehow and restore the information that becomes hidden with the switch from oral to written communication. The commitment to remote communication, which does not require a compulsory communicators' presence in the same place at a particular time, has shaped a special type of text where the content is accompanied by verbal constructions seeking to model the live communication setting. These structural features of the letter determine its specificity as a genre and a communication tool and form the so-called etiquette composition frame, which consists of greeting phrases in the opening part of the letter and farewell phrases in its closing part [Глинкина, 1985; Т. Матвеева, 2010, р. 310]. One of the typical components of the letter's etiquette frame is addressing the addressee, i.e., a word or a word combination, through which the author nominates their addressee right in the text of the respective written message; this address seeks to establish contact in this or that form. It is noteworthy that the address (a vocative) can be used not only in the opening part of the letter but also in its main body; the author may often repeat the initial address or use a significant number of figures of speech referring to the addressee – non-widespread addresses or vocative constructions, which most often look like a combination of an anthroponym and an appellative (for example, Ukr. *тітко Наталю; друже Бельський* [*auntie Natalia; friend Bielsky*]) or a widespread address *мила моя Віро; дорогий мій і незабутній Антоне Петровичу* (*my beloved Vira; my dear and unforgettable Anton Petrovich*). The letters by different authors also contain the segmented vocative constructions, each of which is a set of two or more addresses to one or many addressees, e.g.: *мій брате й учителю; дорогі мамо, татусю й сестричко Оленко* (*my brother and teacher; dear mummy, daddy and little sister Olenka*).

Addresses both in Russian and Ukrainian epistolary have frequently become the focus of linguistic research; the scholars explored their structure and stylistic functions [Захарова, 1988; Климова, 1970], syntactic peculiarities [Черняева, 2008], semantics and communicative functions [Телеки, Шинкарук, 2007, pp. 113–120] and so on. Long ago, it was noticed that different languages have groups of words that specialize in addressing: *Monsieur / Madame / Mademoiselle* in French, *Mister / Missis / Miss* – in English, *Pan / Pani* – in Polish, etc. V. Ye. Goldin, the researcher of addressing in the Russian language, compared two groups of addresses: address-seeking – non-specialized addresses, i.e., lexical units with the main nominative, deictic or descriptive functions, for example: *Коля, Иван Иванович, водитель, ты, плакса* (*Kolya, Ivan Ivanovich, driver, you, cry-baby*) – and regulatory addresses, i.e., reference to people who perform a socio-regulatory function, “express communicators' views on the distribution of social roles in particular communication setting and encourage the addressees to converse in a certain key” [Гольдин, 1987, р. 93], such as *старина, браток, голубчик, сударь, товарищ* (*old fellow, buddy, dear fellow, sir, comrade*), etc. The standard addresses of this kind are used both in oral communication and in written correspondence. Besides, the Russian language epistolary usus has adopted such stereotypical models of vocative constructions as *Дорогой Андрей Петрович; Уважаемая Галина Александровна; Милая Танюша* (*Dear Andrey Petrovich, Dear Galina Alexandrovna, Sweet Tanusha*), etc. Furthermore, the address formula used by the letter author toward their addressee, alongside the commonly accepted for such linguistic devices vocabulary, which describes the addressee's personality and demonstrates the addresser's attitude to them, alongside the complimentary and epistolary ethics-determined vocabulary, frequently contains something that this or that way unites only specific communicators, personifies one of them or sometimes both. For instance, when Lesya Ukrainka addresses M. Grushevskiy as *Високоповажаний пане професоре* (*Highly respected mister professor* – Lesya Ukrainka to M. Grushevskiy, 23.12.1902, San-Remo), she emphasizes only the addressee's social status. In P. Kulish's letter to M. Dragomanov, however, the vocative construction *Велико заслужений Земляченьку Петровичу Михайло/Золотом зверху, сріблом знизусяючий!* (*Highly honoured countryman Mykhailo Petrovychu / Shining with gold at the top and silver at the bottom!* – P. Kulish to M. Dragomanov, 28.01.1893, Hannyna Pustyn) contains the word *земляченьку* (*countryman*), which provides addressee-related information about the addresser, who, apart from that, highlights creativity as the trait of his speech personality through the choice of epithets accompanying the address as such. A lot of original and inimitable features are detected in numerous addressers' addresses

to their nearest and dearest, especially to their beloved ones; in fact, just like to any addressee the letter author shows particular emotions towards. Let us supply a couple of examples. In one of his letters to his beloved lady, I. A. Bunin calls her *Милая и дорогая моя, радость и скорбь моей жизни, незабвенный и мучительно родной друг* (*My dear and sweet, the joy and sorrow of my life, never-to-be-forgotten and bitterly close friend* – I.A. Bunin to K.M. Lopatina, 16.06.1898, Tsaritsyno). M. Kotsiubynsky addresses his wife in the following way: *Підна моя, дивовижна, незрівнянна, велика, велика! Тиха, тиха, вірна моя!* (*My sweetheart, amazing, inimitable, grand, grand! My gentle, gentle, my faithful!* – M. Kotsiubynsky to V. Kotsiubynska, 1897, Zhytomyr). There are a lot of sweet and humorous addresses in M. Kulish's letters to his wife: *Люба моя старенька* (*My dear oldie* – M. Kulish to A. Kulish, 22.12.1925, Kozyatin); *Дорогая, машинопишущая жона!* (*Dear, type-writing wife!* – M. Kulish to A. Kulish, 15.07.1926, Kharkiv); *Дорогая машинопишчице!* (*Dear typist!* – M. Kulish to A. Kulish, 20.07.1926, Kharkiv); *Дорогая моя женомашиннице!* (*My dear typing wife!* – M. Kulish to A. Kulish, 25.07.1926, Kharkiv), and so on.

Research methods

What addresses of this kind should be classified as representative linguistic figures that can be characterised as typologically significant not only the most common, regular address models in written communication but also a particular set of non-standard vocative models used either in specific written communication setting or by a special group of people, or, finally, leaning towards a particular objectively- or subjectively-set pragmatic target? There is a problem related to the formation of a collection of addresses and vocative constructions, which can be referred to as the stereotypical elements of the individual's speech behaviour, as opposed to original, irregular vocative formations observed in this author's speech. The solution to this problem may be associated with the use of statistical tools connected with the regularity rate, i.e., the frequency of using this or that phenomenon, selection size and nature. Epistolary researchers conducted a sort of statistical investigations; however, they were primarily partial and leaned on a small number of facts. Hence, the statistics on various address structures in I. S. Turgenev's letters and the lexemes used therein are presented in the article by N. V. Klimova, where she compares frequently repeated, stereotypical addresses with original, non-repeated ones, such as, for instance, *Милый толстяк; Батюшка и милостивец; О жрец чистого искусства; Милый, умный, как день умный Федор Иванович* (*Dear fat man; Father and man of mercy; Oh the devotee of pure art; Lovely, smart, smart as a whip Fedor Ivanovich*), etc. [Климова, 1970, pp. 127–132]. The author detected 41 original addresses out of 4234 available, by her estimation, in fifteen books of *Letters* by I.S. Turgenev. However, we did not find any compelling quantitative features of the addressing framework, which could be extrapolated to the entire selection of Russian letters or at least to their majority. This selection includes letters by various authors; the number of texts in them differs significantly and makes from one–two to a couple of thousands (e.g., A. P. Chekhov's collected works and letters count around 4500 letters, while, say, L. N. Tolstoy's collected works count over 9000 letters that make 32 volumes). The complete list of vocatives used and related statistics would have levelled the majority or even almost everything more or less specific in vocative formations of numerous communicants who had written several hundred or dozens of letters. Hence, when compiling the selection for the research, we were following the requirements that ensure the representativeness of vocative formations. This selection includes:

1. The letters by each separate addresser must contain many vocative formations, making it possible to personalize their total and highlight something common and specific. The minimum number of such formations must reach at least one hundred per one addresser, while the maximum number was limited to 1500, following the abovementioned considerations;

2. The majority of each addresser's letters must be directed to various people to exclude or at least to reduce to zero the purely communicative advantages, which, as a rule, are found in each separate author's letters to single or multiple addressees. This enabled us to exclude the advantages of certain vocative models common, for instance, in addressing parents or children, close people, the representatives of a particular social status, and so on.

In his attempts to highlight the stable formulas, where the speaker cannot change anything, and free utterances in language, O. Jespersen mentioned that "via building a sentence, the

speaker leans on a certain pattern. No matter what vocabulary they choose, they build a sentence by this pattern” [Jespersen, 1951, p. 19]. Presumably, this viewpoint is relevant for vocative formations, too, i.e., when creating the address in a specific communication setting, the speaker uses a ready-made formula (e.g., *Highly respected sir*) or builds the vocative construction by a certain pattern or model (e.g., *Sweet + Name*). The vocabulary of the address formula may vary depending on the communication setting, on communicants’ social and personal relationships, and on epistolary communication traditions existing at a certain period of time. The structure of this formula is sort of a constant. Certain types of addresses remain unchanged for centuries (letters to parents, family members, and other close people). However, the frequency of using these or those formulas (models) of address may vary significantly. Certain address models are peculiar to the temporary, sometimes short-term period in social life: they come and go without ever becoming the standard. For instance, following the February 1917 revolution, the Russian language actively resorted to such a lexeme as *гражданин* (*citizen*) and such models as *citizen + surname*, *citizen + position* to perform the vocative function; however, A.G. Balakay argues that shortly after 1917–1918, *citizen* was ideologically charged as “strange”, as opposed to *товарищ* (*comrade*), but later, its application field was reduced to court practice [Балакай, 2007, p. 133].

Most generally, the address has a form of either an anthroponym or an appellative or, finally, a combination of an anthroponym and an appellative. At the same time, each appropriate address may be this or that way determined, thus building a set of syntactic constructions the core component of which it represents. In turn, each of these constructions, as well as its syntactic dominant, which functions as an independent vocative, is interpreted as a certain vocative model, which can have different lexical content. Apparently, it is impossible to build a complete list of various forms and means of address with the specific lexical content of vocative formations since the entire set of letters, or at least their high percentage, is inaccessible to the researcher. Therefore, we intend to generalize and highlight in the addressing systems the genre-building features that are the most typical of and significant for epistolary writing. We believe this intention can be implemented only through moving from the level of specific vocative formations to the level of their models. This intention has determined the nature of linguistic research methods, mainly modelling as a universal tool, which makes it possible not only to investigate and describe phenomena and processes that are either inaccessible for direct observation or exclude complete induction due to their immense size but also to explore the very essence of the research object and infer appropriate conclusions.

Modelling is widely used in linguistics to describe various objects. In our opinion, to the most practically significant and quite promising linguistic modelling trends belong theoretical insights by I.I. Revzin [Ревзин, 1977], stems by L. Tesnière [Tesnière, 1988], transformational grammar by N. Chomsky [Chomsky, 2002, pp. 26–33, 61–84], graphs by I.P. Sevbo as stylistic diagnostics [Севбо, 1981], the models of lexico-grammatical derivation by L.A. Kudryavtseva [Кудрявцева, 1993], graphically visualized matrix models of concepts [Бондаренко, 2014, pp. 34–47, 195, 233] and so on. The commonly accepted interpretation of the model as a system of certain objects, the structure or behaviour of which reproduces the structure or behaviour of a different system of objects that are being under research [Пиотровский, 1966, p. 16], acknowledges the existence of a respective structure in its two leading roles: a sort of a metalanguage, which determines the modelling rules and procedure in a particular academic field, as it was indicated by Ch. Hockett [Hockett, 1954, pp. 210–234], and an equivalent to the analyzed phenomenon, as it is done, for instance, by V.A. Shtoff [Штофф, 1966, p. 19]. However, back in the 60s of the previous century, F. Daneš characterized the sentence formula, which is actually its model, as the smallest communicative unit [Daneš, 1964, pp. 225–241]. Later, I.I. Meshnikov developed this idea and proved that the linguistic model can reveal itself through one more role – a linguistic unit as such [Меньшиков, 2015, pp. 121–123]. This interpretation of the model, that is, the model as the linguistic unit, particularly, the unit of epistolary vocative – for instance, **NP** (Rus. *Oleg Petrovich; Anna Ivanovna*), **Dear NP** (*dear Sergey Nikolaevich; dear Nina Petrovna*) and so on, underpins our research.

Results and discussion

When identifying epistolary address models, we adhere to the following principles. Proper names in their most diverse manifestations are reduced to three main groups: first name (N),

patronymic (P), surname (S), or to typical anthroponymic formulas: name + patronymic (NP), name + surname (NS), name + patronymic + surname (NPS). This symbolism summarizes various abbreviations, shortenings, diminutives, augmentatives, hypocoristic names, as well as people's nicknames. In the system of appellatives and determinants, which accompany the core structural component, we summarize various forms of one lexeme, such as Russian *господин / господа; милый / милая; добрый / добрейший (mister / messieurs; sweet (m) / sweet (f); kind / kindest); essential generators and their derivatives with modification word-building meanings, such as *сударь / сударыня; голубчик / голубушка; друг / дружок / дружище; мама / мамочка / мамчик / мамуленька / мамаша (my lord / my lady; my dear fellow / my darling; friend / little friend / old boy; mother / mummy / mom / mama / mommy) etc. As a result, for instance, the vocatives *Dear Ivan Nikolaevich and Dearest Petr Sergeevich* match one **Dear NP** model, while the vocatives *Beloved friend and Beloved little friend* match the **Beloved friend** model. Vocatives with a modified components order (provided that their grammar relations are identical, the lexical content is invariable, and the abovementioned transformations are considered) are combined into one model. Hence, the vocative *Dear and beloved friend* and *Beloved and dear friend* match one basic model. The same model is traced in such vocatives as *Dear and kind Victor Petrovich and Kindest, dear Julia Andreevna*, and so on.**

The segmented vocative construction, which combines two or more addresses to various addressees, each of whom is nominated separately, is considered a combination of single vocatives, elementary or expanded constructions. These constituents of the segmented vocative construction may lean on various models. For instance, *My dear mummy, Liudochka and Serezha* combines three vocatives that match the following two models: 1) *My dear mother* and 2) *N*. The same is true with the segmented vocative constructions that represent the address to the same addressee, which consists of several coordinate vocatives with different core components.

To separate the vocative formations regularly used by this or that author from extraordinary, unique addresses, which embody the author's individual style, we have introduced a one-percent statistical threshold. This provided the basis for attributing to the stable elements of the author's speech behaviour those address models whose speech implementation had exceeded 1% of the total number of addresses in the author's epistolary. For instance, if the letters by G.V. Adamovich [Коростелев, 2008, pp. 14–96, 204–354, 464–552] contain 314 addresses, to those exceeding the one-percent statistical threshold (above-threshold) belong the models that serve the basis for at least four addresses. This group counts 11 models: *Dear NP* (150 implementations); *Dear Madam* (38); *Madam* (29); *N* (10); *Highly respected NP* (8); *Dear friend Madam* (7); *Cherie* (6); *Dear friend* (6); *NP* (5); *My pretty* (4); *Amie* (4). These models can be considered stereotypical and repeated in the speech of the particular addresser. Apparently, this list, alongside the widespread models in different authors' epistolary of the XIX–XX centuries (*Dear NP, N, NP, Dear friend*), includes addresses that tend to characterize individual speech preferences rather than general linguistic rules, i.e., those that exceeded the statistical threshold in this author only: *Madam, Dear Madam, Dear friend Madam, Мадам, Cherie, My pretty, Amie*. Some of them have quite a few variations; for instance, the *Dear Madam* model is implemented in the following ways: *Дорогая Мадам; Дорогая Madame; Chere Madame; шер мадам; Chere Madamotchka; Дорогая Мадамочка; Дорогая Madamotchka*. Obviously, these options contain not only the Russian vocabulary but its French equivalents and their derivatives that lean on the Russian word-building patterns (*Madamotchka*) reproduced both in Cyrillic and Roman scripts. To the original, irregular models in G. V. Adamovich's written speech belong, for instance, addresses used only once or twice: *Голубой и дальний друг; Дорогой друг и ангел; Друг мой дорогой и милый, а также – надеюсь – верный (Blue and far-away friend; Dear friend and angel; My dear and sweet, and, hopefully, loyal friend)*, and so on. It is noteworthy that among the rarely used addresses, we can see the ones that are pretty ordinary for their time, such as *Дорогие товарищу (Dear friends)* or *Голубчик (Dear fellow)*, however, for this author's speech practice they are not common, hence, they cannot be considered the stereotypical elements of his epistolary discourse.

The number of models that have exceeded the one-per-cent statistical threshold is significantly lower than the number of extraordinary addresses; yet, in total, the implemented regular vocative formations in any addresser's letters outnumber the non-usual vocative constructions, hence, the exclusion of these constructions, of the description of the relation

between the regular and irregular in the correspondent's speech makes it impossible to provide an accurate picture of their written speech stylistics. The above-threshold vocative models must be compared with the vocative models that have not exceeded the established statistical threshold but compared in such a way that does not to break this research-appropriate level of generalization of ways and means of address and not try to list all original and exotic vocative structures found in the letters by particular addressers. We will manage to do so if we trace the dynamics of the emergence of new vocatives and new models under the gradual growth of the total amount of letters by any addresser. Let us clarify one crucial point for the study of vocatives' dynamics: It is necessary to consider the timeline for the creation of texts that constitute each addresser's epistolary discourse.

We will show the dynamics of new vocatives' emergence based on two selections of letters of a relatively similar size, one of which belongs to a lawyer, an orator, a memoir writer A.F. Koni [Кони, 1969], and the other one belongs to a writer, an opinion journalist, a statesman V.G. Korolenko [Короленко, 1956]. These are the letters by contemporaries who were skilled in the art of words, manifested in their prose and epistolary heritage. Both authors were well-known for their legal advocacy, both regularly communicated with a wide circle of correspondents, which consisted of numerous outstanding people; more specifically, the list of Koni's addressees included the writers I.A. Honcharov and F.M. Dostoevsky, a poet A.M. Zhemchuzhnikov, a literary critic S.A. Vengerov, a historian and philosopher B.M. Chicherin, the linguists F.F. Fortunatov and A.A. Shakhmatov, a painter I.Ye. Repin; the list of Korolenko's addressees includes the writers A.N. Plescheev, I.S. Shmelyov, M.M. Kotsiubynsky, a philologist F.D. Batushkov, the opinion journalists N.F. Annensky and A.V. Lunacharsky, a literary critic A.G. Hornfeld, a natural scientist K.A. Timiryazev, a singer F.I. Shaliapin. They also had common correspondents, including L.N. Tolstoy, A.P. Chekhov, and M. Gorkiy; there is evidence that Koni and Korolenko's letters were directed to each other. V.G. Korolenko's life and creative work were intimately connected with Ukraine; A.F. Koni started his legal practice in Kharkiv; later, he obtained the degree of Doctor of Criminal Justice in Kharkiv University.

We will create a table, the first column of which will indicate the letter's ordinal number, the second one will show the vocative models found in this letter, the third one will contain the numbers of these models, and forth one will reflect the number of vocatives leaning on the particular model. The numbers of the letters that do not contain vocatives or any new, their previously undetected models, are omitted, hence, the first column may not contain the numbers of the certain amount of letters by the respective addresser.

Therefore, the epistolary by A.F. Koni counts 266 letters, and 288 vocatives in total. Their dynamics are presented in Table 1 (the above-threshold vocative models are written in bold).

Table 1

Vocative models formation dynamics in A.F. Koni's epistolary

Letter number	Vocative model ¹	Model number	Amount of model implementations
1	Highly respected NP	1	33
2	My dear and beloved friend NP	2	1
	Dear friend	3	3
	My dear friend	4	3
3	Fine friend NP	5	1
4	Highly esteemed NP	6	105
5	Dear sir NP	7	6
9	Dear NP	8	51
13	Dear and beloved NP	9	2
	My dear NP	10	2
14	My dear friend	11	1
18	Dear friend NP	12	5
	Fellow	13	2

End of table 1

Letter number	Vocative model ¹	Model number	Amount of model implementations
19	Dear friend	14	1
20	My dear and bosom friend	15	2
34	NP	16	3
37	Wonderful N	17	1
	Dear friend of mine	18	1
38	Bosom friend	19	1
	My dear fellow	20	1
	My fellow	21	2
39	Dear bosom friend	22	1
	Dear fellow	23	1
40	My bosom friend	24	3
	My dear	25	2
41	Greatest NP	26	1
42	My dear NP	27	1
43	My old true friend	28	1
45	An old good and honest friend of mine	29	1
58	My friend	30	1
68	Dear and highly respected NP	31	18
71	My dear sweetheart	32	1
	My darling	33	1
84	Highly esteemed NP	34	1
102	Dear and highly respected NP	35	3
103	My precious NP	36	1
114	Dear and warmly loved NP	37	6
118	Highly esteemed and dear NP	38	2
136	My lord	39	1
137	Reverend earl NP	40	1
154	Dear and admirable NP	41	1
163	Dear and sincerely respected NP	42	1
182	Highly esteemed NP	43	1
196	Precious NP	44	3
199	Chère très fraternelle	45	2
226	My lord prince NP	46	1
247	Dear N	47	1
248	Warmly loved and dear prince NP	48	1
253	Dear and warmly loved NP	49	1
256	Dear and warmly loved NP and NP	50	1
258	Precious and dear NP	51	1

¹ Here are the models in the original, where И stands for name, О – for patronymic, ИО – for name+patronymic: многоуважаемый ИО; милый и дорогой друг мой ИО; милый друг; мой дорогой друг; любезный друг ИО; глубокоуважаемый ИО; милостивый государь ИО; дорогой ИО; дорогой и душевнолюбимый ИО; мой дорогой ИО; друг мой хороший; дорогой друг ИО; голубчик; дорогой друг; дорогой и сердечный друг мой; ИО; чудесный И; милый мой друг; сердечный друг; голубчик мой милый; мой голубчик; дорогой сердечный друг; милый голубчик; сердечный друг мой; мой дорогой; добрейший ИО; милый мой ИО; мой старый испытанный друг; старый добрый и честный друг мой; мой друг; дорогой и глубокоуважаемый ИО; дорогая моя милушка; милая моя; высокоуважаемый ИО; дорогой и многоуважаемый ИО; душевночтимый мой ИО; дорогой и сердечно любимый ИО; глубокочтимый и дорогой ИО; милостивый государь; глубокоуважаемый граф ИО; дорогой и несравненный ИО; дорогой и сердечно уважаемый ИО; глубокочтимый ИО; душевноуважаемый ИО; chère très fraternelle; милостивый государь князь ИО; милая И; сердечночтимый и дорогой князь ИО; дорогой и сердечночтимый ИО; дорогие и сердечноуважаемые ИО и ИО; душевночтимый и дорогой ИО.

In total, we have recorded in Koni's letters 51 vocative models, which serve as the basis for 288 addresses. Thirteen models have exceeded the one-percent statistical threshold; these models served as the basis for 242 vocative formations, which can be considered stereotypical for this author's epistolary. Most of the above-threshold models were implemented in the first 144 Koni's letters out of 266, and only one – *precious NP* – in letter 196. At the same time, we clearly see the overall tendency towards the growth of the amount of vocative linguistic figures utilized by the addresser. The number of various irregular vocative formations, including single-use models, grows much faster, and such models significantly prevail over the above-threshold ones, the majority of which (10 out of 13) are implemented in the first quarter of the analyzed letters.

The letters by V.G. Korolenko show a pretty similar yet somewhat different picture. In total, we have analyzed 306 published letters, to which we approached in the same way as to Koni's, and the findings are presented in Table 2.

Table 2

Vocative models formation dynamics in V. G. Korolenko's epistolary

Letter number	Vocative model ²	Model number	Amount of model implementations
1	My dear	1	27
	Mummy	2	8
	N	3	52
2	My dear sisters	4	1
	My dear and beloved	5	1
3	My dear N	6	78
	My dear and beloved N	7	6
	My poor N	8	1
4	My dear and sweet N	9	1
5	My dear, beloved mummy / mama, my dear and beloved	10	2
	Dear N	11	22
7	My dear birthday girls	12	1
	My dear mummy (mamachen)	13	3
11	Brother	14	14
13	Your Excellence	15	1
14	Good old N	16	2
15	Dear mummy (mamachen)	17	7
18	Highly respected NP	18	56
19	Dear NP	19	80
23	My sweet N	20	5
24	My lord NP	21	12
27	NP	22	14
32	Honey (dear fellow) / darling	23	18
33	Father NP	24	1
39	My lord	25	18
48	N, my lovely girl	26	1
	My N	27	5
50	N, honey	28	2
	My sweet wife	29	1
51	My darling N	30	1
	Silly-silly NP	31	1
	Evil-minded you are	32	1
	My honey	33	2
	Silly	34	1
52	A rogue of mine you are	35	1
	N, my darling	36	1
53	Dear sister	37	3
57	Dear and highly respected NP	38	1
58	Old boy	39	1
	My friend N	40	1

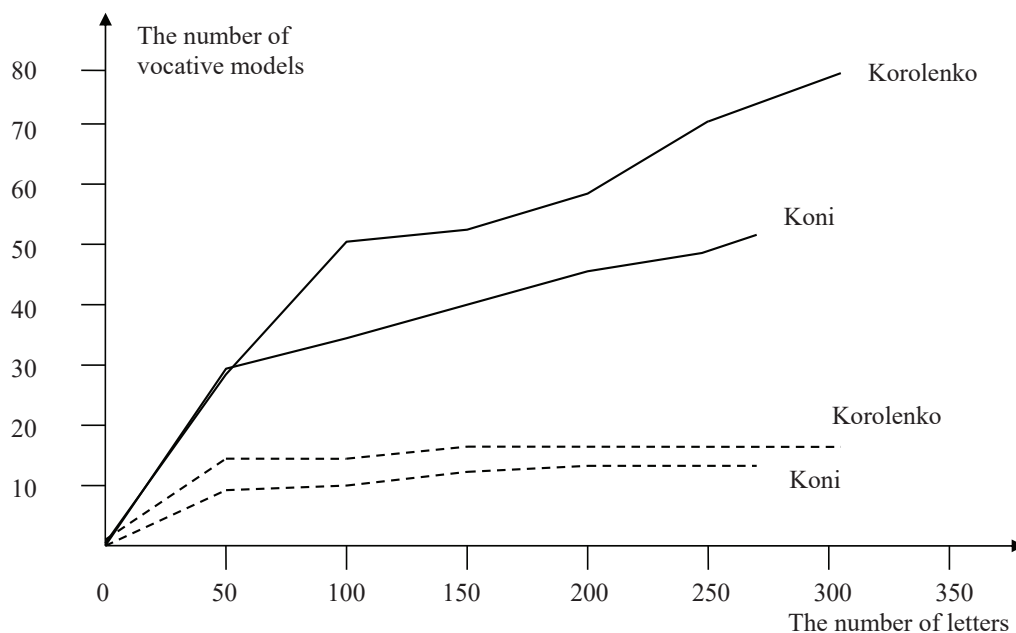
End of table 2

Letter number	Vocative model ²	Model number	Amount of model implementations
	Friend NP	41	1
72	Our dear NP	42	2
	Dear fellow NP	43	1
77	My darling N	44	1
80	Sweet ladies	45	1
	My sweet ladies	46	2
85	My sweetheart	47	5
	Dear N	48	3
86	Dear mama	49	1
	My precious you	50	2
98	Darling	51	1
150	Highly respected NP	52	9
156	My dear, my sweet N	53	2
170	Ladies	54	1
175	My good old friend	55	1
182	My dear ladies	56	2
187	Kiddie	57	2
190	My little girl	58	2
200	My lord mister contributing editor	59	2
208	monsieur	60	1
222	Dear, sincerely respected NP	61	1
225	Dear NP	62	1
	Dear little owner of this country house	63	1
230	My dear daughters	64	2
238	My little daughter	65	1
	My sweet baby	66	1
241	Messieurs young writers	67	1
245	Highly respected and dear NP	68	1
249	Dear, highly respected and beloved NP	69	1
	My dear teacher	70	1
	Precious person	71	1
252	My dear, my sweet daughter	72	1
273	Highly respected mister S	73	2
287	Dear mister chairman	74	1
291	My lord citizen contributing editor	75	1
292	My dear, beloved wife	76	1
294	My sweetheart	77	1
296	Dear N (or maybe, N)	78	1
303	Comrade	79	1

² Here are the models in the original, where И stands for name, О – for patronymic, Ф – for surname: мои дорогие; мамаша; И; дорогие мои сестрицы; милые дорогие мои; дорогой мой И; моя милая дорогая И; моя бедная И; моя дорогая хорошая И; моя дорогая, милая мамаша / мамашенька, дорогая моя, милая; дорогой И; дорогие мои именинницы; моя дорогая мамаша (мамахен); брат; Ваше превосходительство; дружище И; дорогая мамаша (мамахен); многоуважаемый ИО; дорогой ИО; милая моя И; милостивый государь ИО; ИО; голубушка (голубчик) / голубка; батюшка ИО; милостивый государь; И, милая моя девочка; моя И; И, голубушка; моя милая жёнушка; милая моя хорошая И; глупая глупая ИО; подлая ты душа; голубушка моя; глупая; дрянь ты моя; И, голубушка моя; дорогая сестра; дорогой и многоуважаемый ИО; дружище; друг ты мой, И; друг ИО; дорогой наш ИО; голубчик, дорогой ИО; дорогая моя голубушка И; милые девочки; милые мои девочки; милая моя; милая И; милая мамашенька; милые вы мои; милая; глубокоуважаемый ИО; дорогая моя, милая моя И; девочки; мой дорогой старый друг; дорогие мои девочки; деточка; моя девочка; милостивый государь господин редактор; monsieur; дорогой, искренно уважаемый ИО; милая ИО; милая хозяйка этой дачи; дорогие мои дочки; моя доченька; моя дорогая детка; господа молодые писатели; глубокоуважаемый и дорогой ИО; дорогой, глубокоуважаемый и любимый ИО; дорогой мой учитель; истинно дорогой человек; дорогая моя, милая доченька; многоуважаемый господин Ф; уважаемый господин председатель; милостивый государь гражданин редактор; дорогая моя, любимая жёнушка; душа моя; дорогой И (а может быть, и И); товарищ.

The total number of vocatives is 517, of vocative models is 79, of vocatives that exceeded the statistical threshold is 421; the number of above-threshold models is 15, while 14 out of those were implemented in the first forty letters, and only one – *highly respected NP* – in letter 150. In general, the difference in the growth dynamics of various address models and forms and vocative formations that build a subset of regular, stereotypical constructions is the same as in Koni’s epistolary, but it is even more sharply outlined.

The dynamics of growth of the models that have exceeded the statistical threshold, as well as below-threshold models in the letters by A.F. Koni and V.G. Korolenko are illustrated in the graph below. The horizontal axis indicates the number of letters (one graduation equals 50 letters); the vertical axis indicates the number of vocative models implemented in these letters. The solid line indicates the growth of the total number of vocative models, while the dashed line shows regular (above-threshold) models (Graph 1).



Graph 1. Vocative models formation dynamics in the epistolary by A.F. Koni and V.G. Korolenko

In the first fifty letters, the curves in Koni and Korolenko are mostly identical, and further, the stability is detected only in the regularly used models. A striking difference is observed between the number of all implemented models (two top lines) and above-threshold models (two bottom lines). The curves reflecting the threshold vocative models’ dynamics, slightly diverge at the start, but then become almost parallel; these models are mainly detected at the very beginning of the correspondence, and both addressers exhaust the resource of the regular vocative formations in the first two hundred letters. As we can see, the dynamics of threshold vocative formations in Korolenko and Koni’s written speech are very similar. The peculiarities of such dynamics, which are in some way determined by the addresser’s personality, are revealed only at the level of the general vocatives’ framework, the formation of which is not related to the statistical threshold. As a result, this framework combines the stereotypical elements of speech behaviour with the irregular (or even unique) vocative formations in each author’s discourse.

Conclusions

Therefore, even the first four tens of chronologically ordered letters of each epistolary demonstrate such time-appropriate, stereotypical, commonly accepted in correspondence forms of address as *Name + Patronymic*, *highly respected + Name + Patronymic*, *my lord + Name + Patronymic*, *dear + Name + Patronymic*, *highly esteemed + Name + Patronymic*, *my*

lord, dear friend, dear + Name. These address formulas are widely used by the authors in their epistolary, and the range of stereotypical addresses does not change significantly, even when the correspondence with various people lasts for decades. Instead, new original, extraordinary addresses, which do not belong to the author's routine epistolary elements, such as *голубчик мой милый, мой старый испытанный друг, старый добрый и честный друг мой* (A.F. Koni) (*my dear fellow, my old true friend, my old, true and honest friend*), *подлая ты душа, дрянная ты моя, милая хозяйшкa этой дачи, дорогой мой учитель, дорогая моя, любимая жёнушка* (V.G. Korolenko) (*evil-minded you are, a rogue of mine you are, dear little owner of this country house, my dear teacher, my dear, beloved wife*) etc., gradually appear in the letter throughout the entire correspondence period. The range of such addresses in each author's epistolary permanently grows.

Similar findings were obtained while analyzing the epistolary selections belonging to other authors, mainly to I.N. Kramskoy, I.Ye. Repin, A.N. Ostrovsky, S.A. Yesenin. These selections counted a various number of letters and, respectively, a various number of addresses, yet the general rules of regular and irregular vocation formations' distribution dynamics have been preserved. Notably, we can certainly argue that the beginning of the correspondence (first one – two hundred letters) in almost all the analyzed addressers is usually accompanied by the standard and commonly used vocative figures, which we consider the stereotypical elements of their speech behaviour; while these or those irregularly used, original forms of address are introduced into the correspondence step by step. There is some probability of the emergence of new potentially productive vocative models in the middle and even at the final stage of the correspondence by this or that addresser, but it leans on certain extralinguistic reasons (the change in communicants' social status, correspondents' circle expansion, etc.). The growth dynamics of stereotypical vocative formations largely follow certain general rules of speech production; the emergence of irregular address models in epistolary discourse depends on a set of communication conditions and characterizes the addresser's individual style. Further research perspectives are connected with the need to clarify the extralinguistic factors affecting the distribution of stereotypical and irregular address models in the dynamics of written speech production, as well as to explore other structural parameters of the letter in this respect.

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CORRELATION OF STEREOTYPICAL AND IRREGULAR IN EPISTOLARY TEXT ADDRESSEE-ORIENTATION

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The research *aims* to explore the dynamics of the emergence in the written speech of various addressers – on the one hand, standard, stereotypical, commonly accepted forms of addressing the addressee, and individual, non-standard addresses that do not belong to the regularly repeated elements peculiar of the author's epistolary art, on the other. Accordingly, *the objectives* include 1) a search for criteria to distinguish the stereotypical forms of address, 2) the establishment of epistolary address models formation, and 3) the comparison of new vocative models emergence dynamics in terms of the gradual rise of the total amount of letters in various addressers. To achieve the aforementioned aim, we have utilized the descriptive *method*, content analysis, and linguistic modelling approach.

To distinguish between the vocative formations regularly used by this or that letter writer and non-standard, unique writer's individuality-embodying addresses, we have introduced a one-per cent statistical threshold. This made it possible to attribute to the stable components of the addresser's behaviour those address models whose verbal implementations had reached over 1% of the total number of addressees in this author's epistolary. The number of models that had crossed the one-per cent statistical threshold appeared to be much lower than the number of non-standard addresses, yet, in total, regular vocative formations implemented in the letters of any addresser quantitatively exceed the non-usual vocative constructions. Consequently, to provide an accurate picture of the correspondence party's written speech stylistics, it is necessary to explore the relationship between the regular and irregular in their written speech. To compare the dynamics of the rise of the models that had crossed the statistical threshold, and all the address models recorded in the letters of various writers, we built a diagram that compares the number of letters (a horizontal axis) and the number of vocative formation models implemented in those letters (a vertical axis).

The results of comparing the dynamics of vocative models formation in the array of letters by A.F. Koni and V.G. Korolenko arranged in chronological order suggest that, as a rule, the commencement of the correspondence is accompanied by standard and commonly used vocative figures, which we consider to be the stereotypical elements of addressers' speech behaviour and meet linguistic and ethical standards of written communication. In the case of prolonged correspondence, the individual peculiarities of authors' vocative art find their expression in a continuous flow of letters. The emergence of new vocative models that become productive in the middle or even at the terminal stage of correspondence by this or that addresser is possible, but it depends on extralinguistic factors (the change of communicants' social status, the expansion of correspondents' circle etc.). The dynamics of the rise of stereotypical vocation formations largely follow certain general rules of speech generation; the introduction of irregular address models in epistolary discourse depends on a wide range of communication conditions and characterizes the addresser's individual style.

Further research perspectives are connected with the need to clarify the extralinguistic factors affecting the distribution of the stereotypical and irregular address models in the dynamics of written speech generation, as well as with the consideration in this respect of other structural features of a letter.

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СТИЛІСТИЧНА РОЛЬ ДЕТЕРМІНОВАНОЇ ЛЕКСИКИ В ПУБЛІЦИСТИЧНОМУ СТИЛІ (на матеріалі статті Ліни Костенко «Гуманітарна аура нації, або Дефект головного дзеркала»)¹

Мета цієї наукової розвідки – проаналізувати стилістичне використання детермінованої лексики в публіцистичному стилі на матеріалі статті Ліни Костенко «Гуманітарна аура нації, або Дефект головного дзеркала». Для досягнення цієї мети здійснено суцільне вибирання з аналізованої статті цитат із використанням лексичних одиниць, що зазнали детермінування; описано тематичні розряди детермінованих лексем; виокремлено детермінації функційного, лексико-семантичного та семантико-стилістичного рівнів, простежено семантичні модифікації детермінованої лексики; виявлено стилістичну роль детермінацій для досягнення комунікативної мети. У статті використано низку лінгвістичних і загальнонаукових *методів* дослідження: метод суцільного вибирання, структурно-тематичного та семантичного аналізу, статистичні, інтерпретаційні методи, описовий, компаративний, компонентний та дедуктивний методи дослідження.

Виокремлено 167 цитат, в яких вжито лексичні одиниці, що зазнали детермінування, виявлено 146 термінів двадцяти однієї тематичної групи. Найбільш численно представлені загальнонаукові терміни (19,2 %), політологічні (13,8 %), психологічні (9,6 %) та історичні (8,9 %), домінування яких пояснюємо передовсім змістовими особливостями аналізованого твору. З огляду на ступінь втрати лексемою ознак терміну 67 % детермінованих лексем – це функційні детермінації, які належать переважно до груп загальнонаукових термінів і термінів суспільно-політичної сфери. Констатовано, що функційні детермінації відображають особливості сучасного комунікативного простору, засвідчують високий інтелектуальний рівень авторки і сферовані на таких самих освічених читачів. Детермінації лексико-семантичного рівня (19 % у вибраному матеріалі) з'являються внаслідок модифікації термінової семантики та виникнення нового, загальнономовного значення лексеми, яке зазвичай фіксують тлумачні словники. Завдяки сполученню мовних одиниць із різних тематичних полів актуалізуються значущі семи, накладаються додаткові загальнономовні конотації, виникає оригінальна образність – і все це сприяє появі певної експресії, притаманної публіцистичному стилю літературної мови. Семантико-стилістичний рівень детермінування виявляється тоді, коли термін, зазнаючи певних семантичних модифікацій, стає елементом художнього засобу (14 % детермінацій). Специфіка творчої манери Ліни Костенко зумовлює наявність в аналізованому творі складних художніх образів, які поєднують в собі різні семантичні перетворення й різні стилістичні засоби. Зазвичай в одній цитаті переплітаються художні метафори з антитезами, оксиморонами, епітетами, фразеологізацією тощо. Детермінації не лише сприяють семантичній влучності, точності й образності мовлення, а й відбивають авторське сприйняття відповідного предмета чи явища, посилюють суб'єктивну оцінку сказаного і сприяють експресії висловлювання.

Ключові слова: детермінування, детермінація, детермінована лексика, Ліна Костенко, семантична модифікація, метафора, художня метафора.

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¹ Цю наукову публікацію виконано в межах роботи над грантом на дослідження від Канадського інституту українських студій завдяки стипендії Теодота та Івана Кліма з українознавства

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Термін – це одиниця лексичної системи, застосування якої є однією з характерних ознак наукового стилю літературної мови. Проте високий інтелектуальний рівень сучасного суспільства й широка ерудованість мовців у найрозмаїтіших сферах людського знання посприяли тому, що термінна лексика стає невід’ємним складником інших стилів, зокрема й публіцистичного. Використовуючись у різних дискурсах, терміни обслуговують різні потреби мовців, змінюючи при цьому власні функційні, лексико-семантичні й семантико-стилістичні характеристики. У художніх та публіцистичних творах терміни зазвичай втрачають свою чітку концептуальність і зазнають детермінування [Фаріон та ін., 2020, с. 60]. Українська дослідниця А. Коваль слушно наголошує: «необхідно чітко розрізняти поля: термінологічне, де термін принципово нейтральний і має нульове стилістичне забарвлення, і нетермінологічне, де термін обов’язково втрачає свою нейтральність і потрапляє у складну ієрархію протиставлень у різних парадигматичних і синтагматичних рядах» [Коваль, 1970, с. 276].

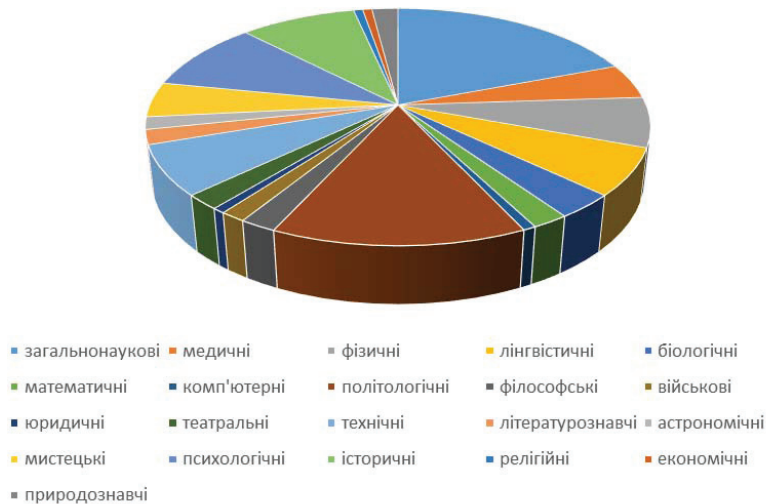
В сучасній науковій літературі з’являються лінгвістичні дослідження, присвячені аналізу ролі детермінованої лексики в художніх творах різних жанрів, зокрема описано стилістичний ефект від застосування детермінування в поетичних творах Івана Драча [Тиха, 2004], Василя Стуса [Симоненко, 2012], Василя Симоненка [Задояна, 2007], виявлено й проаналізовано використання детермінованої лексики в романах Романа Іваничука [Городиловська, 2014; Дубинець, 2015; Городиловська, 2016], Ліни Костенко [Яценко, 2000; Пігур, 2020; Фаріон та ін., 2020], Богдана Лепкого [Куньч, 2022], Юрія Щербака [Панасюк, 2018]. Проаналізовано процес детермінування в сучасних сатиричних романах (на матеріалі творів М. Гримич «Варфоломієва ніч» та М. Меднікової «Тю») [Свідрук, 2014], досліджено термінування і детермінування в процесах інтелектуалізації сучасної української мови [Клименко, 2009], описано співіснування детермінологізмів різних тематичних груп в художньому дискурсі [Куньч, 2021], проінтерпретовано термінологізацію та детермінологізацію як результат взаємовпливу мовної та наукової картин світу [Крimeць, 2015], визначено функції детермінованих лексем у художньому тексті [Красножан, 2009]. Цікавим з огляду на тематику цієї наукової розвідки є дослідження А. Григораш, в якому проаналізовано індивідуально-авторське використання суспільно-політичної термінології фразеологічного характеру як засіб політичної полеміки в публіцистичному стилі на матеріалі преси України 90-х років [Григораш, 2000].

Проте досі ґрунтовно не досліджено використання лексичних одиниць, що зазнали детермінування, в публіцистичних творах. Відтак *мета* цієї статті – проаналізувати стилістичні можливості детермінованої лексики в публіцистичному стилі на матеріалі праці Ліни Костенко «Гуманітарна аура нації, або Дефект головного дзеркала». Для досягнення цієї мети плануємо реалізувати такі *завдання*: 1) здійснити суцільне вибирання із статті Ліни Костенко «Гуманітарна аура нації, або Дефект головного дзеркала» цитат із використанням лексичних одиниць, що зазнали детермінування; 2) описати тематичні розряди детермінованих лексичних одиниць; 3) виокремити детермінації функційного, лексико-семантичного та семантико-стилістичного рівнів, простежити семантичні модифікації детермінованих лексем та за можливості встановити залежність між тематичним розрядом і рівнем детермінування; 4) виявити стилістичну роль детермінування для досягнення комунікативної мети автора.

Для реалізації окресленої мети дослідження використано низку лінгвістичних і загальнонаукових *методів*. Метод суцільного вибирання застосовано для виокремлення з тексту публіцистичної статті цитат, у яких авторка використала детерміновані лексеми різних рівнів детермінування. На підставі семантико-тематичного аналізу здійснено тематичну класифікацію досліджуваного матеріалу. Статистичні методи дали змогу виявити кількісні параметри тематичних груп детермінованої лексики, а також детермінацій різних рівнів детермінування. За допомогою структурно-тематичного та семантичного аналізу вибрані лексеми покласифіковано відповідно до рівнів детермінування і виокремлено функційні, лексико-семантичні, семантико-стилістичні детермінації. Застосовано інтерпретаційний метод аналізу з метою виявити семантичні нюанси детермінованих лексичних одиниць у конкретних контекстах. Для реалізації поставленої мети використано також описовий, компаративний, компонентний та дедуктивний методи дослідження.

Застосувавши метод суцільного вибирання, ми виокремили з публіцистичної статті Ліни Костенко «Гуманітарна аура нації, або Дефект головного дзеркала» 167 цитат, у яких вжито з різною стилістичною чи змістовою метою детерміновану лексику. Загалом виявлено 146 термінів двадцяти однієї тематичної групи, без урахування множинності використання конкретної лексеми. Відсоткове співвідношення детермінованих лексем різних тематичних груп відображено на діаграмі 1.

Тематичні розряди детермінованих лексем



Діаграма 1. Тематична класифікація детермінованих лексем, використаних у статті Ліни Костенко «Гуманітарна аура нації, або Дефект головного дзеркала».

Найбільш численними є такі тематичні групи: загальнонаукові терміни – 19,2 % (*комплекс, концепція, аспект, ідентифікація, проблема, ідея, дефект, інформація, ефект, дискредитація, індексування, стратегія, пріоритет, парадокс, проблема* тощо), політологічні (*нація, гуманітарна політика, суспільство, диктатура, народ, держава, ідеологічна риторика, ідеологема, дезінформація, шовіністичний, ментальність* тощо) – 13,8 %, психологічні (*асоціація, імідж, реноме, психологічний дискомфорт, ілюзія, цинізм, комплекс, середовище, рефлексія* тощо) – 9,6 % та історичні (*інквізиція, конкістадор, цар, дуче, імперія, геноцид, репресія, голодомор, ретроспекція* тощо) – 8,9 %.

Менш численно представлені технічні (*станція, телескоп, система дзеркал, дефект, капсула* тощо), фізичні (*поляризуватися, діоптрія, спектр, оптика, лінзи, імпульс, інерція* тощо) терміни – по 6,8 %, лінгвістичні (*термінологія, термінологічний збіг, словник, енциклопедичний словник, філософський словник, медичний термін, контекст* тощо) – 6,4 %, мистецькі (*художник, мистецтво, картина, культура, мультиплікат* тощо), медичні (*симптоматика, стан, напад хвороби, протипоказано, безсмертя, інфікований* тощо) – по 4,8 %, біологічні (*екологічно чистий, біополе, коріння, вегетувати* тощо) – 3,3 %.

Деякі тематичні групи представлені поодинокими термінами, як-от: літературознавчі (*поет, вступ, література*), театральні (*сцена, завіса, аплодувати*), філософські (*емануючий, езотеричне поняття, матеріалізм*), математичні (*квадратний, призма, формула*), природознавчі (*північне сяйво, континент, стихія*) – по 2 %, астрономічні (*орбіта, аберація*), військові (*камікадзе, закамфльований*) – по 1,4 %, юридичні (*правомірний*), релігійні (*анафема*), економічні (*експорт*), комп'ютерні (*запрограмований*) – по 0,7 %.

Домінування загальнонаукової детермінованої лексики, а також детермінацій політологічної, історичної та психологічної терміносистем, на нашу думку, можна пояснити змістовими особливостями аналізованого твору, в якому порушено актуальні проблеми національної української культури у світовому культурно-історичному контексті. Проте

наголосимо, що терміни інших тематичних груп, хоч і не так численно, але використано в аналізованій статті, почасти в термінному значенні, почасти з певною мірою модифікованою семантикою. Активне долучення до статті, призначеної для широкої читацької аудиторії, термінної лексики вказує, на нашу думку, передовсім на особливості творчої манери авторки та відображає специфіку близького їй комунікативного простору. Ліна Костенко націлює свою статтю на високоосвічених читачів, отож прагне формулювати свої думки, послуговуючись, зокрема, науковою термінологією різних галузей знань, яку розуміють і адекватно сприймають читачі-інтелектуали.

Залучення детермінованих лексичних одиниць до публіцистичного стилю літературної мови може виконувати різні змістові й стилістичні завдання, відтак розгляньмо вибрані детермінації з огляду на ступінь втрати лексею ознак терміна. Застосувавши статистичні методи дослідження, ми виявили таке відсоткове співвідношення детермінованих лексем різних рівнів детермінування, яке відображено на діаграмі 2.



Діаграма 2. Відсоткове співвідношення детермінованих лексем різних рівнів детермінування.

Комплексний аналіз вибраного матеріалу показує, що з огляду на ступінь втрати лексею ознак терміна найбільшу групу детермінованих лексичних одиниць (67 % у вибраному матеріалі) становлять **функційні детермінації**, тобто вжита в тексті публіцистичної статті лексема зберігає своє термінне значення, але перебуває поза межами наукового стилю мови [Куньч, Наконечна, Микитюк, Булик-Верхола, Теглівець, 2018, с. 18]. До цієї категорії потрапляють передовсім загальнонаукові терміни й терміни суспільно-політичної сфери, позаяк саме ці тематичні групи відображають змістове наповнення праці Ліни Костенко, яка, як ми вже зазначали, присвячена саме питанням суспільної свідомості й гуманітарної політики.

Звернімось до прикладів: «Проблема тут навіть не в *ідентифікації* нації, а в *кризі самоідентифікації національно дезорієнтованої частини суспільства*»; «Коли ми чуємо: Іспанія, іспанці, – які це у нас викликає *асоціації*?»; «Але ж дозвольте, а вогнища *інквізиції*, а Торквемада, а *конкістадори*, а вигнання євреїв з Іспанії, а *диктатура* генерала Франко? Це ж теж Іспанія»; «І найрозумніші з тодішніх державних мужів дбали не лише про свій *політичний авторитет*»; «Річ у тім, що коли американці свого часу запускали з мису Канаверал *дослідну станцію* з якимось особливо потужним *телескопом*, що мав *прецизійно точну систему дзеркал*, то, виявивши в останній момент *дефект головного дзеркала*, призупинили *запуск*, усунули *дефект* і лише тоді запустили цей *телескоп на орбіту*» [Костенко, 1999]. У наведених цитатах виділені лексеми вжито в їхньому термінному значенні, незалежно від того, до якого тематичного розряду вони належать. Навіть якщо читач не знає точного визначення вжитого терміна, контекст вживання допомагає розпізнати

його семантику й адекватно сприйняти цілісну фразу. Констатуємо, що використання функційних детермінацій не спричинює труднощів у сприйманні інформації, а засвідчує гармонійність використання терміної лексики в тексті, орієнтованому на підготовленого читача. Отож функційні детермінації, безумовно, відтворюють сучасну комунікативну дійсність, засвідчують авторський почерк і високий інтелектуальний рівень письменниці та, відповідно, скеровані на таких самих освічених читачів. Висока концентрація функційних детермінацій характеризує нинішню мовну реальність, світосприйняття і світорозуміння сучасного освіченого суспільства, яке вільно оперує науковими термінами у своєму повсякденні, а також, безумовно, вказує на особисті вподобання авторки, специфіку її творчої манери.

Важливим є той факт, що навіть функційні детермінації в публіцистичному стилі літературної мови можуть спричинювати певний художній ефект. Приміром, спостерігаємо, що іронічно-саркастичне навантаження беруть на себе детерміновані лексеми в такій цитаті: «Як на мене, це вельми прикрий термінологічний збіг, що часом призводить до непорозумінь, коли, замість вироблення *концепції гуманітарної політики* в її кардинальних аспектах, все зводиться до розмови про черговий *гуманітарний вантаж* або про *екологічно чисті макарони*». Авторка зводить в єдиний контекст два значення лексеми *гуманітарний*: 1) той, який стосується суспільних наук, які вивчають людину та її культуру, і 2) призначений для задоволення життєвих потреб людей [Куньч, 2005, с. 193]. Зіставлення чи навіть протиставлення різних значень прикметника *гуманітарний* у складі термінів-словосполук (своєрідна антитеза) посилює емотивний ефект від сказаного і змушує замислитися над різницею в значеннях цієї лексеми.

Другий рівень детермінування – лексико-семантичний – виявляє себе, коли терміни втрачають свою дефінітивність частково. Детермінації цього рівня становлять 19 % у вибраному матеріалі. Вони виникають внаслідок того, що термін на основі метафоричного чи метонімічного перенесення набуває нового, загальнономовного значення. Апелюючи до наявного в читача досвіду, авторка прагне через асоціацію реалізувати два завдання: і досягти точности сприймання, і створити певний стилістичний ефект. Внаслідок переходу зі своєї термінологічної системи до нового тематичного поля термін модифікує свою семантику відповідно до вимог цього тематичного поля, зазвичай поширюючи її на хоча б одному зі семантичних полів. Загальнономовні словники зазвичай фіксують відповідне детерміноване значення лексеми, і вона дістає підстави для загальноновживаного функціонування. Наведемо кілька прикладів.

а) у цитаті «Справді, кожна *нація* повинна мати свою *гуманітарну ауру*» [Костенко, 1999] детермінована лексема *аура*, що має значення «гіпотетичне поле, яке існує навколо живого організму; біополе» [Куньч, 2005, с. 46], модифікувала свою семантику, оскільки авторка поширює її існування не лише на живі організми, а й на поняття нації, начебто надавши цьому поняттю властивостей істоти. Крім того, лексема *аура* в поєднанні з означенням *гуманітарна* зазнала конкретизації свого функціоналу: у нації аура виконує саме гуманітарну функцію, хоча біополе, що існує навколо живих організмів, не має таких обмежень.

б) у реченні «Але спершу уточнимо термінологію, щоб уникнути смислових *аберацій*» [Костенко, 1999] вжито фізичний термін *аберація*, який має термінне значення «викривлення зображень, яке дають оптичні прилади» [Куньч, 2005, с. 9], але в цьому контексті, сполучена з означенням *смислова*, ця лексема суттєво поширює свою семантику до значення, зафіксованого в загальнономовному словникові: «відхилення від істини, помилковість» [Куньч, 2005, с. 9]. Вживання цього терміна, очевидно, зумовлено авторським задумом пояснювати суспільні явища за допомогоюю аналогій зі схожими фізичними, тобто його використання уґрунтовано змістовими особливостями статті, творчим задумом Ліни Костенко, з одного боку, й засвідчують високий рівень інтелектуалізації загальнолітературної мови, з другого.

в) у фразі «впадає в очі, наприклад, *амбівалентність* поняття гуманітарний» [Костенко, 1999] детермінована лексема *амбівалентність* набуває загальнономовного значення, наблизившись семантично до слова *двоаякість*, проте Ліна Костенко вживає саме запозичену детерміновану лексему, очевидно, дотримуючись власної творчої манери та з огляду на

стилістичну маркованість цієї лексеми, її належність до термінології, що посилює відчуття орієнтованості авторки на інтелектуального читача.

г) в уривку «У наш складний час, в нашій проблематично незалежній державі, де так *поляризувалися* пріоритети» [Костенко, 1999] фізичний термін *поляризація* – «набуття деякими тілами полярності» [Куньч, 2005, с. 596] – модифікував своє семантичне поле до загальномовного значення «різкий розподіл на дві протилежні, полярні частини» [Куньч, 2005, с. 596] і виступив у предикативній функції. Таку трансформацію також можна пояснити авторськими вподобаннями і творчими задумами – бажанням дотримуватися аналогій з фізичними явищами.

г) у цитаті «У кожному разі такі езотеричні поняття, як аура чи, скажімо, біополе, були *протипоказані* матеріалізму» [Костенко, 1999] предикативна лексема *протипоказані* співвідноситься з медичним терміном *протипоказання*, який завдяки питомій основі має прозоре семантичне поле; його вживання посилює сему заборони, позаяк медичні протипоказання вважають обов'язковими до виконання через загрозу життю та здоров'ю пацієнта. Отож використання цієї детермінованої лексеми, ймовірно, зумовлено стилістичною метою – підкреслити значення недозволеності, заборони.

Спостерігаємо, що детерміновані лексичні одиниці в наведених вище цитатах саме завдяки семантичним трансформаціям беруть на себе особливе логічне й змістове навантаження, виступають своєрідним інтелектуальним стрижнем, що змушує читача до вдумливого прочитання фрази, позаяк розуміння термінного значення відповідних детермінацій стає запорукою сприйняття цілісної авторської думки.

На прикладах лексико-семантичних детермінацій можемо також простежити, як через сполучення мовних одиниць з різних тематичних полів виникає дивовижний художній ефект: актуалізуються значущі семи, накладаються додаткові загальномовні конотації, виникає оригінальна образність – і все це сприяє, по-перше, точності, зрозумілості, влучності фрази і, по-друге, виникненню певної експресії, що притаманно творчій манері Ліни Костенко і відповідає особливостям публіцистичного стилю літературної мови. Як справедливо і влучно зазначає Т. Бабич, у таких контекстах «слово нейтралізує своє пряме номінативне значення та набуває нового, контекстуального, що містить експресивно-емоційне забарвлення та неочікувані смислові нашарування» [Бабич, 2010, с. 12–13].

Третій рівень детермінування – семантико-стилістичний – виявляється тоді, коли термін, зазначаючи певних семантичних модифікацій, стає елементом художнього засобу (тропа, стилістичної фігури). Як слушно зауважено в науковій літературі, детерміновані лексеми цього рівня «вимагають особливо уважного ставлення до себе, бездоганного відчуття всіх додаткових «обертонів», які виникають при їх уведенні до художнього тексту» [Карпова, 1967, с. 49].

Для уникнення термінних непорозумінь у цій розвідці розрізняємо поняття *метафора* й *художня метафора*. Термін *метафора* ми сприймаємо в значенні, яке сформулювали Дж. Лакофф і М. Джонсон, зазначаючи, що суть поняття метафора – це розуміння сутності одного типу в термінах сутності іншого типу [Lakoff, Johnsen, 2003, с. 5]; термін *художня метафора* вживаємо в значенні «вид тропів – зворот мови, для якого характерне вживання образного виразу чи слова в переносному значенні для визначення якогось предмета або явища, схожого з ним окремими рисами: кольором, формою тощо» [Куньч, 2005, с. 449]. Потреба такого розрізнення зумовлена змістовою і художньою специфікою твору «Гуманітарна аура нації, або Дефект головного дзеркала». Змістова особливість аналізованої статті полягає в метафоричному перенесенні суспільно-гуманітарної проблематики в площину одного з розділів фізики – оптики. Отож втілення авторської ідеї базується на залученні широкої метафори, що спричинює використання авторкою значної кількості детермінованих лексичних одиниць відповідних терміносистем: виявляючи й характеризуючи суспільно-гуманітарні аспекти нашого життя, письменниця вдається до аналогій зі сфери оптики, щоб увиразнити думку, «матеріалізувати» абстрактні думки. Отож поняття *метафора* в цьому контексті ми сприймаємо в значенні, яке означили Дж. Лакофф і М. Джонсон, і відзначаємо, що для публіцистичного стилю якраз властиво осмислювати певний аспект одного концепта в термінах іншого. При цьому зазвичай спостерігаємо детермінування функційного рівня, тобто лексеми зберігають своє термінне значення, не зазнаючи жод-

них семантичних трансформацій. Приміром, як у такій короткій цитаті з аналізованого твору: «...Насамперед – *об'єктивно* оцінити *ситуацію*. Поставити свою *оптику*, свою *систему дзеркал*» [Костенко, 1999]. Проводячи аналогію між двома діями – однією абстрактною із суспільно-політичної сфери, а другою конкретною зі сфери оптики – авторка начебто «матеріалізує» в уяві читача абстрактну думку, завдяки чому вона стає зрозумілішою, точнішою. Проте в цьому випадку ми не спостерігаємо використання детермінованих лексем з певною стилістичною метою – вони виконують тут свої змістові завдання.

Робота над вибраним матеріалом демонструє, що в кожній конкретній фразі аналізованої статті Ліни Костенко детерміновані лексеми зазнають різних лексико-семантичних, семантико-стилістичних чи емотивних модифікацій, характеризуються різним рівнем детермінування, і в підсумку в окремих контекстах спостерігаємо використання детермінованих лексем у функції художньої метафори, тобто в цьому разі йдеться про семантико-стилістичний рівень детермінування. У вибраному матеріалі близько 14 відсотків прикладів – це детермінації семантико-стилістичного рівня. Приміром, **художню метафору** виявляємо в таких цитатах:

а) «українські наукові й культурні *інституції* – це такі *капсули* українства в *психологічно дистанційованому середовищі*, без стабільних *контактів* зі значно престижнішими *інституціями* інших діаспор» [Костенко, 1999]. У цій фразі звертаємо увагу на словосполучення *капсула українства*, яка поєднує детерміновану лексему *капсула* із загальноживаним абстрактним поняттям *українство*, які за своєю змістовою суттю є несумісними. Капсула – це «оболонка якого-небудь органа або його частини в організмі» [Куньч, 2005, с. 343]. Використана у функції художньої метафори, ця лексема не лише поширила свою семантику, підсиливши значення замкнутості, відсутності контактів, але й, поєднавшись із абстрактним поняттям *українство*, набула певного експресивного забарвлення, виконала своє окреме завдання.

б) «Знайшлися “будителі”, які зчинили великий шум і витворили добрячий такий *мультиплікатор* – націю, що хропе, стоячи на колінах» [Костенко, 1999]. По суті, авторка пропонує в цій цитаті означення детермінованої лексеми *мультиплікатор*, саме це створює можливість для онаочнення комічного видовища: істота, яка міцно спить (хропе), стоячи на колінах. Таким способом досягається сатиричний чи навіть саркастичний ефект від використання семантико-стилістичної детермінації у функції художньої метафори в цьому контексті.

в) «Насправді ж ми були на світовій *сцені* лише по цей бік залізної *завіси*» [Костенко, 1999]. Механізмом творення художньої метафори в цій цитаті є використання термінів з театральної терміносистеми в поєднанні з означеннями, які не належать до цієї терміносистеми. Метафоричне значення словосполучення *залізна завіса*, яку використовували в час Холодної війни для позначення повної ізоляції країн Варшавського договору від вільних країн Заходу, в контексті цієї фрази підсилює, з одного боку, трансформоване значення слова *сцена* в словосполученні *на світовій сцені*, а з другого боку, підкріплює метафоричне сприймання буття нації як театрального дійства. У підсумку спостерігаємо неперевершений художній образ, відповідний творчій манері Ліни Костенко.

Наголосимо, що в аналізованому публіцистичному творі доволі складно виокремити цитату, в якій було б використано лише один стилістичний засіб. Зазвичай авторка формує складні художні образи, які поєднують у собі різні семантичні перетворення й різні стилістичні засоби – фігури і тропи. Це вважаємо характерною рисою творчого почерку Ліни Костенко.

Візьмімо до прикладу цитату, яка поєднує в собі і **художню метафору**, й **оксиморон**: «Зафіксувати себе у *свідомості* людства *парадоксом* молоді *держави* з тисячолітньою *культурою*, що була *досі заблокована* в силу *історичних причин*» [Костенко, 1999]. Детермінована лексема *свідомість* у поєднанні з лексемою *людство* зазнає метафоричного переосмислення; також і детермінована лексема *заблокована* з технічної термінології в поєднанні з поняттям *держави* метафорично підсилює семантику обмеженості руху, тобто в новому контексті означає неможливість розвиватися; водночас словосполучення *молода держава з тисячолітньою культурою* завдяки залученню прикметників-антонімів *молодий–тисячолітній* – це яскравий приклад оксиморона. Застосування такого складного художнього механізму надає фразі особливої експресії, справляє неперевершене враження й сприяє досягненню комунікативної мети.

Непоодинокі трапляються в аналізованому матеріалі приклади поєднання **художньої метафори й антитези**:

а) У цитаті «Бути відкриттям для світу, а не *морально* ущербним *народом* в *абераціях* чужих *віддзеркалень*» [Костенко, 1999] авторка застосувала стилістичну фігуру антитезу, щоби протиставити поняття *відкриття для світу* і *ущербність*; ця фігура нерозривна з художньою метафорою *народ в абераціях чужих віддзеркалень*. Хоча фізичний термін *аберація*, на перший погляд, зберігає своє термінне значення «викривлення зображень, яке дають оптичні прилади» [Куньч, 2005, с. 9], позаяк поєднаний з лексемою *віддзеркалення*, цілісна фраза є яскравим прикладом художньої метафори, яка образно відображає викривлені, спотворені, неправдиві уявлення про українську культуру та історію як щось вторинне, неповноцінне, запозичене в чужинців. Якраз завдяки цій художній метафорі прозорішим і стрункішим стає сприймання антитези.

б) У цитаті «...Що Італія – це нація Данте і Петрарки, Рафаеля і Мікеланджело. Бо не квадратне ж підборіддя дуче визначає її обличчя, а її художники і поети» [Костенко, 1999] семантичну трансформацію лексеми *обличчя* у функції художньої метафори (*обличчя нації*) підсилено антитезою – протиставленням двох словосполук: *обличчя нації* – *обличчя дуче*. Авторка цілеспрямовано зводить метафорично переосмислену словосполучку *обличчя нації* і загальнономовне значення словосполучки *обличчя дуче*, прагнучи викликати в уяві читача асоціацію з емоційними враженнями, які виникають у нашій свідомості під час сприймання неприємного, несимпатичного «квадратного» обличчя італійського диктатора, щоб його протиставити позитивним конотаціям, що виникають у людській свідомості в разі сприйняття прізвищ Данте, Петрарки, Рафаеля і Мікеланджело. А термінні одиниці *художники й поети*, своєю чергою, поширюють свою семантику до позначення представників усіх творчих професій, мистецької спадщини нації загалом.

У цитаті «Не протиставивши *дезінформації* про Україну потужної *гуманітарної думки*, розпочали входження у Європу з оберемком *анахронічних проблем*» [Костенко, 1999] спостерігаємо наявність низки **художніх метафор** (*входження в Європу, оберемок проблем*), а також **епітетів** *потужна думка, анахронічні проблеми*. Художні метафори в аналізованій фразі базуються на загальнономовних значеннях лексем, що входять до їхнього складу: лексема *входження* (а не *вступ* у Європу) завдяки притаманній їй поєднуваності з назвами живих істот набуває персоніфікованого звучання й увиразнює сему поступовості, звичності цього процесу (ходіння). Художня метафора *оберемок проблем* завдяки використанню лексеми *оберемок* «така кількість чогось, яку можна обхопити руками» [Куньч, 2005, с. 507] увиразнює квантитативне значення, набуваючи певного матеріального вираження. Використання в ролі епітета лексеми *потужна* щодо означуваного слова *думка* завдяки асоціації з фізичним терміном *потужність* не лише акцентує на могутності, силі цієї думки, але й у руслі творчої ідеї авторки презентує соціокультурні проблеми в термінах фізики. Детермінована лексема *анахронічний* в ролі епітета виконує свою функцію – закріплює на емоційному рівні сему застаріlosti і надає вислову інтелектуального струменя. Художній ефект від такого накопичення стилістичних засобів неперевершений, позаяк він впливає не лише на свідомість, але й на емоції читача.

Поєднання **художньої метафори й епітета** спостерігаємо також у таких цитатах:

а) «І що ставлення до українців як до *нації* дуже специфічне, часто *закамуфльоване* до того, що самі його носії майже не усвідомлюють своєї *шовіністичної інфікованості*» [Костенко, 1999]. Епітети *закамуфльоване ставлення, шовіністична інфікованість* поєднано тут з художньою метафорою *інфікованість нації*. Використання медичного терміна дає змогу посилити враження хворобливості й заразності шовіністичних ідей, а належність епітета *закамуфльований* до військової лексики сприяє опрідметненню семи прихованості, замаскованості, відтак лексема з абстрактним значенням *ставлення* начебто матеріалізується. У підсумку фраза набуває виразного емотивного забарвлення і справляє сатиричний ефект.

б) «Водночас відбувався нечуваний за *цинізмом* *геноцид* нації шляхом *репресій, голодоморів та асиміляції*, послідовна її *дискредитація* в очах народонаселення, *індексування* чіпких *ідеологем* типу “*націоналісти*”, “*сепаратисти*”, “*зрадники*”, і все це в сліпучих *перехресних променях* добре відшліфованих імперських *лінз*» [Костенко, 1999]. Епітети *нечуваний геноцид, послідовна дискредитація, чіпкі ідеологеми, сліпучі промені*,

імперські лінзи поєднуються з художніми метафорами *дискредитація нації в очах народонаселення, індексування ідеологем, перехресні промені імперських лінз*. Така насиченість речення художніми засобами не лише сприяє виразності глибокої думки авторки, але й дає змогу читачеві насолодитися вишуканістю її творчого почерку.

У цитаті «Ми були у складі *імперії*, вона робила свій *імідж на експорт*» [Костенко, 1999] довкола однієї лексеми поєднано дві **художні метафори**: *імідж імперії* та *імідж на експорт*. Відбувається модифікація семантики лексеми *експорт*, яка внаслідок детермінування відступає від термінного значення «вивіз із країни товарів, капіталу, цінних паперів тощо для реалізації на зовнішньому ринку» [Куньч, 2005, с. 250–251], акцентує увагу на семі *зовнішній*, а сему *ринку* розширює до значення *світ*. Детермінована лексема *імідж* з емоційно нейтрального термінного значення «цілеспрямовано сформований образ особи, фірми, товару, послуг, який має зробити емоційно-психологічний вплив на когось-небудь з метою популяризації, реклами тощо» [Куньч, 2005, с. 317] зазнає семантико-морфологічної модифікації, вступивши у зв'язок з лексемою *імперія* (замість *особи, фірми, товару, послуг*). Поєднання цих двох детермінацій у словосполучі *імідж на експорт* сприяє досягненню іронічно-саркастичного ефекту.

Цікавий конгломерат художніх засобів спостерігаємо в такій цитаті: «Маємо не *ефект*, а *дефект* головного дзеркала, місцями воно розбите, уламки розкидані скрізь по світу» [Костенко, 1999]. Помічаємо, як **художня метафора** поєднується тут з **антитезою**, посиленою **ономатопеєю**. Термін *головне дзеркало* зазнає детермінування й через сприймання в контексті фрази лексеми *дзеркало* і в термінному, і в загальномовному значенні виникає конотація з народною прикметою, відповідно до якої розбите дзеркало – це погана прикмета. А для вдумливого читача розкидані по всьому світі уламки дзеркала, безумовно, засоціюються з українською інтелігенцією, яка вимушено розбрелася світами після Другої світової війни, зберігаючи й плекаючи свою ідентичність поза Україною. Глибину й прозорість думки авторки підкріплено влучністю формулювання завдяки співзвучності лексем *ефект* – *дефект*, отож яскрава антитеза посилюється ономатопеєю, і все це сприяє посиленню саркастичного звучання фрази.

Аналізований матеріал дає нам змогу спостерігати поєднання **художньої метафори** з **фразеологізацією**. Авторка вдається до такого цікавого механізму творення художньої образності, за якого накладається термінне значення лексеми і її загальномовні конотації, пов'язані з функціонуванням у складі фразем. Розгляньмо на прикладах.

а) «Що негативні *імпульси* щодо української культури *пустили* глибоке й розгалужене по світу *коріння*» [Костенко, 1999]. Термін *імпульс*, який належить до біологічної терміносистеми, має значення «хвиля збудження, що виникає як відповідь рецепторів на подразнювальний вплив будь-яких факторів і з великою швидкістю поширюється по нервовому волокну до нервових центрів усередині центральної нервової системи і від неї до органів, що виконують певні функції» [Куньч, 2005, с. 318]. Поєднуючись із епітетом *негативні*, ця лексема трансформує свою семантику та набуває певної експресії. Обізнаному читачеві *імпульс*, який шириться нервовими волокнами, може асоціюватися з корінням рослини, отож використання детермінованої лексеми *коріння* виглядає влучною художньою метафорою. Проте авторка поєднує слово *коріння* у дієсловом *пускати*, компануючи таким чином фразему *пусти корінь (коріння)* – «приживатися, закріплюватися, обживатися де-небудь» [Білоноженко, 1999, кн. 2, с. 719]. Отож детерміновані лексеми *імпульс* і *коріння*, зберігаючи певною мірою свою семантику, на основі якої формувалося термінне значення, зазнають метафоричних трансформацій і водночас підсилюються фраземними конотаціями, емотивним навантаженням, що в підсумку створює неперевершений художній ефект.

б) «Замість цього у нас *пішли за інерцією*» [Костенко, 1999]. Термін *інерція*, який належить до фізичної терміносистеми, має значення «властивість тіла зберігати рівномірний прямолінійний рух або спокій, поки яка-небудь зовнішня сила не виведе його з цього стану» [Куньч, 2005, с. 322–323]. Термінне значення цієї лексеми накладається у цьому реченні на фразеологічне значення: *за інерцією* – «за звичкою, несвідомо, машинально» [Білоноженко, 1999, т. 1, с. 350]. Відтак посилюється сема байдужості, машинальності і виникає певне сатиричне навантаження. Такі трансформації – яскравий приклад талановитого стилю Ліни Костенко.

Детерміновані лексеми семантико-стилістичного рівня детермінування, крім завдання посилити семантичну прозорість, яскравість мовлення, виконують дуже важливу стилістичну функцію: відбивають авторське сприйняття відповідного предмета чи явища, підкріплюють його суб'єктивне ставлення до сказаного і сприяють експресії висловлювання. Проаналізовані приклади семантико-стилістичних детермінацій дають нам змогу простежити складні процеси взаємодії в семантиці слова позамовних і внутрішньомовних чинників, які, за слухним твердженням І. Литовченко, «знаходять свій вияв, зокрема, у сконденсованій, економній номінації нових понять і реалій за допомогою вже наявних у мові слів й одночасному набутті ними образності, влучності, емоційності та експресивності» [Литовченко, 2016, с. 144]. Завдяки талановитому, вмілому використанню детермінованих лексем у функції художніх засобів (тропів і стилістичних фігур) спостерігаємо яскраві приклади збагачення палітри мовно-зображальних засобів літературної української мови в руслі її інтелектуалізації.

Здійснивши комплексний аналіз 167 цитат, виокремлених на основі методу суцільного вибирання з публіцистичної статті Ліни Костенко «Гуманітарна аура нації, або Дефект головного дзеркала», помічаємо, що інтелектуалізація сучасного комунікативного простору сприяє проникненню в систему загальнолітературної мови наукових термінів з різних галузей знань. Констатуємо, що лексичні одиниці, які зазнають детермінування, вживано з різною стилістичною чи змістовою метою. Використання детермінованої лексики в публіцистичному стилі літературної мови характеризуються певними функційними, лексико-семантичними, семантико-стилістичними й емотивними модифікаціями в умовах контексту, відмінного від наукового. Виявлено 146 термінів двадцяти однієї тематичної групи, без урахування множинності використання конкретної лексеми. Відсоткове співвідношення детермінованих лексем різних тематичних груп таке: найбільш численними є загальнонаукові терміни (19,2 %), політологічні (13,8 %), психологічні (9,6 %) та історичні (8,9 %). Менш численними є технічні, фізичні терміни – по 6,8 %, лінгвістичні – 6,4 %, мистецькі, медичні – по 4,8 %, біологічні – 3,3 %. Поодинокі представлені літературознавчі, філософські, математичні, природознавчі терміни – по 2 %, астрономічні, військові – по 1,4 %, юридичні, релігійні, економічні, комп'ютерні – по 0,7 %. Домінування загальнонаукової детермінованої лексики, а також детермінацій політологічної, історичної та психологічної терміносистем пояснюємо передовсім змістовими особливостями аналізованого твору, в якому порушено актуальні проблеми національної української культури у світовому культурно-історичному контексті. Активне долучення до статті, призначеної для широкої читацької аудиторії, терміної лексики різних тематичних груп вказує на особливості творчої манери авторки та відображає специфіку близького їй комунікативного простору.

З огляду на ступінь втрати лексемою ознак терміна виявлено, що 67 відсотків детермінованих лексем – це функційні детермінації, які зберігають своє термінне значення, але перебувають поза межами наукового стилю мови. Це насамперед загальнонаукові терміни й терміни суспільно-політичної сфери, що зумовлено тематикою праці Ліни Костенко. Висока концентрація функційних детермінацій у публіцистичному творі відтворює мовну реальність, світосприйняття і світорозуміння сучасного освіченого суспільства, яке оперує науковими термінами у своєму повсякденні, а також, безумовно, вказує на особливості творчої манери письменниці. Важливо, що навіть функційні детермінації можуть спричинювати певний художній ефект завдяки емотивним навантаженням, якими їх наділяє авторка в певних контекстах.

Детермінації лексико-семантичного рівня становлять в аналізованому матеріалі близько 19 % і виникають внаслідок модифікації термінної семантики та виникнення нового, загальномовного значення лексеми, яке зазвичай фіксують тлумачні словники. Завдяки сполученню мовних одиниць з різних тематичних полів актуалізуються значущі семантичні поля, накладаються додаткові загальномовні конотації, виникає оригінальна образність – і все це сприяє виникненню певної експресії, притаманної публіцистичному стилю літературної мови.

Семантико-стилістичний рівень детермінування виявляється тоді, коли термін, зазнаючи певних семантичних модифікацій, стає елементом художнього засобу (тропа, стилістичної фігури). Специфіка творчої манери Ліни Костенко зумовлює наявність в

аналізованому творі складних художніх образів, які поєднують в собі різні семантичні перетворення й поєднують в одній фразі різні фігури і тропи. На підставі аналізу вибраного матеріалу спостерігаємо, як в одній цитаті переплітаються художні метафори з антитезами, оксиморонами, епітетами, фразеологізацією тощо. Детермінації семантико-стилістичного рівня становлять значний відсоток у вибраному матеріалі (14 %), вони не лише сприяють семантичній влучності, точності й образності мовлення, а й відбивають суб'єктивне сприйняття авторкою відповідного предмета чи явища, посилюють авторську оцінку сказаного і сприяють експресії висловлювання.

Перспективи подальших досліджень вбачаємо в аналізі інших публіцистичних творів Ліни Костенко, детальному опрацюванні під цим кутом зору її творчої манери, а також у вивченні процесів детермінування у творах сучасних українських авторів.

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STYLISTIC ROLE OF DETERMINED VOCABULARY IN PUBLICISTIC STYLE (Based on the material of Lina Kostenko's article "The Humanitarian Aura of a Nation, or The Defect of the Main Mirror")

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Key words: *determination, deterministic vocabulary, Lina Kostenko, semantic modification, metaphor, artistic metaphor.*

This research *aims* to analyze the stylistic possibilities of deterministic vocabulary in a journalistic style based on the material of Lina Kostenko's article "The Humanitarian Aura of the Nation, or the Defect of the Main Mirror". To achieve this goal, we have carried out a continuous selection of quotes from the analyzed article using lexical units that have undergone determination; described the thematic classes of deterministic lexemes, distinguished the decisions of the functional, lexical-semantic, and traced semantic-stylistic levels, the semantic modifications of the deterministic vocabulary; revealed the stylistic role of determinations for achieving a communicative goal. The article uses several linguistic and general scientific research methods: the continuous selection method that we used to single out quotes in which the author used deterministic lexemes; based on semantic analysis, we have carried out a thematic classification of the studied material; statistical methods made it possible to reveal quantitative parameters of thematic groups of deterministic vocabulary; with the help of structural-thematic and semantic analysis, we have classified selected lexemes according to the levels of determination; we have also applied the interpretive method to reveal the semantics of deterministic lexical units in specific contexts, of analysis. We have also used descriptive, comparative, component, and deductive research *methods* to accomplish the article's aim.

We have singled out 167 quotations with lexical units that underwent determination and were used for different stylistic or content purposes. We have identified 146 terms of twenty-one thematic groups. The most frequently presented general scientific terms (19.2%), political science (13.8%), psychological (9.6%), and historical (8.9%) terms, the dominance of which can be explained primarily by the content features of the analyzed work.

Considering the degree of loss of the signs of the term by the lexeme, 67% of determined lexemes are functional determinations that belong mainly to the groups of general scientific terms and terms of the socio-political sphere. We have established that the functional determinations reflect the features of

the modern communicative space, testify to the high intellectual level of the author, and are aimed at the same educated readers. Determinations of the lexical-semantic level arise due to the modification of term semantics and the emergence of a new, universal meaning of the lexeme, usually recorded in explanatory dictionaries. Thanks to the combination of language units from different thematic fields, seven intentions are actualized, additional common language connotations are superimposed, and original imagery arises – all this contributes to the emergence of a specific expression inherent in the journalistic style of literary language. We have revealed that the term gets the semantic-stylistic level of determination when it undergoes certain semantic modifications and becomes an element of an artistic device (trope, stylistic figure). The specificity of Lina Kostenko's creative style determines the presence of complex artistic images in the analyzed work, which combine semantic transformations and stylistic means – figures, and tropes. Usually, artistic metaphors with antitheses, oxymorons, epithets, phraseology, etc., are intertwined in one quote. Determinations contribute to the semantic accuracy, exactness, and imagery of speech and reflect the author's subjective perception of the corresponding subject or phenomenon, strengthen the author's assessment of what was said, and contribute to the statement's expression.

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DÉSYNONYMIE LEXICALE DANS LE ROMAN «L'ÉCUME DES JOURS» DE B. VIAN

Лексичні десиноніми формуються та трансформуються у просторі оперативного часу ментального кінетизму та актуалізуються у вигляді людичних, ко(н)текстуально (лінгвістично та / або ситуативно) пертинентних преференціальних опцій залежно від комунікативних стратегій полегшення або ускладнення інтерпретації інформації та ідіостилу автора, що характеризуються асиметрією семасіологічного і денотативного значень у мові та в мовленні на внутрішньознаковому та міжзнаковому рівнях.

Метою статті є виявлення процесів утворення та актуалізації асиметричних десинонімічних мовних знаків, виокремлення типів лексичних десинонімів у романі Б. Віана «Піна днів» та обґрунтування їхньої ко(н)текстуальної пертинентності залежно від комунікативної інтенції та ідіостильових особливостей письменника.

У цьому дослідженні використано трансформаційний *метод*, що дає змогу висвітлити структурно-семантичні особливості первинних і вторинних десинонімічних конструкцій як асиметричних знаків у мові та мовленні, метод систематизації, що допомагає побудувати типологію лексичних десинонімів у романі «Піна днів» Б. Віана, та лінгвостилістичний та інтерпретаційний аналізи з метою виявлення і характеристики ідіостильових рис автора та обґрунтування ко(н)текстуальної пертинентності виокремлених лексичних десинонімів.

У ході аналізу роману «Піна днів» виявлено редуковані, розширені та кількісно рівнокомпонентні десиноніми, фонологічно подібні до первинної структури, фонічно ідентичні з денотативним ядром, деривати, преференціальні опції з накладенням та з новим ко(н)текстуальним семантичним значенням, актуалізовані з метою уточнити думку, зацентувати на характеристиці об'єкта чи персонажа або передати читачеві додаткову інформацію про екстеріоризований референт. Доведено, що всі типи лексичних десинонімів виконують інтра- та інтерфрастичну стилістично-експресивну функцію, відображаючи індивідуальне авторське бачення об'єктивної дійсності.

Ключові слова: асиметричні семасіологічне та денотативне значення, ко(н)текстуальна пертинентність, лексична десинонімія, первинна структура, преференціальна опція.

Des désynonymes lexicaux sont formés et transformés dans l'espace du temps opératif du cinétisme mental et actualisés sous forme d'options préférentielles ludiques co(n)textuellement (linguistiquement et / ou situationnellement) pertinentes, en fonction des stratégies communicationnelles de la facilitation ou de la complexification de l'interprétation de l'information et de l'idiostyle de l'auteur, qui sont caractérisées par l'asymétrie des valeurs sémasiologique et dénotative dans la langue et dans le discours aux niveaux intrasigne et intersignes.

L'objectif de l'article est d'identifier les processus de la formation et de l'actualisation des signes linguistiques désynonymiques asymétriques, de dégager les types de désynonymes lexicaux dans le roman « L'Écume des jours » de B. Vian et de justifier leur pertinence co(n)textuelle en fonction de l'intention communicationnelle et des particularités idiostylistiques de l'écrivain.

Dans cette recherche, on utilise la méthode transformationnelle qui permet de relever des particularités structurelles et sémantiques des constructions primaires et secondaires désynonymiques comme signes asymétriques dans la langue et dans le discours, la méthode de la systématisation qui aide à construire la typologie des désynonymes lexicaux dans le roman « L'Écume des jours » de B. Vian et les analyses linguo-

stylistique et interprétative afin de révéler et de caractériser les traits idiostylistiques de l'auteur et de justifier la pertinence co(n)textuelle des désynonymes lexicaux dégagés.

Au cours de l'analyse du roman « L'Écume des jours » de B. Vian, on relève des désynonymes réduits, redondants et quantitativement équicomponentiels phonologiquement ressemblant à la structure primaire, phoniquement identiques au noyau dénotatif, dérivatifs, des options préférentielles avec la surimpression et avec une nouvelle valeur sémantique co(n)textuelle actualisés dans le but de préciser sa pensée, d'accentuer un qualificatif d'un objet ou d'un personnage ou de transmettre l'information supplémentaire sur un référent extériorisé au lecteur. Tous les types de désynonymes lexicaux remplissent la fonction stylistico-expressive intra- et interphrastique reflétant la vision individuelle de l'auteur de la réalité objective.

Mots-clés : désynonymie lexicale, option préférentielle, pertinence co(n)textuelle, structure primaire, valeurs sémasiologique et dénotative asymétriques.

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Introduction

Le roman « L'Écume des jours » de B. Vian contient une grande quantité de néologismes, d'occasionnalismes et de synonymes co(n)textuels (linguistiques et / ou situationnels), c'est-à-dire de désynonymes, ou pseudo-synonymes lexicaux, dont les processus de formation et de réalisation, les types et les fonctions intra- et interphrastiques feront l'objet de cette recherche.

Au cours de la causation des unités discursives, des signes linguistiques simples (mots) et complexes (syntagmes et propositions) se forment dans l'esprit de l'auteur (le système linguistique virtuel) et s'actualisent en fonction de son intention communicationnelle ou de son idiostyle en tant que signes linguo-discursifs réduits, redondants ou quantitativement équicomponentiels (terme de l'auteure) [Lepetiukha, 2021, p. 178] « en tenant compte de leur pertinence grammaticale et sémantique dans la structure d'un énoncé » [Zimnyaya, 2001, p. 35] ou dans le co(n)texte interphrastique ou distant (pré- et / ou posttexte).

Les parties composantes du trinôme du processus de la causation des unités discursives de G. Guillaume (opérations mentales → langue → discours) [Guillaume, 1969, p. 27] représentent des entités réelles : « la langue existe «à l'intérieur» d'un être humain sous forme d'un système potentiel en dehors de sa perception de l'existence et est saisie par son esprit à priori ; des actes linguo-discursifs sont perçus par les organes sensoriels » [Минкин, 2009, p. 7]. Donc, « le pensable » (intégrale potentielle) est l'objet de la langue, par contre, « le pensé exprimé » appartient au discours du fait que le discours est l'expression du pensable systématisé dans la langue.

La causation de l'acte linguo-discursif s'effectue dans l'espace du « temps opératif » [Valin, 1971, p. 9] (espace temporel où fonctionne le mécanisme cognitif de l'intégration de la langue dans le discours) au moyen des polyopérations cognitives conscientes, subconscientes et inconscientes (psychomécanismes), ce qui donne la possibilité de « présenter analytiquement l'interférence des composants de la structure sémantique d'un signe qui englobe les valeurs significative (sémasiologique) et dénotative » [Минкин, 2006, p. 8], c'est-à-dire sa signification double (rapports « intrasigne ») ; et le résultat de ces rapports dans la pragmatique du discours. Les valeurs sémasiologique (le signifiant) et dénotative (le signifié) du contenu d'un signe se complètent et se codéterminent, ce qui représente la propriété fondamentale de son organisation. Cette complémentarité mutuelle et cette codétermination se manifestent dans les rapports symétriques et asymétriques des plans du contenu et de l'expression d'un signe. Son contenu se caractérise par la symétrie des valeurs significative et dénotative dans la langue et par la symétrie / asymétrie des valeurs sémasiologique et dénotative dans le discours, ce qui est conditionné par leurs volumes respectifs dans un signe linguistique. Au cours de l'intégration de la langue dans le discours, se réalise la compression du volume d'un signe qui aboutit à l'actualisation d'un seul signifié pertinent dans la situation de communication concrète.

Des rapports systémiques (linguistiques) « intersignes » entre les valeurs sémasiologique et dénotative s'établissent entre des signes synonymiques. S'agissant de la synonymie lexicale trois

cas se présentent : 1) symétrie des signifiants et des signifiés dans la langue et dans le discours (synonymie absolue) ; 2) asymétrie des signifiants et symétrie des signifiés dans la langue et dans le discours (synonymie partielle) ; 3) asymétrie des signifiants et des signifiés dans la langue et dans le discours (désynonymie, ou pseudo-synonymie).

Les stratégies discursives, l'intention communicationnelle des émetteurs et le co(n)texte déterminent les rapports entre les valeurs sémasiologique et dénotative aux niveaux intrasigne et intersignes, ce qui contribue à l'actualisation des unités lexicales et syntaxiques synonymiques grammatisées (conventionnelles, ou instituées dans la langue et dans le discours) et agrammatisées typiques (conventionnelles, ou instituées dans le discours et non conventionnelles, ou non instituées dans la langue) et atypiques (non conventionnelles, ou non instituées dans la langue et dans le discours, « construites d'après un projet individuel » [Merehтecov, 1993, p. 78]).

Donc, la synonymie présente « un éventail de situations » [Fruyt, 1992, p. 28] où se manifestent les particularités idiostylistiques de l'auteur et ses facultés cognitives individuelles. Elle lui permet « d'affirmer sa personnalité et de jouer avec la langue en fonction de ses compétences et de ses objectifs » [Biville, 1992, p. 58].

Dans le roman « L'Écume des jours », objet de notre étude, B. Vian actualise des unités lexicales désynonymiques comme « formes imposées » [Conso, 1992, p. 64] au lecteur, improvisées, non normatives, ludiques qui reflètent sa vision spécifique du monde, « vision qui habite d'abord l'écrivain lui-même ou, du moins, l'écrivain engagé à la subvertir en opposant au sens commun et, spécialement, au sens commun littéraire une manière de voir qui accompagne ou plutôt participe de l'activité scripturale » [Dirx, 2015, p. 14]. Des désynonymes des types différents réalisés dans le roman étudié représentent la caractéristique de l'idiostyle « personnalisé » auctorial, où l'espace cognitif individuel prédomine sur l'espace cognitif collectif et qui repose sur le principe extralinguistique, conditionné par les opérations cognitives individuelles de l'écrivain.

L'objectif de l'article est d'identifier les processus de formation et d'actualisation des signes linguistiques asymétriques désynonymiques, de dégager les types de désynonymes lexicaux dans le roman « L'Écume des jours » de B. Vian et de justifier leur pertinence co(n)textuelle en fonction de l'intention communicationnelle et des particularités idiostylistiques de l'auteur.

Méthodologie de la recherche

Dans cette recherche, on utilise la méthode transformationnelle qui permet de relever des particularités structurelles et sémantiques des constructions primaires et secondaires désynonymiques comme signes asymétriques dans la langue et dans le discours, la méthode de la systématisation qui aide à construire la typologie des désynonymes lexicaux dans le roman « L'Écume des jours » de B. Vian et les analyses linguo-stylistique et interprétative afin de révéler et de caractériser les traits idiostylistiques de l'auteur et de justifier la pertinence co(n)textuelle des désynonymes lexicaux dégagés.

Processus de formation et de réalisation de la (dé)synonymie

Des unités (dé)synonymiques se forment et se transforment à deux étapes : le mouvement dialectique (le cinétisme) de la pensée du général vers le spécial et le mouvement inverse.

À la première étape, s'effectue la construction phénoménologique, c'est-à-dire la destruction et la reconstruction de l'existence et de ses structures et catégories par le sujet parlant. De ces polyopérations cognitives (psychomécanismes) résulte la structure primaire (noyau dénotatif, ou centre dénominatif) lexicale, syntagmatique ou propositionnelle-dominante de la chaîne synonymique se caractérisant par « l'équilibre sémantico-morpho-syntaxique » [Dubois, 1963, p. 50] et ayant pour base des « schémas sublinguistiques », ou « unités constitutives de la pensée » [Gineste, 2013, p. 49], sous forme de modèles typiques servant à construire différents signes linguistiques simples et complexes.

À la deuxième étape, dans le système (langue) se créent des signes linguistiques simples et complexes secondaires (dé)synonymiques phénoménologiquement reconstruits avec « le déséquilibre sémantico-morpho-syntaxique » parmi lesquels l'émetteur choisit la structure co(n)textuellement pertinente.

Le cinétisme mental dans l'espace du temps opératif s'accompagne des « saisies » [Valette, 2003, p. 10] formelles (arrêts) par la pensée de sa propre activité marquées par des signes lin-

guistiques correspondants, opérateurs qui assurent la transition de la pensée du cinétisme au statisme. Au premier arrêt du mouvement de la pensée, se construisent des signes linguistiques simples par voie de l'agglutination des lettres et de la combinaison des morphèmes. Des rapports synonymiques de ce niveau se présentent comme (dé)synonymie lexicale. Aux deuxième et troisième arrêts, se forment les (dé)synonymies syntagmatique et propositionnelle respectivement.

Présentons schématiquement le processus de formation et d'actualisation des (dé)synonymes au niveau des mots, des syntagmes et des propositions:

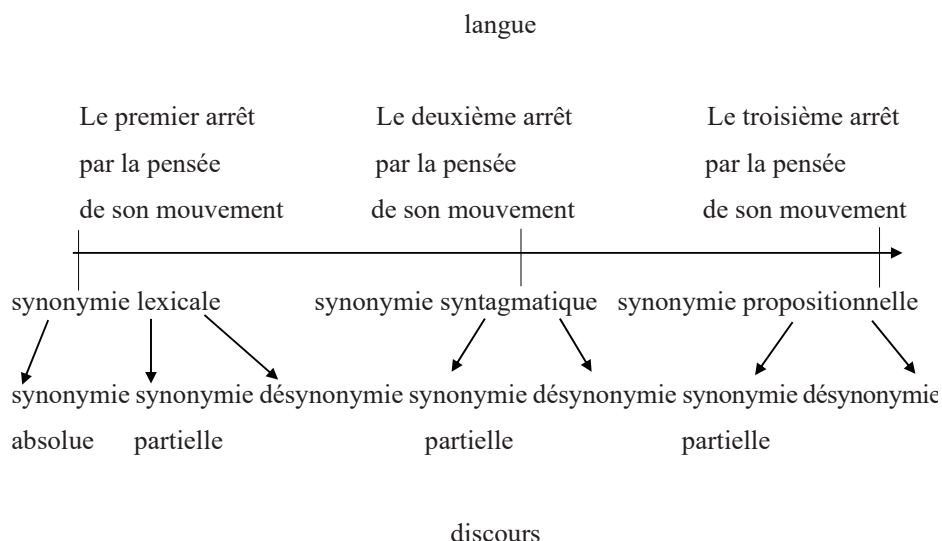


Figure 1. Formation et actualisation de la (dé)synonymie lexicale et syntaxique

Des unités désynonymiques, ou pseudo-synonymiques, représentent des signes linguo-discursifs qui ne remplissent la fonction des synonymes que dans un co(n)texte particulier du fait que « le contexte est susceptible de révéler la similitude des mots éloignés en les rendant synonymiques dans une situation donnée » [Bondaletov et al., 1982, p. 27]. Ch. Durieux définit un pseudo-synonyme comme « un faux synonyme ou plutôt une unité lexicale faussement considérée comme synonyme, en ce sens qu'il ne présente pas toutes les caractéristiques d'un synonyme. [...] il est substituable à une autre unité lexicale dans certains énoncés, mais pas dans d'autres » [Durieux, 1996–1997, pp. 96–97].

En fonction de l'intention communicationnelle et des particularités idiosyncrasiques de l'auteur « deux unités significatives deviennent donc coréférentes en renvoyant à la même réalité linguistique » [Kei, 2017, p. 32] complexe et multifacé.

La variation dans la nomination d'un référent est conditionnée par la perception spécifique et la vision du monde des sujets parlants, donc « chaque information énoncée est individualisée » [Akbayeva, 2018, p. 42] et reflète le « moi » intérieur de l'émetteur. Celui-ci construit des énoncés en employant des stratégies ludiques qui consistent en un jeu linguistique double, d'une part, avec la langue, s'écartant des normes linguistiques, ce qui se manifeste par la réalisation des « anomalies discursives », ou des unités lexicales / syntaxiques irrégulières, notamment des désynonymes lexicaux et syntaxiques, « un événement « extraordinaire » relatant d'une manière adéquate les possibilités de la langue » [Gasparov, 1996, p. 37] ; d'autre part, avec le récepteur, en lui facilitant ou complexifiant l'identification des référents extériorisés et implicites et l'interprétation de l'information énoncée.

En choisissant la stratégie de la facilitation de l'interprétation des signes linguo-discursifs simples et complexes grammatisés et agrammatisés ludiques l'auteur aspire à l'universalisation des notions, à la stéréotypisation de la narration afin de permettre au récepteur de déchiffrer le sens des options préférentielles, d'identifier son intention communicationnelle et de déterminer le degré de pertinence co(n)textuelle d'une unité lexicale ou syntaxique.

Par contre, la stratégie de la complexification de l'interprétation des signes linguistiques actualisés mène l'auditeur / lecteur vers « la reconstitution du programme unique de l'auteur » [Klovak, 2015, p. 41] de la formation et de la réalisation des lexèmes et des structures syntagmatiques et propositionnelles.

Donc, des unités désynonymiques lexicales et syntaxiques représentent des signes linguistiques simples ou complexes s'actualisant sous forme d'options co(n)textuellement préférentielles ludiques, improvisées, imposées au récepteur en fonction des stratégies communicationnelles de l'émetteur qui se caractérisent par l'asymétrie des valeurs sémasiologique et dénotative dans la langue et dans le discours aux niveaux intrasigne et intersignes dont les rapports peuvent être présentés schématiquement de façon suivante :

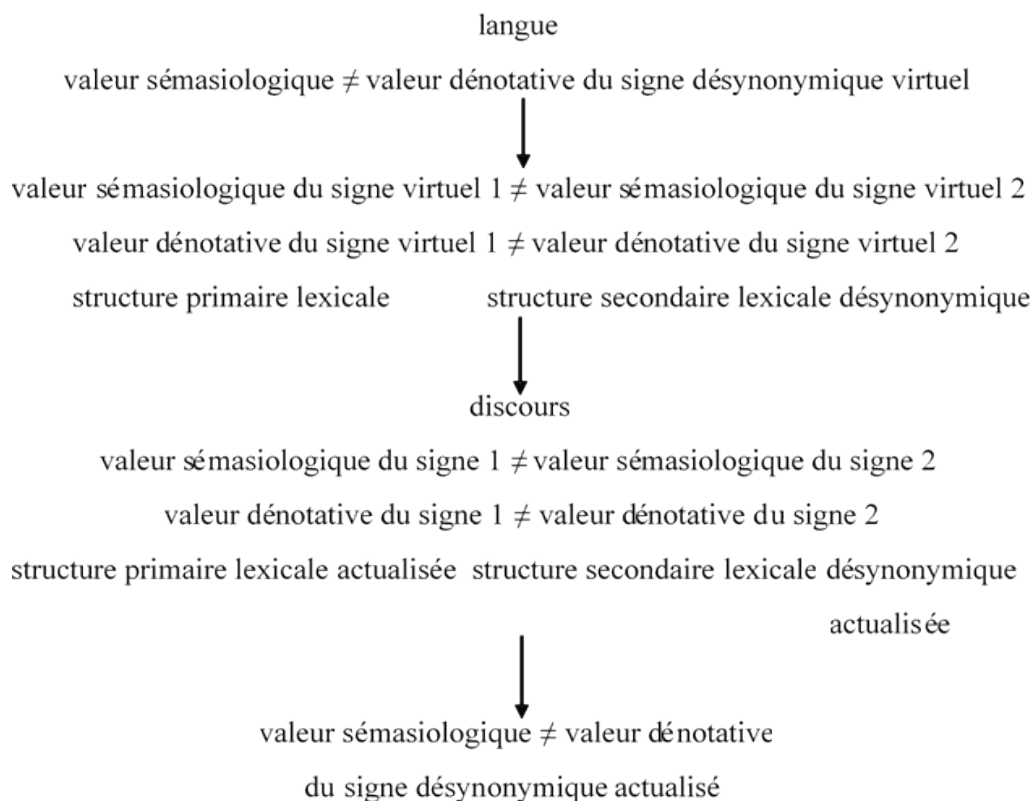


Figure 2. Rapports désynonymiques intrasigne et intersignes signifiant ↔ signifié

Il est à noter que la désynonymie intersignes s'observe dans le discours au cas de la réalisation de la structure primaire et de l'option préférentielle dans le même co(n)texte interphrastique ou (plus rarement) intraphrastique.

Donc, le contenu du signe désynonymique actualisé englobe l'asymétrie des valeurs sémasiologique et dénotative intrasigne et l'asymétrie signifiant – signifié intersignes avec le noyau dénotatif potentiel (virtuel).

Types et fonctions des unités lexicales désynonymiques dans le roman « L'Écume des jours »

La désynonymie lexicale est réalisée par B. Vian comme un des outils de la précision de la pensée, de l'accentuation d'un qualificatif d'un objet ou d'un personnage, de la transmission au récepteur de l'information supplémentaire sur un référent extériorisé en révélant ses traits distinctifs.

On dégage les moyens suivants de désynonymisation lexicale dans le roman analysé:

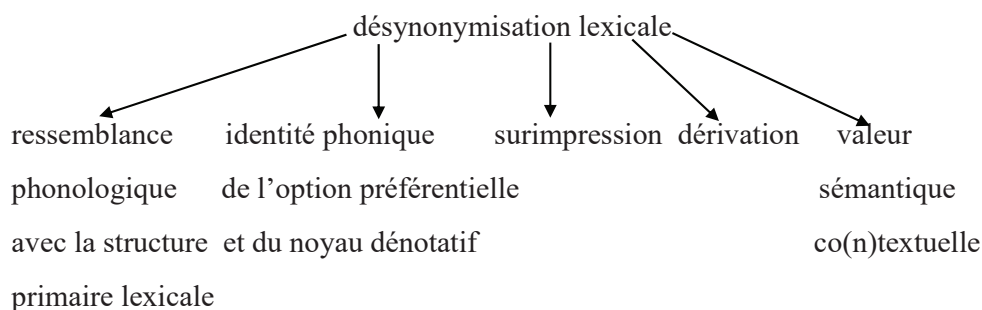


Figure 3. Moyens de désynonymisation lexicale dans le roman « L'Écume des jours »

Donc, dans « L'Écume des jours », l'auteur actualise des noms simples et composés, ressemblant phonologiquement au noyau dénotatif, des homophones, des options préférentielles avec la surimpression ou dérivatives et des lexèmes ou combinaisons de lexèmes acquérant une nouvelle valeur sémantique co(n)textuelle avec l'asymétrie des valeurs sémasiologique et dénotative intrasigne dans la langue et dans le discours et l'asymétrie signifiant – signifié intersignes dans la langue (avec la structure primaire virtuelle) :

(1) *Colin lui fit reprendre du courge* [Vian, 1998, p. 71].

L'exemple cité comporte le désynonyme lexical « le courge », transformant du centre dénominateur « le courage », dont l'actualisation repose sur la ressemblance phonologique entre les deux vocables. L'écrivain « réduit » l'option préférentielle désynonymique (*courage* → *courge*) afin de créer un effet comique co(n)textuel. Le choix d'un mot co(n)textuellement pertinent qui marque un légume, sémantiquement éloigné de la notion abstraite qu'il remplace ne complexifie pas l'interprétation de l'information donnée du fait que le désynonyme fait partie du groupe de mots « reprendre du courage », ce qui aide le récepteur à révéler l'intention communicationnelle de B. Vian de « jouer » avec le texte en réalisant des associations absurdes comiques et à percer ses stratégies ludiques.

(2) *Les Pompeurs apparurent presque aussitôt ; leur voiture s'arrêta devant la librairie en faisant un bruit terrible* [Vian, 1998, p. 277].

Cet exemple illustre la ressemblance phonologique entre le noyau dénotatif « les pompiers » et son transformant désynonymique quantitativement équicomponentiel (contenant la même quantité de lettres au niveau d'un mot) comique « les Pompeurs », avec le suffixe ordinaire pour des noms d'agent, intensifiée par la comparaison, figure de style, qui procède par le rapprochement de deux réalités sémantiquement similaires ou différentes. Dans ce cas, il s'agit d'une similitude sémantique de deux notions. Le pompeur se définit non seulement comme « celui qui pompe » ou « un ouvrier chargé de vidanger les puisards, de pomper l'huile brute » mais a aussi une connotation sexuelle en argot, attribuée au genre masculin dans le monde homosexuel. Donc, l'auteur confère à « la forme imposée » désynonymique pertinente intra- et interphrastiquement une connotation péjorative particulière.

(3) – *Va-t-en ! criait le directeur. Suppôt de Satan...* [Vian, 1998, p. 214].

Dans la structure elliptique finale injurieuse, la ressemblance phonologique est combinée avec « un rapprochement imprévu et non nécessaire entre deux réalités différentes, a priori étrangères l'une à l'autre » [Beth, 2005, p. 30]. La pertinence co(n)textuelle de cette comparaison idiostylistique s'explique par le caractère ironique et satirique de l'œuvre étudiée. L'auteur évoque le drame de P. Claudel « Le Soulier de satin », dont il croise le titre avec l'injure « suppôt de Satan », qualificatif d'un agent diabolique. L'entrecroisement et la superposition de ces deux

constructions co(n)textuellement synonymiques rendent impossibles la reconstruction inverse (discours → langue) de la chaîne synonymique virtuelle et l'identification du noyau dénotatif (*le soulier de satin* ou *le suppôt de Satan*), ce qui représente l'une des stratégies ludiques de B. Vian consistant en la complexification de l'interprétation de l'information par le lecteur.

(4) – *Non, dit Nicolas. Je voudrais me retirer dans un coing. À cause de l'odeur, et puis parce que j'y serai tranquille* [Vian, 1998, p. 209].

Le deuxième composant d'une suite d'énoncés-répliques d'un des personnages du roman comporte le désynonyme final dont la création et la pertinence co(n)textuelle résultent de l'identité phonique de deux membres de la chaîne synonymique virtuelle (*coing* (structure primaire) → *coing* (transformant désynonymique redondant marquant un fruit)). Cette homophonie est à la base « du jeu de mots » autorial humoristique dont l'effet est renforcé par l'entourage co(n) textuel interphrastique immédiat où Nicolas refuse la proposition de son ami Colin d'exercer le métier de cuisinier en évoquant l'odeur qui l'oblige à prendre la décision de se retirer « dans un coing », ce qui signifie pour lui la tranquillité morale et physique.

(5) *Le Religieux sortit de la sacristoche, suivi d'un Bedon et d'un Chuiche* [Vian, 1998, p. 94].

Dans l'exemple ci-dessus, on observe le désynonyme lexical « un Bedon » représentant un transformant réduit co(n)textualisé avec une nuance satirique du lexème-noyau dénotatif « un bedeau » représentant la dominante de la chaîne synonymique de l'unité lexicale actualisée. L'écrivain combine la ressemblance phonologique avec la surimpression de deux mots afin d'exprimer son attitude envers les personnages, leurs caractéristiques « en formant l'image et la perception de la personnalité des protagonistes du roman chez le lecteur » [Покучевська, 2016, p. 267], donc en facilitant l'interprétation de l'information au récepteur. Outre le composant désynonymique, dans le même énoncé, B. Vian réalise un néologisme argotique avec le suffixe dépréciatif (la sacristoche) et la déformation phonétique comique (du type auvergnat) (un Chuiche) du mot « un suisse » (employé ecclésiastique) lié probablement au verbe « chuintier ». Donc, dans l'énoncé analysé, on observe deux phénomènes linguistiques : désynonymie et « délexie » (actualisation des occasionnalismes autoriaux sous forme d'innovations discursives inexistant dans la langue).

(6) *Elle avait mis pour se rendre chez le docteur une petite robe bleu tendre, décolletée très bas en pointe et portait un mantelet de larynx, accompagné d'une toque assortie* [Vian, 1998, p. 81].

Dans cet énoncé polyprédicatif comportant le désynonyme « larynx », où l'auteur opère une extension au niveau d'un lexème, employé pour son analogue co(n)textuel « lynx », on est aussi en présence de la ressemblance phonologique et de la surimpression de deux unités lexicales (noyau dénotatif et son transformant désynonymique asymétrique). Cette substitution ludique repose, probablement, sur la situation décrite intra- et interphrastiquement, où les deux référents désynonymiques remplissent la fonction similaire : protection contre le froid. Dans le premier cas, il s'agit d'une fourrure qui couvre le cou et les épaules, dans le deuxième cas, l'écrivain fait ressortir l'usage de l'objet : la couverture du cou dans le but de protéger le larynx. Donc, l'assonance due à la même composition des lettres (*ynx*) de deux termes sémantiquement différents mais proches co(n)textuellement donne l'idée à l'auteur de jouer avec les mots phonétiquement ressemblants, ce qui justifie la pertinence du désynonyme actualisé.

(7) *Du même geste les six agents d'armes posèrent la main sur la poche fessière pour signifier qu'ils étaient munis de leur égalisateur à douze giclées* [Vian, 1998, pp. 260–261].

Dans l'exemple (7), l'écrivain utilise les mêmes procédés de la désynonymisation lexicale (ressemblance phonologique + surimpression d'« agents » et « gendarmes ») avec le rappel de l'étymologie (« les gens d'armes »), ce qui crée une sorte de jeu de mots double. Donc, dans

l'option préférentielle désynonymique co(n)textuellement adéquate, on observe la réduction et l'extension du centre dénomiatif au cours de sa transformation virtuelle (*gens d'armes* → *gendarmes* → *agents d'armes*). Le désynonyme « les agents d'armes » est accompagné intraphrastiquement d'un occasionnalisme « l'égalisateur », substantif dérivé du verbe « égaliser » au sens humoristique de « rendre égal dans la mort » acquérant une nuance comique prolongée par le complément déterminatif « à douze giclées » (au lieu de « coups »).

(8) – *Entrez ! cria le tourneur de disques* [Vian, 1998, p. 235].

Le transformant désynonymique redondant co(n)textuellement pertinent « le tourneur de disques » est une sorte de dérivation du nom composé-centre dénomiatif virtuel « tourneur-disque » acquérant une nouvelle valeur sémantique co(n)textuelle (*le fabricant de disques*) non conventionnelle dans la langue du fait que le nom polysémique « tourneur » marque une personne qui travaille sur un tour ou qui dévide de la soie ; par contre, l'adjectif de la même forme désigne celui qui tourne sur soi-même. Donc, on peut conclure que le groupe de mots désynonymique dérivatif analysé englobe ces différentes nuances sémantiques conditionnant son emploi unique dans le roman « L'Écume des jours ».

(9) – *Oui, dit le Religieux, parce que le Chevêche vient pour la Béniction* [Vian, 1998, p. 94].

Dans cette réplique, l'auteur réalise le désynonyme « le Chevêche » avec le changement du déterminant (*la* → *le*) acquérant une nouvelle valeur sémantique intra- et interphrastiquement. Il représente la reprise dépréciative du nom d'un petit rapace nocturne, « la chevêche », comme transformation redondante ou réduite un peu auvergnate du noyau dénotatif « l'évêque » ou « l'archevêque » avec une connotation co(n)textuelle satirique de « sommeil pendant le jour ». L'impossibilité d'identifier le centre dénomiatif témoigne de la stratégie ludique autoriale de la complexification de l'interprétation de l'information par le lecteur. Au niveau intraphrastique s'actualise également le néologisme « la Béniction » qui renouvelle le lexème « la bénédiction » en le raccourcissant et en le rapprochant du verbe « bénir », ce qui renforce l'effet comique produit par la situation décrite et les protagonistes du roman analysé.

(10) – *Je compte demander à Alise et Isis d'être les filles d'honneur, dit Colin, et aux frères Desmarais d'être les pédérastes d'honneur* [Vian, 1998, p. 88].

L'exemple ci-dessus contient le nom composé « les pédérastes d'honneur » actualisé comme transformant désynonymique lexical redondant du noyau dénotatif virtuel « garçons d'honneur » en fonction de l'intention communicationnelle de l'écrivain de faciliter l'interprétation de son « message » au récepteur en accentuant l'orientation sexuelle des frères Desmarais, ce qui conditionne la création de l'occasionnalisme co(n)textuel improvisé satirique. La nouvelle valeur sémantique acquise par l'option préférentielle désynonymique est due aussi aux facteurs extralinguistiques (socio-culturels) qui contribuent à la formation des unités lexicales et syntaxiques biunivoques.

Donc, on peut constater que les unités lexicales désynonymiques réduites, redondantes et quantitativement équicomponentielles de tous les types dégagés dans le roman créent ou renforcent l'effet humoristique ou satirique en remplissant la fonction stylistico-expressive intra- et interphrastique qui consiste en l'appréciation des personnages et des objets, marquée, notamment, par l'actualisation des mots communs avec la majuscule (Bedon, Chevêche, Pompeur, Satin), un moyen complémentaire d'accentuation emphatique. L'expression de l'appréciation est basée sur l'appartenance stylistique des désynonymes, « sur les différences des composants connotatifs » [Яблонська-Юсик, 2016, p. 214], de leurs valeurs sémantiques « qui contiennent beaucoup plus d'information que leur structure de surface, déduite par le lecteur à l'aide des connaissances linguistiques et extralinguistiques » [Ivanova, 2006, p. 141].

La biunivocité des unités synonymiques, qui conditionne la réalisation des désynonymes, crée l'impression de ressemblance qui « revêt une importance capitale dans l'usage que les

субъектов font de synonymes » [Courbon, 2012, p. 330] et qui « procède de contraintes circonstanciées (relation sémantique ponctuelle) » [ibid.]. La désynonymie s'établit dans le continuum entre des termes qui ne se substituent que sous certaines conditions et le « seuil de distorsion » des unités désynonymiques se détermine co(n)textuellement. « Dans tous les cas, c'est un point de vue particulier qui se manifeste » [Gardes-Tamine, 2012, p. 364], celui de l'écrivain dont les œuvres se caractérisent par des traits distinctifs idiosylistiques, marquant sémantiquement et stylistiquement un énoncé contenant des désynonymes.

Donc, au cours de l'actualisation des unités désynonymiques qui ne sont pas stabilisées dans l'usage étant substituables dans un co(n)texte particulier, se forme l'une des « configurations productives » [Courbon, 2012, p. 341] lexicales « servant en quelque sorte de socle » [ibid., p. 334] à la manifestation des phénomènes sémantiques et stylistiques.

Conclusion

Des unités lexicales désynonymiques se construisent et se transforment dans l'espace du temps opératif de la causation de l'acte linguo-discursif à l'aide des psychomécanismes (polyopérations cognitives conscientes, subconscientes et inconscientes) et s'actualisent sous forme d'options préférentielles, qui se caractérisent par l'asymétrie des valeurs sémasiologique et dénotative intrasigne et intersignes dans la langue et dans le discours.

L'analyse des désynonymes lexicaux dégagés dans le roman « L'Écume des jours » démontre que B. Vian produit des options préférentielles réduites, redondantes et quantitativement équicomponentielles humoristiques et satiriques ressemblant phonologiquement ou identiques phoniquement au noyau dénotatif, avec la surimpression, une nouvelle valeur sémantique et dérivatives emphatiquement accentuées et co(n)textuellement pertinentes en fonction de ses stratégies communicationnelles de faciliter ou de complexifier l'identification du noyau dénotatif et l'interprétation de l'information donnée et de ses particularités idiosylistiques afin de faire passer au lecteur sa vision individuelle du monde.

Donc, la désynonymie lexicale représente « un phénomène linguistique, psychophysiological, pragmatico-communicatif, linguo-philosophique et cognitif » [Ivanova, 2006, p. 161] servant à enrichir le contenu intra- et interphrastique au moyen des nuances sémantiques co(n)textuelles complémentaires en remplissant la fonction stylistico-expressive intra- et interphrastique.

L'étude ultérieure des cas de désynonymie syntagmatique et propositionnelle permettra d'analyser les particularités idiosylistiques des écrivains français contemporains au niveau syntaxique de la langue et de créer des typologies des énoncés mono- et polyprédicatifs grammatisés et agrammatisés mono-, bi- et polydésynonymiques.

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LEXICAL DESYNONYMY IN B. VIAN'S NOVEL "FROTH ON THE DAYDREAM"

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Key words: *asymmetrical semasiological and denotative meanings, co(n)textual pertinence, lexical desynonymy, preferential option, primary structure.*

The article is dedicated to the studies of lexical desynonyms that are formed and transformed in the space of the operating time of the mental kineticism by means of cognitive polyoperations (psychomechanisms) during the first formal seizure by the thought of its movement in two stages: 1) phenomenological construction of the being and its structures and categories by the addresser as a result of which is formed the lexical primary structure having as basis "sublinguistic schemes", typical models used to construct different simple and complex linguistic signs; 2) creation of simple secondary desynonymic linguistic signs from which the speaker chooses the co(n)textually (linguistically and/or situationally) pertinent structure. They are actualized in the form of ludic preferential options, according to the communicative intention to facilitate or to complicate the interpretation of the information to the receiver or to the author's idiosyncrasy, which are characterized by the asymmetry of semasiological and denotative meanings in the language and in the discourse at intrasign and intersigns levels.

The goal of the article is to identify the processes of the formation and actualization of asymmetrical desynonymic signs, to identify the types of lexical desynonyms in B. Vian novel "Froth on the Daydream" and to justify their co(n)textual pertinence depending on the communicative intention and the idiosyncrasy of the writer.

In this research, we use the transformational *method*, which makes possible the identification of structural and semantic peculiarities of primary and secondary desynonymic constructions as asymmetrical signs in language and discourse, the method of systematization which helps to establish the typology of lexical desynonyms in the novel "Froth on the Daydream" by B. Vian and the linguo-stylistic and interpretative analyzes in order to reveal and characterize the idiosyncrasy of the author and to justify the co(n)textual pertinence of the distinguished lexical desynonyms.

In the process of analysis of the novel "Froth on the Daydream" by B. Vian, they revealed reduced, extended and quantitatively equicomponental desynonyms phonologically resembling or phonically identical to the primary structure, the derivative desynonyms, the preferential options with the surimpression and with a new semantic co(n)textual meaning in order to precise the author's idea, to accentuate a qualifier of an object or a character, to transmit the supplementary information on an exteriorized referent to the reader. All the distinguished types of lexical desynonyms perform the intra- and interphrasal stylistic-expressive function reflecting the author's individual vision of the objective reality.

It is concluded that desynonymic lexical units represent biunambiguous emphatically accentuated linguo-discursive signs constructed and transformed in the space of the operating time of the causation of the linguo-discursive act which are not stabilized in use being substitutable in a particular co(n)text serving to enrich the intra- and interphrasal content by means of complementary co(n)textual semantic nuances facilitating or complicating the identification of desynonymized referents to the receiver.

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VICARIOUS SHAME IN A CROSS-CULTURAL PERSPECTIVE: EMOTION CONCEPTS A.-S. SPANISH SHAME AND GER. FREMDSCHÄMEN/FREMDSCHAM

Пропонована стаття присвячена вивченню особливостей сприйняття емоції «чужого сорому» у споріднених німецькій і англосаксонській лінгвокультурах. Із цією метою виявлено лінгвокультурну специфіку емоційних концептів (ЕК) нім. FREMDSCHÄMEN/FREMDSCHAM і англосакс. SPANISH SHAME, які в цих лінгвосоціумах репрезентують «чужий сором», кризь призму тих критеріїв поділу культур, які тісно корелюють із концептами, що репрезентують емоцію сорому та її різновиди. Такими критеріями є «культури сорому – культури провини» та «індивідуалізм – колективізм». Реалізація цієї мети передбачала опрацювання трьохетапної *методики*, що ґрунтується на застосуванні міждисциплінарного дослідницького інструментарію, а також залученні даних психології, антропології та соціології. Підсилення крос-культурного аналізу емпіричними даними мовних корпусів дало змогу виявити розбіжності в концептуальних структурах ЕК англосакс. SHAME і нім. SCHAM, які є базовими для похідних SPANISH SHAME і FREMDSCHÄMEN/FREMDSCHAM. Установлено, що саме ці розбіжності зумовили різні підходи до крос-культурного трансферу іспанського «чужого сорому», представленого ЕК VERGÜENZA AJENA, до німецької та англосаксонської лінгвокультури.

Виявлено, що значний вплив на формування понять англосакс. SHAME і нім. SCHAM має рівень індивідуалізму. Останній є вищим в англосаксонців і нижчим у німців, що певною мірою коригує в цих лінгвосоціумах внутрішнє санкціонування провини та зовнішнє сорому. В англосаксонській культурі високий показник індивідуалізму визначив більшу приватність сорому, що наблизило ЕК SHAME за параметром санкціонування до GUILT. Через це в англійськомовному середовищі значну релевантність має зв'язок ЕК SHAME і GUILT, що підкреслює належність англосаксонців до «культур провини». Однак той сором, який емпатично переживає індивід у ситуації ганебних учинків або ганебної поведінки чужої людини, не є приватним, оскільки він ґрунтується виключно на зовнішньому санкціонуванні, тому «чужий сором» деякою мірою не узгоджується з «індивідуалістською» природою англосаксонського сорому. Ця невідповідність між соромом і «чужим соромом» спричинила закріплення в англійськомовному середовищі асоціації «чужого сорому» з іспанцями, у результаті чого сформувався ЕК SPANISH SHAME. Натомість у німців, які також належать до «культур провини», сором є не приватним, а публічним, тобто має чітке зовнішнього санкціонування. Це означає, що, на відміну від SHAME і SPANISH SHAME, нім. ЕК SCHAM і FREMDSCHÄMEN/FREMDSCHAM повністю узгоджуються у плані санкціонування. Тому в німецькому лінгвосоціумі не виникло етно- й соціокультурних рестрикцій при трансфері іспанського ЕК VERGÜENZA AJENA.

Ключові слова: сором, емоційний концепт, лінгвокультура, лінгвокультурна специфіка, індивідуалізм, мовний корпус, термін, семантична апроксимація.

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Introduction

The study of emotion concepts, especially those that contain meanings specific to a particular linguo-society, occupies a separate niche in linguistic cross-cultural research nowadays. It is connected with the fact that emotion concepts are considered to be cultural concepts [Goddard, 2018; Kövecses, 1990; Russell, 1991; Underhill, 2015; Wierzbicka, 1999]. Therefore, reinforcement of the linguistic analysis of the latter on the basis of interdisciplinary research tools allows revealing the characteristic features of categorization and conceptualization of the objective world by representatives of different linguo-cultures. Identifying the cultural specifics of emotion concepts is based on the common opinion among cognitive and cultural linguists that in the process of social interaction of individuals emotions receive socio- and ethnocultural semantic nuances, which influence their expression and perception by speakers of different languages and cultures [Dewaele, 2015; Robinson, Altarriba, 2015; Sharifian, 2015]. This idea has been verified in a number of studies devoted to the research of basic (universal) [Foolen, 2012; Soriano, 2015; Wilson, Lewandowska-Tomaszczyk, 2019], derived [Lewandowska-Tomaszczyk, Wilson, 2014; Panasenko, 2012; Wilson, Lewandowska-Tomaszczyk, 2017], and culture-specific [Altarriba, 2003; Mizin, Ovsienko, 2020; Mizin, Petrov, 2021; Ogarkova, 2013] emotions. The results of these linguistic studies are consistent with the conclusions of psychologists that emotions are somewhat differently perceived by representatives of various linguo-societies [see, e.g., Doyle, Gendron, Lindquist, 2021; Gendron, Roberson, van der Vyver, Barrett, 2014; Jack, Garrod, Yu, Caldara, Schyns, 2012].

A distinctive feature of emotion concepts is their fuzzy nature [see “fuzzy concepts in a fuzzy hierarchy” in: Russell, Fehr, 1994] which makes them particularly susceptible to the influence of culture [Wilson, Lewandowska-Tomaszczyk, 2019, p. 92]. First and foremost, it is pertaining to derived (complex, social) emotions as amalgams of two or more emotional experiences. They are the result of the socialisation of individuals, so they show a noticeable cultural labelling. The diffuse nature of such emotions is considered to be the reason why their number has not been defined yet despite the involvement of modern methods and technical capabilities [Mizin, Ovsienko, 2020, p. 115]. Scholars do not have a common point of view on the criteria for distinguishing between basic and derived emotions either. Therefore, certain emotions in some works are defined as basic, and in others – as derived, in particular, shame, which the proposed study is devoted to. For example, despite the prevailing idea in psychology that shame has a social basis, the American psychologist Izard [1992] considers it as a basic emotion. This is probably due to its “dual” nature, because although it is not considered innate (basic), it has at least several features of basic emotions (e.g., shame is characterized by a clear physiological expression: blushing, avoidance of eye contact, lowering of the head, etc.) [Tracy, Matsumoto, 2008, p. 11655].

Despite this “duality”, there is no doubt that shame is a social emotion, as it can only arise in the presence of other people who assess the morality of individual’s actions. Therefore, this emotion plays a basic role in such essential aspects of culture as moral norms and socialisation processes of the individual, which makes it an important moral and regulatory mechanism not only of personal but also social life [Hurtado de Mendoza, Molina, Fernández-Dols, 2010, p. 662]. In other words, the cultural concept that represents the emotion of shame is relevant for any linguo-culture, because it is a regulator of social relations, performing a moral and ethical function. Taking into account the fact that the norms of morality in different linguo-societies are somewhat different, the emotion concept of shame can even be one of the criteria for the division of cultures [see, e.g., Benedict, 1946]. Since this concept is a sociocultural phenomenon, its study can reveal the specifics of the perception and understanding of the objective world by representatives of a particular linguo-society. This is especially true for the concepts derived from shame, in particular vicarious shame, which arises in an individual through shameful actions/deeds of the other – “foreign” – person. In German linguo-culture, this shame represents the emotion concept of FREMDSCHÄMEN/FREMDSCHAM (lit. *foreign shame*), and in Anglo-Saxon – SPANISH SHAME.

Linguo-cultural features of vicarious shame in English-speaking and German-speaking societies

Despite the fact that vicarious shame is familiar to speakers of different languages and cultures, in the German-speaking environment the concept of FREMDSCHÄMEN/FREMDSCHAM emerged relatively recently – in the mid-20s of the last century. The frequency graph of two parallel linguistic designations of this concept – the lexemes *Fremdschämen* and *Fremdscham* – shows that it has become increasingly relevant today since the late twentieth century (Fig. 1).

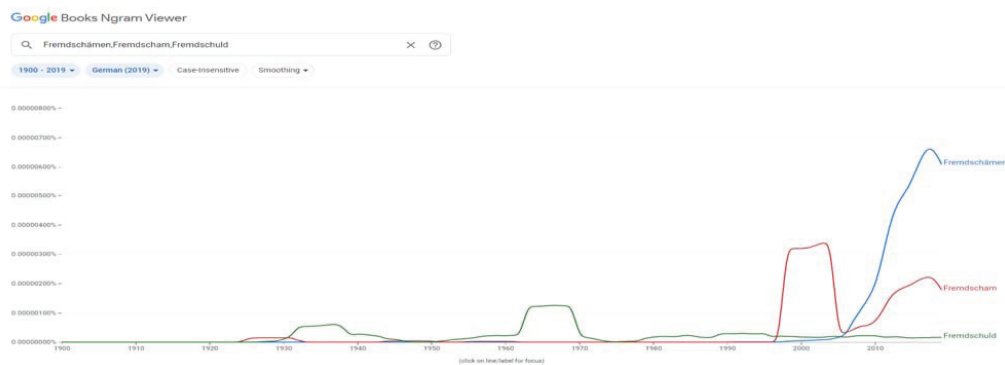


Figure 1. The frequency graph of the lexemes *Fremdschämen*, *Fremdscham*, *Fremdschuld* according to Google Books Ngram Viewer; German language; 1900-2019; smoothing 3 [Orwant, Brockman, 2024]

Therefore, *FREMDSCHÄMEN/FREMDSCHAM* is perceived in the German linguo-society as a fairly new concept that is confirmed by the corpora of the study, e.g.:

(1) *Es kommt aber ein Gefühl hinzu, das man mit dem relativ neuen Wort Fremdscham bezeichnen könnte* [Geyken, 2024]
'However, this creates a feeling that could be described as a relatively new word *Fremdscham*'.

In addition, over the last decade, the lexemes *Fremdschämen* and *Fremdscham* have been admitted by some German-language mass media as the words of the year in youth jargon, in which the English word *cringe* is considered to be equivalent [see, e.g., Kasper-Claridge, 2021], e.g.:

(2) *Fremdscham – neudeutsch-denglisch auch Cringe genannt – überkam mich v.a. beim Publikum* [Geyken, 2024]
'I was overcome with *Fremdscham* – also known as *cringe* in neudeutsch-denglisch – especially from the audience'.

Today, the lexeme *Fremdscham* has largely given way to *Fremdschämen* (Fig. 1). Apparently, this is due to the fact that the noun *Scham* conveys the semantics of not only shame but also genitals (see subsection 3). Therefore, the composite *Fremdscham*, unlike *Fremdschämen*, can cause false associations with the genitals of the other person. It is noteworthy that there are original denotations for vicarious shame only in two European languages – German and Finnish (*myötähäpeä*). In a number of languages of Europe, about all in East Slavic languages, the calqued Spanish phrase *vergüenza ajena* can be found, which being adapted in a foreign language environment, changed the component *foreign* (like in German) into *Spanish*, thus creating a false impression about the Spaniards as a nation that takes this emotion as something special, cf. in Ukrainian:

(3) *Либонь, уже вся Україна вивчила поняття “іспанський сором”* [Shvedova et al., 2017–2024]
It seems that the whole Ukraine has already learnt the concept of “Spanish shame”.

(4) *Правда, я відчула іспанський сором, коли через тижні, подруга мене запитала, а чому я черепи Йоріками називаю* [Shvedova et al., 2017–2024]
However, weeks later, when my friend asked me why I referred to the skulls as Yoricks, I had a feeling of Spanish shame.

(5) *Таке викликає не співчуття на Заході, а жалість і іспанський сором [Shvedova et al., 2017–2024]*
This does not evoke sympathy in the West, but rather pity and Spanish shame.

This way the metaphorical expression *Spanish shame* appeared in the English language, which seems to emphasize that “someone else’s shame” is not an Anglo-Saxon, but a “foreign” emotion. This phrase began to be recorded in English dictionaries, in particular. In the Urban Dictionary, created by Aaron Peckham, *Spanish shame* is defined as “the feeling of burning embarrassment for the actions of others, also known as second-hand embarrassment, empathetic embarrassment, third-party embarrassment or vicarious embarrassment. Derived from Spanish ‘vergüenza ajena’ – literally ‘shame on behalf of others’” [Peckham, 2024]. English-speaking psychologists use neutral terms without heterostereotypical semantics *vicarious shame*, *vicarious embarrassment*, *empathic embarrassment* or *second-hand embarrassment* [see, e.g., Miller, 1987]. Moreover, here the component *shame* of the folk-etymological form of the borrowed phrase *Spanish shame* is replaced by the component *embarrassment*. This indicates that in the English-speaking society, at the level of “naïve” and scientific world perception, there is a certain disagreement as for which emotion – shame or embarrassment – is conveyed by the Spanish concept VERGÜENZA AJENA.

The reason for it can be seen, firstly, in the fact that the concept of VERGÜENZA covers the meanings of both Anglo-Saxon concepts – SHAME and EMBARRASSMENT [Hurtado de Mendoza, Molina, Fernández-Dols, 2010, p. 674; Ogarkova, Soriano, Lehr, 2012, p. 268]. This illustrates the case when in one linguo-culture a certain emotion concept is quite clear, but in the other linguo-culture its equivalent concept can be blended, blurred [Lewandowska-Tomaszczyk, Wilson, 2018, p. 159]. Secondly, there are doubts about the lexeme *shame* as a scientific term, since it serves more as a “folk” name for the emotion of shame [Kollareth, Kikutani, Russell, 2019, p. 4]. Thirdly, shame and embarrassment are such close emotions that they are almost indistinguishable at the “naïve” level not only among Spaniards but also among representatives of some other linguo-societies. Moreover, this lack of distinction concerns both the “naïve” and the scientific point of view, since until quite recently a number of psychologists held the opinion that embarrassment is not a separate emotion, but a less intense type of shame [Borg, Staufenbiel, Scherer, 1988; Lewis, 1971].

“Naïve” knowledge about the surrounding reality is reflected primarily in language [Wierzbicka, 1999, p. 35], therefore, numerous differences in the linguistic marking of concepts close to shame can be traced in the contrastive study of related and unrelated languages [Kollareth, Fernández-Dols, Russell, 2018, p. 275]. It is at the level of “naïve” world perception that Anglo-Saxons have a close connection between shame and another emotion – guilt. This is evidenced, in particular, by the fact that the lexemes *shame* and *guilt* can be used interchangeably [Tangney, Miller, Flicker, Barlow, 1996, p. 1256]. Obviously, it is connected with the fact that in response to confrontation with misdeeds committed by his/her own in-group, a person might experience several negative emotions, labelled *shame*: guilt, but also shame, remorse, and/or regret [Imhoff, Bilewicz, Erb, 2012, p. 729]. However, despite the closeness of meanings, the lexemes *shame*, *guilt*, and *embarrassment*, as well as the emotions they denote, are clearly differentiated [Krawczak, 2018, p. 456; Peeters, 2020, p. 27]. This conclusion is consistent with the widespread view in psychology that shame, embarrassment, and guilt are separate self-conscious emotions [see, e.g., Menesini, Camodeca, 2008; Merkin, 2017; Tangney, 2003; Tangney, Mashek, Stuewig, 2005; Tracy, Robins, 2004].

Interchangeability in discourse and in the translation of a number of terms that objectify close emotion concepts correlate with one of the principles of cognitive linguistics – “semantic approximation” [Lewandowska-Tomaszczyk, Wilson, 2018, p. 183]. The basis of the phenomenon of semantic approximation is the diffuse content of cultural concepts in general. Obviously, due to this diffuseness, it is difficult for individuals to clearly determine what they feel in various shameful and unpleasant situations – shame, embarrassment or guilt. The situation becomes even more complicated if, at the same time, we have two overlapping “filters” – cultural and linguistic, because, firstly, the expression of emotions is influenced by cultural factors. Secondly, in various languages, there is a different “set” of linguistic units for indicating emotions. This can be explained by the fact that representatives of the European linguo-cultural space sometimes call

the situation of shaming another person as feeling shame or embarrassment for another person, sometimes shame and embarrassment for another person at the same time.

The above-mentioned cross-cultural differences regarding the conceptualization of the emotion of vicarious shame in the Anglo-Saxon and German linguo-societies have determined the purpose of the proposed article, which lies in identifying those cultural factors that led to the most noticeable differences in the conceptual structures of emotion concepts of Ger. FREMDSCHÄMEN/FREMDSCHAM and A.-S. SPANISH SHAME. The study is based on the assumption that the leading role among such factors is played primarily by those criteria for dividing cultures, which are closely correlated with the concepts representing the emotion of shame and its varieties, in particular, “cultures of shame – cultures of guilt” and “individualism – collectivism”.

Methods and material (language corpora)

It should be noted that the terms *Anglo-Saxons*, *Anglo-Saxon culture*, *Anglo-Saxon linguo-society* and *English-speaking environment* are methodologically somewhat blurred, as they refer to collective notions that unite representatives of English-speaking communities: British, North Americans, Australians, New Zealanders and others.

The research methodology involves the implementation of three stages:

1. Comparison of indicators of individualism and collectivism in British, North American and German cultures. This stage involves the use of current data from Hofstede’s website [Schram, 2022], which regularly updates objective indicators regarding the six criteria identified by this scholar according to which cultures are divided in particular, including the criterion “individualism – collectivism”.

2. Defining the relationship between the characteristic features of the perception of the emotion of shame and guilt, which is close to it in these cultures, and the level of individualism and collectivism in them.

3. Confirmation of the results of the previous stage by means of a comparative analysis of the frequency indicators of those occurrences that form profiles of English query words *shame* in iWeb and German *Scham* in DWDS corpora. Unfortunately, the language profile in the DWDS corpus is not formed for the parallel name of the German concept containing the meaning of vicarious shame – the noun *Schämen*. Presumably, this is due to the fact that even modern computer programs do not allow automatically “screening out” the verb *schämen* from the noun *Schämen*, which derives from this verb.

It should be noted that DWDS – Digitales Wörterbuch der deutschen Sprache (Digital Dictionary of the German Language), managed by Alexander Geyken [Geyken, 2024], and iWeb (Word Web Corpus), created by Mark Davies [Davies, 2024], are both corpora that contain texts in various languages, but they are not directly comparable in terms of their design, content, and usage. DWDS is a large corpus of written German that contains over 1.5 billion words from a wide range of sources, including literature, newspapers, and academic texts. It is a curated corpus, which means that the texts are carefully selected and annotated by language experts to ensure high quality and accuracy. DWDS is primarily used for linguistic research, such as analyzing word usage, word meanings, and grammatical structures in German. On the other hand, iWeb is a corpus of web-based texts in multiple languages, including English, Spanish, French, German, and others. It contains over 14 billion words and is one of the largest freely available corpora of its kind. Unlike DWDS, iWeb is an uncurated corpus, which means that the texts are not selected or annotated by language experts. Instead, iWeb uses a web-crawling algorithm to collect texts from the internet, which may include a wide range of sources, such as blogs, forums, news websites, and social media.

While both DWDS and iWeb can be used for linguistic research, they have different strengths and weaknesses. DWDS is designed for researchers who need a high-quality corpus of written German that has been carefully selected and annotated. iWeb, on the other hand, is useful for researchers who need a large corpus of web-based texts in multiple languages, but who are willing to accept lower quality and a broader range of sources. The two corpora are not directly comparable, and which one to use will depend on the specific research question and context.

The described procedure is based on the provision that corpus materials provide firm empirical grounds for the research. Here, linguistic phenomena are statistically analysed with the

help of multivariate techniques, and social and cultural variation is explicitly included in the multifactorial model [Geeraerts, 2006, p. vi]. Therefore, the frequency of occurrence can be the basis for establishing the relevance of the semantics of lexemes. The closest lexical units can be determined from the point of view of contextual distance since the proximity of forms indicates the proximity of the content. This means that the closer one form is to another and the more often such combinations occur in discourse, the closer the semantic connections between them [Lewandowska-Tomaszczyk, Wilson, 2018, pp. 178–179].

The profile-based approach has its advantages. It lies in the fact that complete multifactorial statistics can be applied, and more subtle semantic factors can be captured. Corpus profiles of words provide data on the frequency of left and right collocates of query words (a general list and lists separately for each part of speech) and co-occurrent forms. The number of lists in the iWeb and DWDS corpora is not the same. It is explained, apparently, by differences in the grammatical organisation of English and German languages. For example, in the iWeb web corpus, which contains 14 billion words, the current forms are represented by four lists divided by parts of speech (+NOUN/+ADJ/+VERB/+ADV). The DWDS corpus has a separate function, “DWDS-Wortprofile”, which was significantly improved in 2021. At the same time, the volume of words involved in the formation of profiles has increased here to 4.8 billion.

A selection of the most relevant English lemmas Eng. *shame* and Germ. *Scham* is performed on the basis of two frequency indicators – (1) the combinability of these lemmas (Freq.) and (2) the typicality (regularity) of this combinability (logDice/MI-index). On the conceptual level, Freq. is an indicator of the relevance of a concept in a certain linguistic community, and logDice/MI-index are indicators of the collocational strength, i.e. the invariability of the compatibility of this concept with other concepts. To measure collocation strength, we have used MI-score for the English data and LogDice for the German data. In fact, these two indicators can be comparable, especially in our study, because they both demonstrate how well associative links between two words are established. These indicators give more objectivity to the frequency indicator, since the frequency is often distorted by repetitions, random occurrences, onyms, etc.

Therefore, those lemmas that perform the function of cultural names of emotion concepts are of particular importance for the sample because, according to the indicators of the latter, it is possible to establish how closely they correlate with core concepts for the present study – A.-S. SHAME and Ger. SCHAM. The concepts that show the closest connection are called *conceptual proximities* (CPs) [Mizin at al., 2023, p. 78]. With the help of a comparative analysis of CPs, it is possible to identify the most relevant meanings of SHAME and SCHAM, which influenced the “domestication” of the Spanish concept VERGÜENZA AJENA and the “foreignisation” in the German-speaking and English-speaking environments, respectively.

The “conceptual approximation” phenomenon serves as a methodological basis for singling out CPs. The former is based on the fact that each cultural concept is created due to its correlation with other concepts. This correlation occurs in the process of permanent interaction of individuals within a certain linguo-cultural group. As a result of such interaction, one concept leaves an “imprint” on the other, adding the meaning that is characteristic of the first concept. That semantic “imprint” serves as a conceptual link between two concepts. This means that the conceptual structure of any cultural concept is a systematically organized hierarchy of a set of such semantic “imprints”, “highlighting” (dominant position) and “darkening” (marginal position), which depends on their approximation to or distance from the basic meaning of this concept. At the same time, those meanings closest to the basic one significantly influence it, mainly determining the concept’s meaning as a whole. Since the cultural concept is a dynamic construct, the configuration of meanings in its conceptual structure is constantly changing. “Highlighting” and “toning down” of meanings creates the effect of conceptual approximation when one or the other conceptual connection can bring two concepts so close that they become interchangeable in certain situations. Taking into account the fact that meanings are objectified by language signs, such a conceptual approximation serves as a basis for the above-mentioned semantic approximation.

Since two indicators are important for the comparative study of CPs of core concepts SHAME and SCHAM – Freq. and logDice/MI-index, in subsection 3 of this study, the research material is presented in two tables respectively: Table 1 presents 30 CPs of the concepts of SHAME and SCHAM with the highest frequency index (this indicator shows the relevance of those mean-

ings that represent these CPs for core concepts), and in Table 2 there are 30 CPs with the highest indicator of the collocational strength (this indicator demonstrates how well established is the conceptual connection of these CPs with core concepts). These indicators are mostly interrelated, although not consistently, as some CPs may have (1) high frequency with low collocational strength or (2) low frequency with high collocational strength. This means that in the first case, the relevance of a certain CP is distorted by “accidental” occurrences of lemmas – the one that objectifies this CP and the one that objectifies SHAME/SCHAM. In the second case, the relevance of CP is distorted due to a high share of clichés (idiomatization) of the connection of these lemmas. Such cases were “screened out” when forming the sample of CP of this study by fixing the relevant values of their frequency and collocational strength: Freq. ≥ 5 ; MI-index ≥ 4.0 ; logDice ≥ 4.0 .

Results and discussion

Subsection 1: “Cultures of shame – cultures of guilt”: religious, ethnopsychological and ethnocultural basis of division

The anthropologist Ruth Benedict [1934], a bright representative of the ethnopsychological direction in American anthropology, almost a century ago proposed a new scheme for studying cultures, which was based on the notion of “patterns of culture”. According to this notion, each culture has its own essential core that determines the configuration of all its elements. In other words, each linguistic and cultural community has a certain set of key ideas that serve as the basis for the socialization of individuals within this community, influencing, to a large extent, the formation of moral norms and value-related attitudes. This notion was further tested in the well-known work of the author *The Chrysanthemum and the Sword: Patterns of Japanese Culture* [Benedict, 1946], in which she theoretically substantiated the method of distance learning of cultures. This method has been subjected to devastating criticism more than once, but a number of modern studies in the fields of psychology, sociology, anthropology and linguistics confirm the results that Benedict obtained due to it.

In particular, R. Benedict’s idea that shame can be one of the criteria for dividing the cultures of the East and the West turned out to be quite scientifically objective: among the Japanese, this emotion plays a significant role in regulating social relations; at the same time, among Europeans, a similar social role is performed not by shame, but by guilt. This became the basis for her conclusion that the cultures of the East belong to “cultures of shame” and those of the West to “cultures of guilt” [Benedict, 1946, pp. 196, 223]. This opinion is consistent with the conclusion of the sociologist Hofstede [Hofstede, 2001] that in collectivistic cultures, there is a tendency for the violation of a certain social norm to activate shame, not guilt, in the individual. This means that R. Benedict’s division of cultures according to the emotional criterion correlates to a certain extent with the division of cultures into collectivistic and individualistic ones.

The interdependence of the criteria “culture of guilt – culture of shame” and “individualism – collectivism” is not rigid, since the belonging, in particular, of European linguo-societies to “cultures of guilt” can be considered quite conditional due to the fact that the level of individualism among representatives of Western and Eastern Europe is different. Furthermore, even in Western Europe, this level shows differences if we compare, for instance, the British and the Spanish (Table 1).

“Cultures of guilt” clearly include those communities in which a high percentage of adherents of Protestant currents of Christianity can be traced since the notion of “culture of guilt” has close associations primarily with the Protestant personality [Werden, 2015, p. 175]. This can be explained, obviously, by the fact that the main idea of Protestantism denies the salvation of the soul by doing good deeds or by buying an indulgence (getting rid of sins for money) because a person must feel guilty for the rest of his life for every sin. Due to this in Protestant communities, confessions and repentance contributed to the development of individuals’ sense of personal responsibility for committing sins. On the contrary, if the individual does not feel the need to compensate for the damage or repent, then he/she does feel more shame than guilt. The emotion of shame is more intense than guilt and is closely associated with weakness and helplessness [Lewandowska-Tomaszczyk, Wilson, 2014, p. 128]. The lack of willpower directly correlates with the irresponsibility of the individual, in particular with shifting the blame onto others. Dia-

chronic studies confirm that the semantics of guilt appeared in the English lexeme *shame* in the period of the spread of Protestantism – in the 16th-17th centuries [Hurtado-de-Mendoza, Molina, Fernández-Dols, 2013, p. 11].

The abovementioned makes it possible to assert that religion, related moral norms and value attitudes had a noticeable influence both on the formation of individualistic/collectivistic character traits of representatives of a certain linguo-society, and their perception of emotions. Thus, individualists are more prone to emotions that provide them with distance and independence, since the role of emotions is related to self-expression, personal aspirations and interests, as well as orientation to assessing one’s own responsibility for choosing a model of behaviour in a particular situation of the social interaction. Instead, collectivists show a tendency to those emotions that are responsible for the interaction and relationship between the members of the group and contribute to the adaptation of a person in this group, because the feeling of internal solidarity of groups is important here, when an individual is ashamed of his/her actions in violation of generally accepted norms and causing inconvenience to members “of his/her own” group [Mizin at al., 2021, p. 101].

Subsection 2: Vicarious shame through the prism of the specifics of emotion concepts of A.-S. SHAME and Ger. SCHAM

The weakening of the role of religion in the modern world has led to some changes in the semantic structure of the Anglo-Saxon concept of SHAME since earlier it was more religious and collectivistic, and now it shows a tendency toward secularity and individualism [Tissari, 2006, p. 152]. The researchers have found that for members of the English-speaking US community, shame is more private, has a significant impact on self-esteem, and is closer to guilt. In contrast, shame is a more public and less painful emotion in a collectivistic culture such as the Spanish one. The privacy of shame in the English-speaking North American and British cultures is entirely consistent with pronounced individualism (Table 1). In such individualistic “guilt cultures”, shame can even be transformed into guilt [Wallbott, Scherer, 1995, pp. 481–482].

Table 1

Index of individualism in German, Spanish, British and American (the USA) cultures [Schram, 2022]

Linguo-culture	Index
United States	91
United Kingdom	89
Germany	67
Spain	51

The privacy of guilt and the publicity of shame correlate with such a common criterion for distinguishing between these emotions as internal and external sanctioning [see more about internal sanctioning for guilt and external sanctioning for shame in: Werden, 2015, p. 141]. The abovementioned greater privacy of shame among Anglo-Saxons compared to Germans suggests that the concept of SHAME does not show clear external sanctioning (Table 1). However, vicarious shame is based only on external sanctioning, so it cannot be private. Probably, the case when the “foreign” concept of SPANISH SHAME conveys the meanings of “foreign” shame is more understandable for Anglo-Saxons than attempts to explain to themselves what kind of emotion they actually experience when they are ashamed of the actions of other people. This emotion is closer to guilt but is not guilt itself. It can be assumed that embarrassment for the Anglo-Saxons is the emotion that they experience in the case of “foreign” (vicarious) shame. This can also explain the fact that English psychologists call “foreign” (vicarious) shame using the terms *vicarious embarrassment*, *empathic embarrassment*, or *second-hand embarrassment*.

The German concept FREMDSCHÄMEN/FREMDSCHAM, in contrast to the Anglo-Saxon SPANISH SHAME, being borrowed underwent a kind of “domestication” by means of literal translation of the

phrase *vergüenza ajena*. Such an approach seems illogical at first glance, since Anglo-Saxons and Germans have Germanic origins. However, despite this closeness, the individualism index in the German linguo-society is noticeably lower than in the Anglo-Saxon one: the Germans are closer to the Spaniards in this index than to the Americans (the USA) or the British (Table 1). This is a reason to assume that the German emotion concept of *scham* does not show such privacy as the Anglo-Saxon's *shame*, i.e., the former does not come close in terms of sanctioning to the concept of *schuld* 'guilt' (Table 2). Additionally, it may be related to the fact that some German regions are Catholic, while others – Protestant. So that the Catholic regions and their culture “pull” the German individualism index closer to Spain. In the German-speaking environment, there were no restrictions in the transfer of the Spanish concept of *vergüenza ajena*. Given the tendency toward the formation of one-word composites in German, the name of the latter was first calqued as the composite *Fremdscham*, and later as *Fremdschämen* (Fig. 1).

Table 2

Characteristics of the emotion of shame through the prism of the opposition of the Anglo-Saxons and Germans according to the criterion of “individualism – collectivism”

Linguo-culture	Characteristics: + (defined); +/- (vaguely defined); – (not defined)			
	privacy	external sanctioning	closeness to guilt	publicity
Anglo-Saxons	+	+/-	+	+/-
Germans	–	+	+/-	+

It is noteworthy that the Germans, unlike the Anglo-Saxons, have not only the concept of *FREMDSCHÄMEN/FREMDSCHAM*, but also *FREMDSCHULD*, e.g.:

(6) *Auf dem Oberkörper der Leiche sei eine Verletzung gefunden worden, die auf eine “Fremdschuld” hinweist* [Geyken, 2024]

‘An injury was found on the upper body of the corpse, indicating a “foreign guilt”’.

(7) *Hinweise auf eine Fremdschuld am Tod des Mannes liegen laut Polizei nicht vor* [Geyken, 2024]

‘According to the police, there are no indications that the man’s death was the fault of another person’.

The latter does not contain empathic meanings of vicarious guilt, since it is associated with (1) shifting the blame onto others, (2) the guilt of another person, and (3) forgiveness of one’s own guilt as a sin [Helbig, 2016, p. 452]. At the same time, *FREMDSCHULD* is not a particularly relevant concept for the German linguistic society (Fig. 1), actualising itself only in the crucial periods of German history [Beintker, 1994, p. 219].

Subsection 3: Verification of the specifics of A.-S. concept SHAME and Ger. SCHAM based on the data of language corpora

As noted in Section 3 of this work, the study of the highest frequency indices (F) and the collocation strength (MI/ID) for those lemmas that objectify CPs of cultural concepts, including emotional ones, can provide objective data regarding the most relevant meanings of the latter. The definition of these meanings allows obtaining a fairly complete picture of the relevant semantic organization of cultural concepts.

In view of the significance of both of these characteristics, the analysis of the CPs of concepts of A.-S. SHAME and Ger. SCHAM under study is based on the data of four samples: in Table 3, CPs of these concepts are sorted according to the highest frequency index, and in Table 4 – according to the highest index of collocational strength. To highlight the features of the conceptual structures of the core concepts of SHAME and SCHAM, samples of 30 CPs for each of them are

pretty sufficient. In addition, CPs indices of the German concept SCHAM, which exceed this number, are unrepresentative (minimum frequency in the corpus is ≥ 5).

It should be noted that the comparison of the conceptual structures of SHAME and SCHAM is carried out by establishing a hierarchy of meanings of these concepts based on the analysis of the indices of the frequency of the CPs (Table 3). The indices of collocational strength of the CPs are arranged separately only for the purpose of more precise visualisation of the established associations that arise in representatives of the Anglo-Saxon and German cultures regarding the emotion of shame (Table 4).

Table 3

Top 30 most relevant CPs of concepts SHAME and SCHAM sorted by frequency MI-index ≥ 4.0 ; logDice ≥ 4.0 ; Freq. ≥ 5

	SHAME			SCHAM		
	collocates	MI	F	collocates	ID	F
1	<i>guilt</i>	8.61	7424	<i>Angst</i> 'anxiety'	8.1	282
2	<i>feeling</i>	4.00	2715	<i>Schuld</i> 'guilt'	9.4	260
3	<i>walk</i>	4.37	2128	<i>Gefühl</i> 'feeling'	7.5	201
4	<i>fear</i>	4.15	2067	<i>Trauer</i> 'sorrow'	9.1	176
5	embarrassment	7.86	1665	<i>Schande</i> 'disgrace; shame'	10.4	170
6	<i>crying</i>	7.19	1183	<i>Wut</i> 'rage'	8.7	142
7	<i>stigma</i>	6.68	808	<i>Reue</i> 'repentance'	10.3	115
8	<i>humiliation</i>	7.44	747	<i>Stolz</i> 'pride'	8.8	95
9	<i>anger</i>	4.36	574	<i>Schmerz</i> 'pain'	7.9	86
10	<i>remorse</i>	7.12	542	<i>Schuldgefühl</i> 'sense of guilt'	9.9	80
11	<i>disgrace</i>	7.05	532	<i>Zorn</i> 'anger'	8.7	77
12	<i>blame</i>	5.40	470	<i>Furcht</i> 'fear'	7.9	51
13	<i>grief</i>	4.43	404	<i>Verzweiflung</i> 'despair'	7.5	38
14	<i>regret</i>	5.06	391	<i>Ekel</i> 'disgust'	8.0	22
15	<i>sorrow</i>	5.04	380	<i>Gewissen</i> 'conscience'	6.7	20
16	<i>sadness</i>	4.98	338	<i>Unwissenheit</i> 'ignorance'	7.9	19
17	<i>secrecy</i>	5.54	277	<i>Verbrechen</i> 'crime'	7.5	18
18	<i>disgust</i>	6.00	254	<i>Versagen</i> 'failure'	8.2	16
19	<i>despair</i>	4.34	185	<i>Scheu</i> 'shyness'	7.7	16
20	<i>nakedness</i>	7.58	168	<i>Schweigen</i> 'silence'	7.4	15
21	<i>spiral</i>	4.25	143	<i>Peinlichkeit</i> 'awkwardness'	7.3	13
22	<i>contempt</i>	4.14	135	<i>Würde</i> 'dignity'	5.7	13
23	<i>self-loathing</i>	8.00	126	<i>Schamlosigkeit</i> 'shamelessness'	7.3	12
24	<i>loneliness</i>	4.40	123	<i>Entsetzen</i> 'horror'	6.6	11
25	reproach	6.15	120	<i>Betroffenheit</i> 'shock'	6.9	10
26	<i>dishonour</i>	7.05	120	<i>Mitleid</i> 'sympathy'	6.4	8
27	<i>inadequacy</i>	5.73	114	<i>Peinlichkeitsgefühl</i> 'sense of awkwardness'	6.3	6
28	<i>resentment</i>	4.24	113	<i>Verlegenheit</i> 'embarrassment'	6.3	6
29	<i>ridicule</i>	5.90	110	<i>Unkenntnis</i> 'ignorance'	6.3	6
30	<i>condemnation</i>	4.37	108	<i>Bitterkeit</i> 'bitterness'	6.2	6

Table 4

Top 30 most relevant CPs of concepts SHAME and SCHAM sorted by collocational strength MI-index ≥ 4.0 ; logDice ≥ 4.0 ; Freq. ≥ 5

	SHAME			SCHAM		
	collocates	MI	F	collocates	ID	F
1	<i>guilt</i>	8.61	7424	<i>Schande</i> 'disgrace; shame'	10.4	170
2	<i>self-hatred</i>	8.04	66	<i>Reue</i> 'repentance'	10.3	115
3	<i>self-loathing</i>	8.00	126	<i>Schuldgefühl</i> 'sense of guilt'	9.9	80
4	<i>embarrassment</i>	7.86	1665	<i>Schuld</i> 'guilt'	9.4	260
5	<i>nakedness</i>	7.58	168	<i>Trauer</i> 'sorrow'	9.1	176
6	<i>unworthiness</i>	7.56	60	<i>Stolz</i> 'pride'	8.8	95
7	<i>humiliation</i>	7.44	747	<i>Wut</i> 'rage'	8.7	142
8	<i>ignominy</i>	7.41	57	<i>Zorn</i> 'anger'	8.7	77
9	<i>crying</i>	7.19	1183	<i>Versagen</i> 'failure'	8.2	16
10	<i>remorse</i>	7.12	542	<i>Angst</i> 'anxiety'	8.1	282
11	<i>disgrace</i>	7.05	532	<i>Ekel</i> 'disgust'	8.0	22
12	<i>dishonour</i>	7.05	120	<i>Schmerz</i> 'pain'	7.9	86
13	<i>stigma</i>	6.68	808	<i>Furcht</i> 'fear'	7.9	51
14	<i>reproach</i>	6.15	120	<i>Unwissenheit</i> 'ignorance'	7.9	19
15	<i>disgust</i>	6.00	254	<i>Scheu</i> 'shyness'	7.7	16
16	<i>ridicule</i>	5.90	110	<i>Gefühl</i> 'feeling'	7.5	121
17	<i>hopelessness</i>	5.74	101	<i>Verzweiflung</i> 'despair'	7.5	38
18	<i>inadequacy</i>	5.73	114	<i>Verbrechen</i> 'crime'	7.5	18
19	<i>self-consciousness</i>	5.71	46	<i>Schweigen</i> 'silence'	7.4	15
20	<i>secrecy</i>	5.54	277	<i>Peinlichkeit</i> 'awkwardness'	7.3	13
21	<i>helplessness</i>	5.45	72	<i>Schamlosigkeit</i> 'shamelessness'	7.3	12
22	<i>blame</i>	5.40	470	<i>Betroffenheit</i> 'shock'	6.9	10
23	<i>self-doubt</i>	5.38	47	<i>Gewissen</i> 'conscience'	6.7	20
24	<i>cowardice</i>	5.09	46	<i>Entsetzen</i> 'horror'	6.6	11
25	<i>regret</i>	5.06	391	<i>Mitleid</i> 'sympathy'	6.4	8
26	<i>sorrow</i>	5.04	380	<i>Peinlichkeitsgefühl</i> 'sense of awkwardness'	6.3	6
27	<i>slut</i>	4.99	78	<i>Verlegenheit</i> 'embarrassment'	6.3	6
28	<i>sadness</i>	4.98	338	<i>Unkenntnis</i> 'ignorance'	6.3	6
29	<i>inferiority</i>	4.96	47	<i>Bitterkeit</i> 'bitterness'	6.2	6
30	<i>modesty</i>	4.95	91	<i>Würde</i> 'dignity'	5.7	13

A contrastive study of CPs by frequency index (Table 3) revealed that the conceptual structures of emotion concepts of the A.-S. SHAME and Ger. SCHAM noticeably coincide: 35 out of 60 CPs convey similar meanings (58.3%). However, we are talking only about partial equivalence at the conceptual level. The latter is consistent with the partial equivalence of the names of these concepts at the language level: *shame* – '1) a painful emotion resulting from the awareness of inadequacy or guilt; 2) a state of dishonour; 3) an unfortunate development' (iWeb); *Scham* – '1) an unbearable (painful) feeling of embarrassment caused by remorse, exposure (compromising evidence), awareness of one's own vices or something indecent, dishonourable, ridiculous; 2) a blush of shame; 3) human genital organs' [DWDS]. Semantic divergence of the lexemes *shame* and *Scham* were outlined at the stage of formation of Old English and Old High Germanic languages: Proto-Germanic **skamō* → Old English *sc(e)amu* 'shame', Old High German *scama* 'shame; remorse; dismay; ignominy', Middle High German *schame* 'outrage; genitalia', Old Sax-

on *skama*, Middle Low German *schām(e)* [DWDS]. Therefore, it can be assumed that the semantic divergence of the concepts SHAME and SCHAM has a long history.

It is noteworthy that SHAME demonstrates the closest conceptual relationship with GUILT (cf. Table 1), e.g.:

(8) *You are not coming to the Lord out of guilt and shame anymore* [Davies, 2024];

(9) *The inevitable damage that is caused by severe picking often causes the individual to feel shame and guilt* [Davies, 2024];

(10) *Meanwhile, the male victim told how he had felt shame and guilt despite knowing he had done nothing wrong* [Davies, 2024].

Almost three times higher frequency of CP GUILT compared to other CPs of the core concept of SHAME indicates the dominance of guilt in the conceptual structure of the latter. This fact correlates with the results of subsections 1 and 2 of the proposed study, providing fairly objective evidence that the Anglo-Saxons belong to the “guilt culture”. In contrast to SHAME, the semantic hierarchy of the German concept SCHAM is presented more evenly because it has no meanings with a clear dominance. At the same time, in the German linguo-society, the emotion of shame most closely correlates with metaphysical fear (CP ANGST), which can be explained both by the external sanctioning of shame in the German-speaking environment, and by the fact that the concept of SCHAM conveys the meanings of the “shameful” parts of the human body – genitals, the public exposure of which tends to cause fear in the individual (cf. also CPs FURCHT and ENTSETZEN), e.g.:

(11) *Aus Scham und Angst davor, als homosexuell verspottet zu werden, habe Bennington sich erst spät jemandem anvertraut* [Geyken, 2024]
'Out of shame and fear of being ridiculed as a homosexual, Bennington did not confide in anyone until late in life'.

(12) *Viele Familien hielten das Problem geheim, aus Scham und Furcht vor Stigma* [Geyken, 2024]
'Many families kept the problem secret out of shame and fear of being stigmatized'.

(13) *Am Morgen reagiert Alice darauf mit Scham und Entsetzen* [Geyken, 2024]
'In the morning, Alice reacts with shame and horror'.

No less relevant than fear for Germans is the connection between shame and guilt, especially considering that the latter is represented by two CPs – schuld and schuldgefühl, e.g.:

(14) *Aus der Perspektive von Scham und Schuld ist es daher eine Pflicht, die Schicksale unserer jüdischen Mitbürger nicht zu vergessen* [Geyken, 2024]
'From the perspective of shame and guilt, we are therefore obliged not to forget the fate of our Jewish fellow citizens'.

(15) *Sucht im Alter gilt als Tabuthema, ist mit Scham und Schuld beladen* [Geyken, 2024]
'Addiction in old age is considered a taboo subject, laden with shame and guilt'.

(16) *Scham und Schuldgefühle werden immer mit Alkohol abgetötet* [Geyken, 2024]
'Shame and feelings of guilt are always drowned in alcohol'.

This confirms that the Germans, who are culturally close to Anglo-Saxons, also belong to the “guilt cultures”. However, corpus data show that the correlation between shame and guilt is not as relevant for Germans as it is for Anglo-Saxons. It should be mentioned here that any criterion used to classify cultures cannot serve as an accepted characteristic of one or another lin-

guo-society, since the latter is a heterogeneous concept. Therefore, gradation is inherent in the criteria for classifications of cultures. It can be assumed that for the Germans their classification as a “culture of guilt” is not as defining as for the Anglo-Saxons. A certain analogy can be traced here in the example of such a criterion as “individualism – collectivism”, where individualism is more pronounced among the Anglo-Saxons and less pronounced among the Germans (Table 1). The basis of this analogy is the fact that “the culture of guilt – the culture of shame” and “individualism – collectivism” are interrelated criteria.

The preceding is consistent with the data presented in Table 4. Here, SHAME reveals the most established associations with EMBARRASSMENT and such self-reflective emotion concepts as SELF-HATRED, SELF-LOATHING (see also SELF-CONSCIOUSNESS and SELF-DOUBT), which, firstly, serves as another argument in favour of semantic approximation of the meaning of SHAME to the one of GUILT (see subsection 2), and secondly, emphasizes the privacy of shame in the English-speaking environment, e.g.:

(17) *He felt disgusted with shame, overcome with an undignified embarrassment that crawled into his skin and rose like bile [Davies, 2024];*

(18) *Fighting feelings of being a failure, overcoming feelings of embarrassment and shame [Davies, 2024];*

(19) *The word diet is filled with isolation, perfection, and shame and self-loathing [Davies, 2024];*

(20) *94% teen females have felt shame or self-conscious over some aspect of their body [Davies, 2024].*

This is especially noticeable given the fact that in the German linguo-society the concept of SCHAM evokes, first of all, associations with dishonour (SCHANDE) and repentance (REUE), e.g.:

(21) *Denn wenn sie das Richtige tun, sollten sie auch keine Scham oder Reue empfinden [Geyken, 2024]*

‘For if they do what is right, they shall not feel shame or remorse’.

(22) *Statt Scham oder Reue zeigt er Stolz, auch seine Gefährten von damals brüsten sich mit ihren Taten [Geyken, 2024]*

‘Instead of shame or remorse, he shows pride; his companions from back then also boast about their deeds’.

(23) *Um ein erwachsener Schauspieler zu werden, muss man andererseits auch mal drei Stunden Scham und Schande aushalten [Geyken, 2024]*

‘On the other hand, to become a mature actor, you have to endure three hours of shame and disgrace’.

Consequently, the data of the language corpora (Table 3 and Table 4) indicate a distinctive external sanctioning of shame among the Germans and an indistinctive one among the Anglo-Saxons (cf. Table 1). For the latter, the outstanding level of privacy of this emotion and its close connection with guilt led to the transformation of “shameful” experiences into an internal burden that cannot be relieved by atonement. The recognition of one’s own guilt for shameful actions or deeds entails a certain internal “isolation” of shame, which does not authorize the shifting of this burden onto others. Obviously, this was one of the reasons why the Anglo-Saxon concept of vicarious shame, to some extent, does not comply with the “individualistic” nature of Anglo-Saxon shame. Therefore, the association of “foreign” (vicarious) shame with the Spaniards was probably consolidated in the English-speaking environment. As a result, the emotion concept of SPANISH SHAME was formed.

Unlike the Anglo-Saxons, among the Germans, shame can transform not only into guilt but also into dishonour (*Schande*) and repentance (*Reue*), which makes it possible to transfer the focus of “shameful” experiences from an individual to another person. Therefore, in the German linguo-society, there were no ethnic- or socio-cultural restrictions regarding the “domestication”

of the Spanish concept VERGÜENZA AJENA, which resulted in the formation of the concept FREMDSCHÄMEN/FREMDSCHAM. Considering the example of the latter, the external sanctioning of shame is most fully traced, allowing the Germans to get rid of “shameful” experiences, e.g.:

(24) *Der Zuschauer wird im besten Fall übers Fremdschämen von eigener Scham und Peinlichkeit befreit [Geyken, 2024]*

‘In the best-case scenario, the viewer is relieved of their own shame and embarrassment through vicarious shame’.

Conclusions

The article focuses on the study of features of the emotion of vicarious shame perception in related German and Anglo-Saxon linguo-societies. For this purpose, the linguistic and cultural specificity of the emotion concepts of Ger. FREMDSCHÄMEN/FREMDSCHAM and A.-S. SPANISH SHAME, which represent vicarious shame in these linguo-societies, was revealed. It was done through the prism of the criteria for culture classification that closely correlate with the concepts. Such criteria are “cultures of shame – cultures of guilt” and “individualism – collectivism”.

To meet this objective, a three-stage methodology has been developed. It is based on the use of interdisciplinary research tools (traditional linguistics, cognitive and corpus linguistics), as well as the involvement of data from psychology, anthropology, and sociology. Strengthening the cross-cultural analysis with the empirical data of language corpora made it possible to reveal divergences in the conceptual structures of the concepts of A.-S. SHAME and Ger. SCHAM, which are the base for such derivatives as SPANISH SHAME and FREMDSCHÄMEN/FREMDSCHAM. It is established that these divergences led to different approaches to the cross-cultural transfer of the Spanish “foreign” (vicarious) shame, represented by the emotional concept of VERGÜENZA AJENA, to German and Anglo-Saxon culture.

It has been revealed that the level of individualism has a significant influence on the formation of the concepts of A.-S. SHAME and Ger. SCHAM. The latter is higher among the Anglo-Saxons and lower among the Germans, which to a certain extent adjusts the internal sanctioning for guilt and external for shame in these linguo-societies. Thus, in the Anglo-Saxon culture, a high index of individualism determined the greater privacy of shame, which brought the concept of SHAME closer in terms of sanctioning to GUILT. Therefore, in the English-speaking environment, the connection between the concepts of SHAME and GUILT is of significant relevance, which emphasises that the Anglo-Saxons belong to the “guilt culture”. However, the shame that an individual empathically experiences in a situation of shameful acts or the shameful behaviour of a stranger is not private, since it is based solely on external sanctioning. Therefore, “foreign” (vicarious) shame, to some extent, does not agree with the “individualistic” nature of Anglo-Saxon shame. This divergence between shame and vicarious shame led to the establishment of the association of “foreign” (vicarious) shame with the Spaniards in the English-speaking environment. As a result, the emotion concept of SPANISH SHAME was formed. This collocation is functioning in different discourse types and is now even registered in the Urban dictionary.

But among the Germans, who also belong to the “guilt culture”, shame is not private but public, i.e., it has a distinctive external sanctioning. This means that, unlike SHAME and SPANISH SHAME, German concepts of SCHAM and FREMDSCHÄMEN/FREMDSCHAM are entirely consistent in terms of sanctioning. Therefore, in the German linguo-society, ethnic and sociocultural restrictions did not arise when the Spanish concept VERGÜENZA AJENA was transferred.

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VICARIOUS SHAME IN A CROSS-CULTURAL PERSPECTIVE: EMOTION CONCEPTS A.-S. SPANISH SHAME AND GER. FREMDSCHÄMEN/FREMDSCHAM

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Key words: *shame, emotion concept, linguo-culture, linguo-cultural specificity, individualism, language corpus, term, semantic approximation.*

The article is devoted to revealing the cross-cultural specificity of the emotion of vicarious shame on the example of the German concept FREMDSCHÄMEN/FREMDSCHAM and the Anglo-Saxon SPANISH SHAME. The study *aims* to identify those cultural factors that led to the most noticeable differences in the conceptual structures of emotion concepts of Ger. FREMDSCHÄMEN/FREMDSCHAM and A.-S. SPANISH SHAME. To meet this objective, a three-stage *methodology* was developed, which was based on the use of interdisciplinary research tools (traditional linguistics, cognitive and corpus linguistics), as well as the involvement of data from psychology, anthropology, and sociology. Strengthening the cross-cultural analysis with the empirical data of language corpora made it possible to reveal divergences in the conceptual structures of the concepts of A.-S. SHAME and Ger. SCHAM, which are the base for such derivatives as SPANISH SHAME and FREMDSCHÄMEN/FREMDSCHAM. A selection of the most relevant English lemmas Eng. *shame* and Germ. *Scham* is performed on the basis of two frequency indicators – (1) the combinability of these lem-

mas (Freq.) and (2) the typicality (regularity) of this combinability (logDice/MI-index). On the conceptual level Freq. is an indicator of the relevance of a concept in a certain linguistic community, and logDice/MI-index are indicators of the collocational strength, i.e. the invariability of the compatibility of this concept with other concepts. The proposed methodology made it possible to reveal divergences in the conceptual structures of the concepts of A.-S. SHAME and Ger. SCHAM, which are the base for such derivatives as SPANISH SHAME and FREMDSCHÄMEN/FREMDSCHAM. It was established that these differences led to different approaches to the cross-cultural transfer of the Spanish “foreign” (vicarious) shame, represented by the emotion concept of VERGÜENZA AJENA, to German and Anglo-Saxon culture. Divergences were established against the background of two criteria for dividing cultures: “cultures of shame – cultures of guilt” and “individualism – collectivism” because these criteria are closely correlated with concepts representing the emotion of shame and its varieties. A certain correlation of the concepts of A.-S. SHAME and Ger. SCHAM with the level of individualism in the respective cultures has been established, since a higher individualism index in Anglo-Saxons and a lower one in Germans somewhat influenced the external sanctioning of shame. In the Anglo-Saxon culture, a high index of individualism determined the greater privacy of shame, which brought the concept of SHAME closer in terms of sanctioning to GUILT. Therefore, in the English-speaking environment, the connection between the concepts of SHAME and GUILT is of significant relevance, which emphasizes that the Anglo-Saxons belong to the “guilt culture”. However, the shame that an individual empathically experiences in a situation of shameful acts or the shameful behaviour of a stranger is not private, since it is based solely on external sanctioning. Therefore, “foreign” (vicarious) shame, to some extent, does not agree with the “individualistic” nature of Anglo-Saxon shame. This divergence between shame and vicarious shame led to the establishment of the association of “foreign” (vicarious) shame with the Spaniards in the English-speaking environment. As a result, the emotion concept of SPANISH SHAME was formed. But among the Germans, who also belong to the “guilt culture”, shame is not private but public, i.e., it has a distinctive external sanctioning. This means that, unlike SHAME and SPANISH SHAME, German concepts of SCHAM and FREMDSCHÄMEN/FREMDSCHAM are entirely consistent in terms of sanctioning. Therefore, in the German linguo-society, ethnic and socio-cultural restrictions did not arise during the transfer of the Spanish concept VERGÜENZA AJENA.

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INTEGRATIVE STUDY OF LANGUAGE RULES IN THE PROCESS OF TEACHING JUNIOR SCHOOLCHILDREN THE AZERBAIJANI LANGUAGE

Морфологія азербайджанської мови має широкий діапазон, тому постає питання про введення граматичної та лексичної системи мовних правил. Актуальність дослідження визначається необхідністю оновлення засобів навчання школярів мовних правил на уроках азербайджанської мови. Тож, стаття покликана розкрити особливості граматичної та лексичної структури та комплексного вивчення мовних норм азербайджанської мови для учнів початкової школи.

Метою статті є опис граматичних та лексичних особливостей азербайджанської мови та їх вираження під час інтегративного засвоєння учнями правил мови.

Для цього в дослідженні використовувалися *методи* аналізу, синтезу, порівняння, дедукції та узагальнення, а також педагогічний експеримент. Дедуктивний метод відіграв вирішальну роль у цьому дослідженні, оскільки він слугував для виявлення унікальних аспектів лексичного та граматичного володіння мовою дитиною. Це було досягнуто шляхом використання загальних знань, пов'язаних з освітою та мовними можливостями. Дедукція була важливою для формулювання відмінних рис і характеристик, які повинні враховуватися педагогами під час навчання азербайджанської мови. Крім того, у статті застосовано метод узагальнення для підготовки вправ для школярів із широкого кола навчальних предметів. Цей підхід передбачав включення теоретичних ідей, досліджених у статті, до змісту вправи. Мета полягала не тільки в тому, щоб представити ці поняття, але й закріпити їх розуміння в рамках завдань, у такий спосіб оцінивши ступінь розуміння та майстерності студентів. Такий підхід збагачує навчальний процес, забезпечуючи ефективне втілення теоретичних знань у практичний досвід навчання.

У результаті роботи встановлено, що комплексне вивчення правил мови з морфології передбачало підвищення рівня знань студентів, а саме свідомого розуміння ними слів у процесі мовлення. Отже, розкрито основні напрямки формування мовленнєвих умінь і навичок школярів. У статті доведено, що цей процес тісно пов'язаний зі збільшенням словникового запасу, який, у свою чергу, є показником багатства мови.

У дослідженні представлено структурований підхід до навчання азербайджанської мови для молодших школярів, зосереджений на морфологічному аналізі, суфіксальних вправах і взаємозв'язку граматичних і лексичних особливостей. Він наголошує на інтеграції цих аспектів для покращення розуміння та використання мови учнями. Основні висновки демонструють ефективність цього інтегративного методу в покращенні словникового запасу, культури мовлення та загальної лінгвістичної компетенції.

Ключові слова: морфологія, лексика, будова слова, навчання мови, школярі.

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Introduction

Azerbaijani, a Turkic language predominantly spoken in Azerbaijan and parts of Iran and Turkey, exhibits a distinctive grammatical and lexical structure. Grammatically, Azerbaijani employs an agglutinative structure, where suffixes play a pivotal role in conveying various grammatical nuances. For example, the suffix “-dir” is added to a noun to make it definite (e.g., “kitab” meaning “book” becomes “kitabdır” meaning “the book”). It also follows a Subject-Object-Verb (SOV) word order, with subject and object markers attached to nouns (e.g., “Ev” means “house”, and “Evimi” means “my house”). Lexically, Azerbaijani showcases Persian, Arabic, and Russian influences, enriching its vocabulary. For instance, “həkim” (doctor) is borrowed from Arabic, “təhsil” (education) is from Persian, and “telefon” (telephone) is adapted from Russian. This interplay between its complex grammatical structure and diverse lexicon exemplifies the linguistic tapestry of Azerbaijani [Antzaka et al., 2021].

The development of speech affects all spheres of human activity. Therefore, the study of language rules is the basis of a student’s education in the younger grades, since the possibility of their further development depends on this process. Mastering the Azerbaijani language includes a system of educational activities related to consolidating a certain lexical and grammatical level. In this process, lexicology, which is close in meaning to morphology and word formation, occupies an important place [Permana, 2020; Haug, Findlay, 2023]. This is explained by the fact that all these components refer to the vocabulary of the language, namely to its lexical-grammatical system. Thus, it can be established that the structure of a word actually consists of three components, namely: phonological, morphological, and semantic. Therefore, the modern process of educational training for junior high school students should cover all the specified components [Pardede, 2020]. This determines the relevance of the study, since it is crucial for the introduction of a separate time for dictionary work under the years of the Azerbaijani language. Such attention to this issue is caused by the fact that the quality of knowledge as a whole depends on the volume of a person’s vocabulary. For children of primary school age, the development of speech and the study of terms allows them to successfully integrate their skills in performing tasks and behaviour in future educational activities. In this context, it is important to form and consolidate children’s qualitative linguistic attitude to words and their meaning. This is necessary so that they independently establish the connection between the grammatical form of the word and the lexical system [Fujita, Fujita, 2022; Mahan, 2022].

The emergence of this problem occurs when children of primary school age develop an attitude towards the grammatical form of a word. Accordingly, due to their study of a certain language rule, the general understanding of individual categories changes. For example, a word that seemed indivisible to them can turn into a variable construction consisting of complex semantic and morphological features. The development of social relations, the spread of digital technologies, and globalization in general affect the appearance of new words and the meaning of individual expressions. This indicates the need to express their correct lexical meaning, which in turn is derived from the property of the part of the language to which they belong. Thus, the meaning of a term or linguistic construction today is influenced not only by the grammatical category but also by the context, which has a social meaning and corresponds to the peculiarities of its use [Mao et al., 2021].

M.F. Rakhtari [2020] and S.F. Shukurova [2020] investigated the peculiarities of the lexical activity of elementary school students. They concluded that the methodological foundations of the formation of lexical competence in these subjects were based on a communicative basis and, therefore, required the development of the lexical-grammatical structure of their speech. Such results should be used in the process of differentiating language rules, as well as highlighting the role of lexical skills in it. In turn, U.Z. Gizi [2021] and O.V. Sagan et al. [2021] investigated the peculiarities of teacher training for the formation of lexical and grammatical competence of younger schoolchildren. They proved that in this process, special attention should be paid to the initial level of knowledge of the class, as well as their activity during educational activities. The obtained conclusion should be revealed to characterize the teacher’s role and tasks in the course of explaining the linguistic rules of the Azerbaijani language. P.M. Gadimova [2020] studied the principles of integrative education for younger schoolchildren. In her research, she came to the conclusion that the horizontal integration of educational subjects prevailed in primary school, for

example, based on reading or writing. Accordingly, blocks of knowledge from different subjects were combined in such a way. The described conclusion should be applied in the process of determining the most effective type of integration of educational activities for junior high school students.

The relevance of the problem under study in this article lies in the pressing need to enhance the methods of teaching language rules to elementary school students in Azerbaijani language lessons. With the Azerbaijani language's rich morphology and complex grammatical and lexical structure, there is a growing demand for updated and practical pedagogical approaches that cater to the specific needs of young learners. The ability to comprehensively understand and apply these language rules is crucial for students as they develop their language skills. Therefore, this study addresses a significant educational challenge and aims to contribute to the improvement of language instruction for primary school students.

The novelty of the article is evident in its holistic approach to the study of language norms in the Azerbaijani language, encompassing both grammatical and lexical features. While previous research may have focused on individual aspects of language instruction, this article takes a comprehensive view, emphasizing the interconnectedness of grammar and vocabulary in language learning. Furthermore, the integration of various pedagogical methods, such as analysis, synthesis, comparison, deduction, and generalization, along with a pedagogical experiment, adds a novel dimension to the exploration of effective language instruction techniques. By merging theoretical insights with practical exercises designed for schoolchildren, this study offers a fresh perspective on language education, aiming to enhance students' linguistic competence and foster their ability to use the Azerbaijani language effectively in real-life communication. In doing so, it contributes to the development of innovative teaching methodologies in the field of language education for primary school students.

Most studies (Antzaka et al. [2021], Fleischhauer et al. [2021], Nnamani [2022], Rahtari [2020], Sagan et al. [2022]) have focused on lexical and grammatical skills of elementary school students, but less research (Fauzi [2021], Mahan [2022], Pardede [2020]) exists examining these skills in middle and high school students. More work could examine how lexical and grammatical knowledge develops through the later school years. Additional research on effective sequencing and integration of lexical and grammatical topics across the curriculum could inform better language arts instruction. Most studies look at language instruction in isolation rather than integrated with other subject areas.

The use of technology and multimedia tools to enhance lexical and grammatical learning merits more attention. With the increased utilisation of technology in classrooms, research into its optimal use specifically for building lexical and grammatical competencies would be valuable. Longitudinal research tracking students' lexical and grammatical growth over multiple years could provide useful insights. Many existing studies use one-time assessments rather than measuring ongoing development. Tracking cohorts of students over time could elucidate patterns and predictors of language skill acquisition.

Based on the above, the purpose of the article was to reveal the peculiarities of grammatical and lexical system and the integrative study of the language rules of the Azerbaijani language by schoolchildren in primary grades. Also, in the study, the following tasks were formed: to express the process of assimilation of grammatical and lexical knowledge by children of primary school age; to characterize the methods and sequence of schoolchildren's study of parts of languages and their interaction with each other; to demonstrate the mistakes made by students during lexical and grammatical exercises; to offer different types of educational tasks aimed at checking the level of consolidation of language rules in students.

Materials and Methods

During the work, materials such as the State Strategy for the Development of Education in the Republic of Azerbaijan [2013] were used to highlight the main directions of the development of primary education in schools, as well as the curriculum on the subject of the Azerbaijani language for general educational institutions of the Republic of Azerbaijan (grades I-IV) to analyse teaching aids and determine their effectiveness, as well as Spelling Dictionary of the Azerbaijani language [2020].

In the study, the analysis method was used to express the peculiarities of the activities of primary school students and their formation of lexical and grammatical skills. Thus, the analysis involved the study of the properties of various types of parts of speech, as well as the sequence of their study by schoolchildren. This method was necessary to express the connection between different stages of educational activity of younger schoolchildren and the role of speech in it. The method of synthesis in the study provided for the unification of the revealed features of the education of children of younger school age on the basis of which the formation of the main approaches for the organization of integrated education took place.

The comparison method was used to compare different types of practical tasks and exercises aimed at developing the child's lexical and grammatical skills. This method was necessary for studying the results of a pedagogical experiment and identifying common and different problems in student training.

The deduction method was used to reveal the special features of the child's lexical and grammatical activity based on general knowledge about the educational preparation and language capabilities of this category of educational subjects. The deduction was necessary to express features and characteristics that should be taken into account by the tutor when teaching the Azerbaijani language.

The method of generalization in the article was used to highlight exercises for schoolchildren on various educational topics. It provided for the consideration of the theoretical aspects studied in the work, as well as their consolidation in the content of the tasks, in order to check the level of mastery by the students.

A pedagogical experiment was conducted, which involved the participation of 32 students in the 3rd grade of the D. Bunyadzadeh Middle School, Fatmai village. The participants were 9–10 years old, 17 boys and 15 girls. The experiment aimed to evaluate students' lexical and grammatical skills through practical exercises. During the Azerbaijani language lesson, students were given three tasks: identifying root words, finding common root words, and using given words in sentences. The tasks aligned with key learning objectives around morphological decomposition and vocabulary usage.

The evaluation criteria focused on the accuracy of students' responses across the three assignments. After the 30-minute work period, the answers were reviewed, and common errors were documented. As shown in Figure 1 of the paper, the analysis specifically looked at 1) incorrect identification of root words, 2) failure to recognize related root words, and 3) inappropriate use of vocabulary in constructing sentences. Tallying these mistake types provided quantitative data on areas of difficulty. The results were then used to make recommendations about emphasizing certain language rules and providing differentiated instruction to improve student lexical and grammatical mastery. Overall, the experiment yielded helpful diagnostic information through targeted assessment aligned to specific skills.

All procedures performed in studies involving human participants were in accordance with the ethical standards of the institutional and national research committee, the 1964 Helsinki Declaration and its later amendments, or comparable ethical standards. A study was approved by National Ethics Commission of the Ministry of Health of Ukraine December 21, 2020, No 1033-A.

Results

General understanding of the formation of grammatical and lexical skills in children of primary school age

Words are the main form of expressing objects in a person's consciousness and their understanding of life processes. That is why the word is closely related to a person's existence, as it helps to ensure their participation in the surrounding world due to the designation of objects and phenomena. The study of words occurs in individuals from birth, but the formation of grammatical and lexical knowledge takes place in the primary classes of educational institutions. The learning begins with monosyllabic words, as they are not complex and allow the student to form the necessary knowledge gradually. In addition, when working with elementary school children, it is quite useful to study suffixes, as well as their addition to words with the same root. Based on this, not only can the student systematise the educational information known to them, but also enrich the scope of their knowledge. As a result, the learner is able to independently an-

alyze cognate words, determine their general and special features, and expand their vocabulary through grammatical and lexical work [Ma, 2022; Wildgen, 2023].

The exercises described in the passage are designed to develop students' skills in morphological analysis and vocabulary building. Specifically, having students identify root words and suffixes promotes an understanding of how words are formed from basic lexical units. Recognizing patterns in related root words illustrates the derivational potential of core morphemes. Using given vocabulary to construct sentences requires students to apply their knowledge of word meanings and grammatical functions actively. These tasks allow students to systematically decompose and manipulate language components to expand their vocabularies [Bosa, 2020]. They must break words into constituents' parts, leverage root words to find related terms and situate unfamiliar words into contexts to solidify definitions. Through repeated, guided practice with these interlinked skills, students strengthen their working knowledge of the lexical and grammatical building blocks of language. This supports long-term growth in language proficiency and usage. Thus, the sequencing of exercises cultivates practical linguistic capabilities tied to the comprehension and production of words within sentences.

Practical tasks for working with monosyllabic words

It is advisable, after having characterized the general aspects related to the formation of lexical and grammatical knowledge in students at the beginning of their educational activities, to pay attention to practical tasks aimed at forming in them the ability to perform actions on cognate words. To do this, the teacher can ask students to complete three types of tasks related to highlighting words, identifying cognate words, and inserting words into sentences. For example, it can be:

1. For these words, choose and write down words of the same root:
 - a) **göz** (eye), **eynəkli** (bespectacled), **gözsüz** (eyeless), **qamaşdırmaq** (dazzle);
 - b) **bal** (honey), **balsız** (honey-free), **balqabaq** (pumpkin), **bala** (calf), **balıq** (fish).
2. Find and write down the common root words with the given words:
daş (stone), **baş** (head), **su** (water).
3. Insert these words into the sentence and underline the same part:
yaz (season-noun) and **yaz** (mag) (name of verb-action).

These tasks were offered to students of the 3rd grade of D. Bunyadzadeh Middle School, Fatmai village. After receiving the results, the most common errors were highlighted (Figure 1).

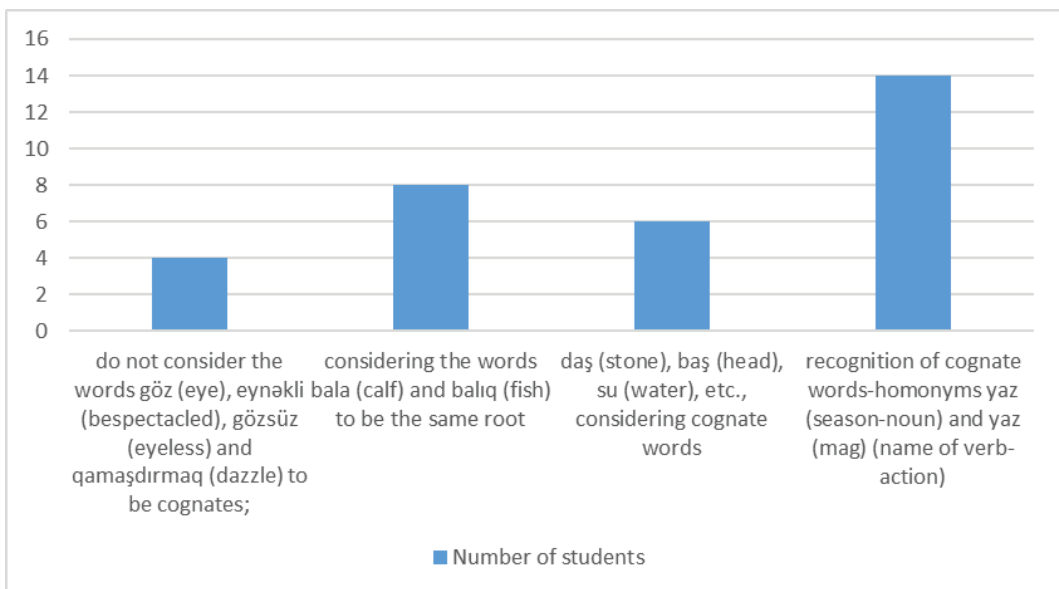


Figure 1. Description of the mistakes made by students when performing the proposed tasks

In addition, lexical and grammatical knowledge is necessary for third-grade students to successfully study the topic “Formation of verbs from nouns and adjectives”, for example, *face to face* at the *blackboard*; *butter-butter*; *start-start*; *work-work*; *clean-clean*; *black-black*; *merriment*; the words “*get well*” is written. To check their level of preparation, it is necessary to ask different types of questions. For example, “Children, what questions are answered by the words *water, water?*”; “What part of speech is the word *water?*”; “What about the word *water?*”. The teacher should comment on the answers and explain which of them are correct and why. After that, in order to consolidate the material, it is advisable to ask students the following question: “Can you tell from which part of the language the verb *sublayer* comes?”, the answer to which is from the noun *water*. In addition, “What questions do the words *clean* and *pure* answer?”; “What part of speech is the word “*pure?*” (*adjective*); “What part of speech is the word *clean?*” (*verb*). In this way, a simple generalization occurs, during which schoolchildren remember that the root of the word *water* is *water*, and the root of the word *clean* is *clean*. Analysis of the word *Sula* makes it clear that it means *work* due to the use of the suffix *-la* from the verb, and *clean* means *-la*. Based on this, the word *sula* is a verb derived from a noun, and the word *clean* is an adjective. As a result of the process described above, schoolchildren learn the grammatical and lexical bases of suffixes, on the basis of which it is possible to correct words and create new ones.

Work with suffixes

Having developed an understanding of lexical and grammatical foundations, the student should understand the peculiarities of suffixes and their attachment to the root of the word. To determine the general level of knowledge in the class regarding suffixes, it is worth asking the following question: “Who will say which suffixes join the root of a word and form a new one?”. The correct answer is the suffixes *-çi, -çi, -çu, -çü*, which make it possible to form a new word. If the students actively answered that question, then it is advisable to determine whether they know another suffix that also forms a new word if it is attached to the root of the word. For example, these can be suffixes *-li, -li, -lu, -lü* or *duzlu-duzlu* (salty-salty), *yağlı-yağlı* (fat-fat), *südlü-südlü* (milk-milk). To expand the scope of students’ knowledge, it is worth explaining that the named suffixes belong to the word-forming category since they are combined with a word to form a new word.

For practical sharpening of such skills, schoolchildren should be offered to work on the board, for example, writing down words and sentences in turn, and then analysing their grammatical and lexical features, for example, *fisherman-fisherman*; *airplane pilot*. In this context, a systematic approach is essential, owing to which the teacher should work with students not only on a new topic but also on previous ones. Therefore, when parsing the mentioned combinations, the student must additionally determine which of these words are cognates. For example, *fish* live in *water*; the *fisherman* threw their net into the *water* – in these two sentences, the words “*balıq*” (*fish*) and “*balıqçı*” (*fisherman*) are the same root.

Formation of a system of lessons for the study of grammatical and lexical features of words

The educational process must be built based on a precise algorithm, the components of which are differentiated by the level of complexity and, therefore, provide for a logical transition from one to another based on the knowledge acquired by the student. Considering the processes and educational topics described above, it is first advisable to offer students to select cognate words. An example of such a task: “Use five of these words in a sentence: *baş* (head), *başdan* (from the beginning), *başla* (start), *oxu* (read), *ox* (arrow), *oxatan* (archer), *fincan* (cup), *qazan* (kettle)”. In addition to the suggested options for working with monosyllabic words, the following task is also effective: “Choose monosyllabic words from the given text, write them down by dividing them into roots and suffixes: *Bahar gəldi. Məktublar hamı tərəfindən müsbət qarşılandı. Sahəyə erkən toxum səpildi. Yağlağın yaşıl otunda mal-qara otarıldı. Kənd camaatının əsas məşğuliyyəti əkinçilik və maldarlıq idi*” (Spring has come. The letters were received favourably by all. Early seeds were sown in the field. Cattle grazed on green grass in the pasture. The main occupations of the village community were agriculture and cattle breeding).

After completing this type of task, it is advisable to move on to the next block, which consists in dividing the list of words into bases and suffixes, for example, *lush vine grower*; *vine-*

yard bitch; wet vineyard. This block also includes the following exercise: "To the given words, write the names of professions, divide the words into forms and suffixes: **taxıl** (grain), **pambıq** (cotton), **üzüm** (grapes), **tütün** (tobacco), **tractör** (tractor), **dəmir** (iron), **çay** (river), **dəniz** (sea), **balıq** (fish)". To consolidate this stage of educational activity, students should complete the following task: "Underline the correcting suffixes in these words: **demarş** (demarche), **duzlu** (salty), **duzsuz** (without salt), **kol** (bush), **koldan** (from the bush), **bağdan** (from the garden), **dərə** (valley), **dərədən** (from the valley), **gül** (flowers), **güldən** (from a flower)".

The generalization of the material should involve a combination of exercises that students perform while studying various topics. For example: "Use these homonyms in sentences: **neft** (oil), **neftçi** (oilman), **barama** (cocoon), **barama adamı** (cocoon man)", as well as "In the given words, underline the same part: **ələk** (sieve), **əl-ələ** (hand in hand), **əldən-ələ** (from hand to hand)". During oral work, the teacher can ask students to explain the difference in the meaning of root words such as **məktəb** (school), **tələbə** (student), **maşın** (car), **sürücü** (driver), **sür** (drive), **yaz** (write), **yazıçı** (writer), **yazmaq** (to write).

The proposed task list aims to research and develop students' understanding of the grammatical and lexical features of words. This is necessary so that they can independently form new words and distinguish the studied terms and constructions by meaning.

The relationship between the grammatical form of a word and its lexical meaning during the integrative study of language rules

The formation of lexical knowledge and skills is carried out simultaneously with the development of grammatical forms of words, for example, during the study of different parts of languages. For example, when studying the topic "Noun", the teacher is obliged to describe different types of its meanings, in particular living and non-living, concrete and abstract, general and special, as well as to explain the distinguishing features of each one. In addition, students should be asked the following question: "Who is the only personal pronoun in the Azerbaijani language?" (for example, **körpə** (a baby), **cavan** (a young man), **qoca** (an old man), **neftçi** (an oilman), **dərzi** (a tailor), **həkim** (a doctor), **müəllim** (a teacher), etc.), as well as to all other living creatures (**at** (a horse), **inək** (a cow), **ördək** (a duck), **xoruz** (a rooster), **balıq** (a fish), **çayırtkə** (a grasshopper), etc.).

Thus, under the condition of a high-quality combination of grammatical knowledge with grammatical and lexical work, there is a significant expansion and improvement of the quality of the student's vocabulary due to the addition of grammatical concepts to it. Accordingly, such grammatical and lexical activity during the study of nouns contributes to the development of schoolchildren's speech as a whole [Singleton, Leśniewska, 2021; Courtney and Mann].

For additional expansion of children's lexical knowledge and skills, it is advisable to offer them to name homonyms independently (**çəkmək** (pull), **seçmək** (choose)), synonyms (**dünya** (world), **kainat** (universe)), and antonyms (**igidlik-qorxaqlıq** (bravery-cowardice), **sevinc-kədər** (joy-sadness)). This makes it possible to give systematicity to the educational process and improve the level of assimilation of educational material.

Particular attention should be paid to the study of the topic "Adjective" because the teacher has certain duties to fulfill during vocabulary work with students. For effective planning of such activities, some factors should be taken into account, for instance, which adjectives are little known to this category of students; which adjectives from this list are most often used in everyday life; how many and which of these adjectives can be used in Azerbaijani language lessons. In the beginning, the teacher should explain the grammatical meaning of the adjective as one that indicates the sign and quality of a thing. After that, it is possible to integrate the acquired knowledge into proverbs, for example: "Yalan üzü **qızardır**" (Lies make the face red), "Acı həqiqət şirin yalandan **yaxşıdır**" (Bitter truth is better than sweet lies), and "Düz yol **yorulmaz**" (The straight road is tireless). It should be emphasized that the formation of lexical and grammatical knowledge on the topic "Adjective" should involve the consolidation of schoolchildren, not five or six words of this part of speech, but a wide list. The development of acquired knowledge regarding the use of adjectives can be implemented by students writing works or independently composing proverbs or sayings. Considering the fact that in the Azerbaijani language inflexions and new word formations mainly arise due to the addition of suffixes to roots, the teacher should provide extensive information about adjectives formed with the help of these constructions.

Verbs comprise a large part of schoolchildren's vocabulary since the work on enriching the words of this part of a language practically begins in the 1st grade, where they operate with words denoting the name of an action. An example of one of the tasks aimed at mastering verbs is the presentation of words in different tenses: "Tələbə oxuyur. Tələbə oxudu. Tələbə oxuyaçaq" (The student is reading. The student read. The student will read). Implementing such an exercise allows the teacher to explain the change of verb tenses and, therefore, to describe the concept of verb tenses as a grammatical category.

Based on the above, explaining to schoolchildren the essence of the connection between the grammatical form of a word and its lexical meaning allows them to improve the level of their perception and mastery of words in different parts of speech and grades. The work, which consists of the study of the grammatical and lexical meaning of words, involves the formation of lexical knowledge, which is reflected in students' speech integratively with all grammatical forms.

Discussion

Special attention in the pedagogical doctrine is paid to the integrative education of children of primary school age, since it is in the elementary grades that the grammatical and lexical foundations of their speech are formed. According to B. Jarunwaraphan and P. Mallikamas [2020] and O. Nnamani [2022], the generalizing function of grammar is most vividly reflected in the study of common nouns. With this in mind, they recommend in their works to start students' acquaintance with this part of the language, since the concept of common nouns is easily learned thanks to children's skills of system and grouping. O. Nnamani [2022] believes that this process develops from the subject to a part of the language, which in turn integrates with dictionary work. Considering this, the system of dictionary work involves following a sequence in a certain thematic plan. The results obtained by them in their articles have common features with the conclusions of this work, as they relate to the assimilation process of both standard and specific nouns by schoolchildren. It is expected to define this process as a priority in the educational activities of children of primary school age.

Unlike the previous researchers, E. Fleischhauer et al. [2021] and A. Antzaka et al. [2021] in their works paid attention to suffixes, which play an important role during the formation and integration of grammatical and lexical connections of words with nouns. According to E. Fleischhauer et al. [2021], the process of teaching schoolchildren the correct use of suffixes and correcting and creating words is intimately connected to the grammatical aspects of correcting and complex names. In turn, the latter is closely related to children's lexical knowledge, so the actual learning of grammatical basics takes place based on lexical skills. Such a lexical-morphological study makes it possible to establish a connection between morphology and vocabulary. A. Antzaka et al. [2021] note that when studying vocabulary, schoolchildren use the knowledge obtained from morphology. Combining morphological and lexical categories involves systematic training of schoolchildren to use acquired skills in speech. For this, the researcher gives as an example several tasks, in particular: "Choose suffixes for these nouns that mean art, profession: fish, sea, grapes, iron, garden, teacher, doctor, cotton, tobacco, grain, vegetables, desire" or "Using the suffixes *-lyk*, *-lyk*, form nouns from adjectives and use them in sentences" Also, for the formation of new word-forming skills, he suggests: "Create new words by adding suffixes that correct the word to these nouns: hand, work, hard work, road, riddle, stone, sand, bush, snow, work, garden. Suppose the students have completed the previous exercises. In that case, it is worth increasing the difficulty of the task by suggesting: "From these nouns, form personal words with correcting suffixes: school, plant, write, city, nature reserve, dig, sheep, harvest, village", as well as "Form complex words, combining these words that are consistent in meaning: respect, camel, pipe, thorn, pot, needle, leaf, dash, Ali, village, master, leg". The results described by the researchers correspond to the conclusions of this article, as they combine the description of theoretical and practical forms of student activity. It is standard practice to form tasks aimed at working with suffixes, as well as the combination of this knowledge with the ability to identify cognate words or form new sentences.

F.M. Jerar et al. [2022] and A. Fauzi [2021] studied the process of learning adjectives by schoolchildren, who established in their articles that it allows for enriching, clarifying, and expressing students' vocabulary. According to F.M. Jerar et al. [2022], adjectives occupy a special

place in the system of expressive means. He explains this position owing to the fact that this part of the language is used to determine the signs and symptoms of objects, phenomena, and processes. Taking this into account, the correct use of adjectives expresses the artistic emotionality of speech, thereby enabling schoolchildren to express their thoughts, feelings, and reactions to events. A. Fauzi [2021] notes that in 2–4 grades during written work, special attention is paid to multi-meaning, synonymous, homonymous, and antonymic adjectives. In his opinion, this approach is indispensable because it also affects children’s oral speech, making it more expressive, fluent, and legible. He pays special attention to the teacher’s activities during the presentation of the “Adjective” topic because for schoolchildren to learn the definitions of various words, work on their understanding and pronunciation must occur. For example, when discussing a person’s face, one should understand their appearance, facial structure, skin colour, eyebrows, and eyes. Accordingly, during the conversation, schoolchildren can use such expressions as “What kind of face did they have?”, and “Who does they look like?”. In this case, the teacher should explain to the children that in grammar, an adjective can describe not only the appearance of a person or object but also the part of the language that characterises the signs of all living and non-living things. A. Fauzi [2021] emphasises that the external form of an object is a sign, and its internal properties are quality. For example: “white sugar” describes its appearance, and “sweetness” refers to its quality. They believe this approach allows children to understand the adjective more efficiently and, most importantly, fix its meaning. Analysing the presented conclusions and results within the framework of this study, a common view on the role of the adjective, which is the main one in the process of transferring the signs of living and non-living things, was revealed. Both works deal with the meaning of adjectives in the development of schoolchildren’s speech, especially in grades 2-4.

Based on the above, the process of learning grammar and vocabulary involves the systematic activity of schoolchildren, which consists of memorizing words of different characters, building sentences with them, identifying common and distinctive features between different categories of word combinations, etc. [Degtiarova et al., 2023]. Thus, various language tools are simultaneously involved, which are the basis for the formation of complex terminological constructions. Schoolchildren from their own lexical and grammatical level, which is reflected in their written and oral work, and therefore affects the assimilation of new knowledge in the future.

Conclusions

This study meticulously explored the methodology of teaching Azerbaijani language to junior high school students, emphasizing the systematic integration of morphological analysis, suffix exercises, grammatical and lexical features, and the interrelation between grammatical forms and lexical meanings. The comprehensive approach outlined in this research underlines a structured pedagogy that significantly enhances students’ understanding and use of the Azerbaijani language.

The findings highlight the critical role of morphological analysis exercises in forming the foundational skills of language learning. These exercises pave the way for a deeper understanding of grammatical structures and their impact on the lexical meaning of words. Following this, the study delved into exercises focusing on suffixes, illustrating how they modify and generate new meanings, thereby expanding students’ vocabulary and linguistic comprehension.

The research presented a cohesive system of lessons aimed at studying grammatical and lexical peculiarities. This system not only enriches students’ vocabulary but also clarifies the nuances of word usage in different contexts, thereby improving their speech culture and communicative competence. The study demonstrated that this integrative approach to language teaching, where knowledge in one aspect of language (e.g., nouns) is connected to another (e.g., adjectives), reinforces the learning process and aids in the overall retention of language rules.

The pedagogical experiment conducted with schoolchildren highlighted the effectiveness of this teaching method. It provided valuable insights into the common challenges faced by students in language learning and identified specific areas where additional focus is required. The results affirmed the importance of combining grammatical structure with lexical studies in mastering language rules, thereby optimizing the learning process and enhancing educational outcomes.

In summary, the research validates the efficacy of a structured, integrative approach to language teaching that encompasses morphological analysis, suffix exercises, and the exploration of grammatical and lexical features. This approach not only facilitates a richer and more effective learning environment but also lays the groundwork for future research to further refine and enhance language teaching methodologies, particularly in the context of developing oral speech skills among junior high school students.

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INTEGRATIVE STUDY OF LANGUAGE RULES IN THE PROCESS OF TEACHING JUNIOR SCHOOLCHILDREN THE AZERBAIJANI LANGUAGE

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Key words: morphology, Azerbaijani language, vocabulary, word structure, rules, teaching language, schoolchildren.

The morphology of the Azerbaijani language has a wide range, so the question arises about the introduction of grammatical and lexical system of language rules. The relevance of the study is determined by the need to update the means of teaching junior high school students the rules of the language in Azerbaijani language lessons. The article is designed to reveal the features of grammatical and lexical structure and a comprehensive study of the language norms of the Azerbaijani language for elementary school students.

The article aimed to describe grammatical and lexical features and their expression during students' integrative learning of language rules.

For this, the research used the *methods* of analysis, synthesis, comparison, deduction, generalisation, and a pedagogical experiment. The deductive method played a crucial role in this study, revealing unique aspects of the child's lexical and grammatical mastery. This was achieved by using common knowledge related to education and language capabilities. Deduction was important for the formulation of distinctive features and characteristics that should be taken into account by teachers when teaching the Azerbaijani language. In addition, the article uses the method of generalization to prepare exercises for schoolchildren from a wide range of educational subjects. This approach involved incorporating the theoretical ideas explored in the study into the content of the exercise. The aim was not only to introduce these concepts but also to reinforce their understanding of the tasks, thus assessing the degree of students' understanding and mastery. This approach enriches the educational process, ensuring the effective implementation of theoretical knowledge in practical learning experience.

As a result of the work, it was established that the comprehensive study of language rules from morphology involved increasing the level of student's knowledge, namely their conscious understanding of words in the process of speaking. Therefore, the main areas of the formation of speaking abilities and skills of younger schoolchildren are revealed. The article proves that this process is closely related to the increase in vocabulary, which, in turn, is an indicator of the richness of the language.

The study presents a structured approach to teaching Azerbaijani language to junior high school students, focusing on morphological analysis, suffix exercises, and the interrelation of grammatical and lexical features. It emphasizes integrating these aspects to enhance students' understanding and use of language. Key findings demonstrate the effectiveness of this integrative method in improving vocabulary, speech culture, and overall linguistic competence.

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DIFFERENTIATION OF WORD MEANINGS IN TRANSLATION (ON THE EXAMPLE OF RUSSIAN AND TURKISH LANGUAGES)

Актуальність дослідження лексичних трансформацій в процесі перекладу пов'язана з необхідністю забезпечення комунікації між автором і реципієнтами в плані відтворення в перекладному тексті лексичного, структурного і стилістичного багатства оригіналу. Позаяк на сьогоднішній день вивчені далеко не всі методи і механізми усунення мовних неточностей, цей напрямок відіграє важливу роль в галузі знань перекладознавства. *Meta* статті – дослідити роль і функції диференціації значень в процесі художнього перекладу з російської на турецьку мову шляхом аналізу лексико-семантичних засобів, використовуваних в контексті літературних творів. Дослідження в першу чергу було зосереджено на контекстуальному аналізі уривків з художніх творів з метою виявити важливі лексичні зрушення. Акцент був зроблений на розумінні значення і функцій смислової диференціації в художньому перекладі. Крім того, були виявлені відмінні ознаки лексичних трансформацій при перекладі з російської на турецьку мову. Дослідження різних стратегій перекладу та вивчення результатів перекладу ще більше доповнили дослідження. У статті використовуються *методи* контекстуального, лексико-семантичного, порівняльного, лінгвокультурологічного та аналітико-синтетичного аналізу. Це дослідження спрямоване на вивчення лексичних трансформацій у перекладеному тексті, механізмів передачі смислових тонкощів джерела з мінімізацією лексичних втрат, а також комбінування прийомів для отримання перекладеного тексту, максимально доступного читачській аудиторії. Робота орієнтована на контекстуальний і лексико-семантичний аналіз, пошук і порівняння лексичних варіантів і структурних закономірностей в оригіналі та перекладі. Увага була звернена на механізми диференціації та узагальнення значень, а також смислового розгортання подій. При аналізі лексико-семантичних і синтаксичних конструкцій, а також фразеологічних словосполучень зачіпалася тема національних мовних особливостей і культурної специфіки, які відіграють важливу роль при перекладі художніх текстів. Надалі дана робота може бути використана в області перекладознавства, лінгвокультурології, автоматичної обробки текстів, створення лексикографічних тезаурусів, вивчення семантичних закономірностей і еквівалентів. У дослідженні були розглянуті нюанси слововживання в перекладах з російської на турецьку мову, підкреслені неминучість лексичних трансформацій. Стратегії в першу чергу включали розширення, звуження та вдосконалення семантики оригінального тексту. Російсько-турецькі переклади також часто використовували семантичне розгортання та трансформацію структурних елементів для пояснення складних значень. Виділялися стійкі, часто фразеологічні звороти, що підкреслюють їх безеквівалентний характер. Такі прийоми відтворюють культурну сутність і авторський стиль оригіналу. Хоча існують розбіжності між російським і турецьким контекстами, лексичні трансформації часто спрощують складні структури для ясності турецької мови. Ідіоматичні вирази турецькою мовою включають деталізацію значень або описове розкриття конкретних подій. Дослідження продемонструвало взаємодію між оригіналом та його перекладом, розкриваючи стратегії та проблеми лінгвістики та перекладознавства.

Ключові слова: лексична трансформація, семантика, прогалини, художній текст, безеквівалентна лексика.

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Introduction

When translating fiction, it is important not only to preserve the main meaning but also to convey the semantic subtleties of lexemes, fixed phrases and sentences, to recreate the author's intention based on stylistic, structural and other parameters. Thus, the relevance of this study is due to the need to find adequate mechanisms and techniques to fully convey the linguistic richness of the original. With the help of translated literature, different national audiences get acquainted with the work of the author, so cultural specificity plays an important role in the translation system. At the present stage of the development of linguistics, there are many options for transforming lexical, morphological, and syntactic structures, which allow conveying meanings using descriptive constructions, transformations of various types, expanding or narrowing the meanings in the source text. Since the use of differentiation in the process of translation is one of the most common methods for transforming textual information, the study of contextual word usage and translation options, the analysis of translation patterns can later become the basis for further translation from Russian into Turkish. This study is relevant, as it allows studying the lexical mechanisms used to understand phraseological units or non-equivalent vocabulary.

The study of literary translation in the example of contexts is necessary to identify the problems that exist within the framework of the translation process, and the formation of translation strategies and solutions to avoid semantic inaccuracies and ambiguity. The search for the most optimal options and templates for translation is relevant at the present stage of linguistics, since more and more artistic resources are used in literature, the text becomes more difficult to understand, which requires special attention when conveying meanings to the target language. Formation of ideas about the semantic, syntactic, and stylistic features of national languages is an important step towards ensuring effective interaction between the author and the readership. The translator in this case plays the role of a link between the creator of a literary text and the recipient, so the study of all stages of the translation process and its results will always be an urgent problem for study.

Today, there are significant difficulties in translating languages that are not similar in grammar, structure or vocabulary, as well as in translating texts from high-resource languages into low-resource ones. Despite the fact that both the Russian and Turkish languages have a sufficient linguistic base, the system of translation patterns has not yet been sufficiently developed, so it is necessary to form an idea of the translation of both equivalent and non-equivalent vocabulary. The article by linguist U. Turdaliyeva [2023] aims to study the lexical and grammatical transformations used in literary translation from English into Russian. In this paper, the expediency of applying various kinds of transformations is considered, and quantitative and statistical analyses of passages as the results of translation activities are carried out. Consideration of lexical units and interpretation of etymology is presented in the study by M. Koshueva et al. [2021]. The authors study the contribution of scientists to the Kyrgyz lexicography, dialectological works and encyclopaedic works. In parallel with the lexicographic work, attention is focused on the cultural, in particular folklore, heritage of the ethnic group. The work by O. Mamasheva et al. [2021] is focused on the study of equivalent vocabulary, including phraseological units, in Kyrgyz, Russian and English. The paper presents examples of the translation of regular expressions, comparing national and cultural experiences. The authors show in practice how the search for equivalents for the translation of phraseological units is carried out.

The model of paraphrase (paraphrasing, reformulation) is offered by Y. Polat [2021] as a translation tool. The paper shows the techniques and stages of paraphrasing, and studies the problems of transferring the semantic structure, taking into account grammatical features. Based on the results of the study, hypotheses are put forward related to the use of paraphrase. Scientists K. Khamidov et al. [2020] point out that the texts of fiction differ in the ways of conveying information and carry aesthetic value, being a source of data about a foreign culture. The authors study the theoretical aspects related to lexical selection in the translation of a literary text. From a cultural point of view, national literature is viewed as a system of sociocultural factors. A. Abdullaeva and S. Baranova [2020] note that when translating literary texts, a problem often arises due to the presence of non-equivalent units (lacunae), which are difficult to match in the target language. The authors point to two main ways of adapting such vocabulary: domestication (replacement of foreign lexemes with components of similar meaning in the target language) and foreignization (preservation of national components, for example, phonemes, and morphemes).

The purpose of this study was to examine lexical transformations in literary translation from Russian into Turkish, in particular, the differentiation of meanings, the formation of an idea of the difficulties in translating this language pair and the mechanisms for eliminating semantic inaccuracies in the process of working with literary works. The subject of the study was literary texts written in

Russian (source) language and their translations into Turkish (target) language. Based on the purpose of the study, the main tasks were the following: conducting a contextual analysis of excerpts from works of art in order to identify key lexical transformations; detailed consideration of the role and functions of differentiation of meanings in literary translation, determination of the features of lexical transformations in translation from Russian into Turkish, consideration of variants of translation patterns and analysis of the results of translation activities.

Literature Review

The quest to understand the intricacies of translation, especially between Russian and Turkish languages, has seen contributions from various scholars and researchers. It is vital to acknowledge the linguistic and cultural challenges in translating lexemes from a source language to a target language.

E.A. Khotaba and Kh. Tarawneh [2022] delve into the lexical discourse analysis in translation, emphasizing the importance of lexical knowledge. Their study involving master's students showed that inadequate lexical proficiency significantly impacts the quality of translations, particularly from Arabic to English. Meanwhile, M. Şahin and S. Gurses [2021] assess the evolving landscape of machine translation. Their findings suggest that digital technologies have yet to achieve satisfactory results in literary translations for the English-Turkish language pair.

H. Zhu et al. [2022] focus on the challenging task of translating lexemes that might not have direct counterparts in the target language. They highlighted that a one-size-fits-all approach does not work, and trends lean towards foreignization. On a similar note, A. Ghafoor et al. [2021] investigate translating high-resource datasets into low-resource languages, revealing a performance decline due to polarity bias. Sh. Castilho and N. Resende [2022] draw attention to post-editing, examining its dynamics in both machine and human translation. Their work underscores the challenges faced in artistic texts laden with authorial styles and figurative language. D. Dayter et al. [2023] then bridge this gap by exploring the pragmatics of translation, shedding light on the importance of pragmatics in improving the synergy between linguistic tools and translation data.

While the aforementioned works have offered significant insights, there is a noticeable paucity of research on translating Ch. Aitmatov's literary works. Such works often require nuanced handling due to the deep cultural, historical, and linguistic intricacies embedded in them.

Makhmudova's [2019] work on Ch. Aytmatov's story "The Mother Field" provides valuable insights into the various transformation types employed in its Turkish translation. Olcay [2005] provides a historical context, examining translations from Pre-Republican Russian Literature to Turkish, while Sokolov and Malysheva [2021] illuminate the presence and influence of Turkisms in early Russian translations. Oganova and Alekseeva [2021] delve into the challenges of translating parenthetical clauses from Russian into Turkish in socio-political texts, and Schweickard [2015] traces lexical borrowings from Turkish in Paul Rycout's writings. Rahimova and Yusupova [2015], on the other hand, tackle the semantics and pragmatics of demonstrative pronouns in Russian and Turkic languages, emphasizing the complexities of translating such essential linguistic elements.

M. Sathisha [2020] underlines the significance of bridging cultural gaps in translation, especially regarding customs, traditions, and holidays. Choltekin et al. [2023] map out the available corpora for Turkish and recommend areas of improvement, while Giunchiglia et al. [2023] critique the existing multilingual databases, emphasizing their inadequacy and structural limitations, especially for low-resource languages.

However, despite the extensive literature on various facets of translation, there is a glaring deficiency in research specifically dedicated to translations of Aitmatov's works. It is noteworthy how this Kyrgyz writer's translations would offer invaluable insights into the nuances of cultural and linguistic translations between Russian and Turkish.

In the quest for a comprehensive understanding, it is essential to highlight the undiscussed or under-explored realms. The overarching aim to study differentiation in meanings during the process of literary translation between Russian and Turkish presents a myriad of nuances. While lexical transformations, both in terms of semantics and structure, are inevitable, a deeper analysis is required to fathom the depths of these transformations. The study shows the translator's strategies often entail expansion, narrowing, and elucidation of the source text's semantics. Furthermore, the Russian-Turkish translation landscape actively employs methods of semantic deployment and holistic transformation of structural elements, aiming to unveil intricate semantic nuances.

The transfer of idiomatic expressions, cultural references, and the broader national culture embedded within a literary text stands out as a pivotal challenge. Within the Russian-Turkish dynam-

ic, idiomatic transmissions often hinge on detailed elaboration or the unfolding of events using descriptive constructs. Additionally, semantic inaccuracies, ambiguities, and the utilization of lexemes in translation that do not entirely align with the original's essence pose significant challenges.

The novelty of this study lies in its meticulous dissection of the differentiation of meanings, shedding light on stable turns, particularly those of the phraseological type, which traditionally fall under non-equivalent linguistic tools. By analyzing this, one gets a vivid glimpse of the national culture of the original work's creator. This work not only illuminates the current state of differentiation in translations but also sets the stage for future endeavours. Prospective areas of emphasis might encompass the evolution of translation databases to aid in the search for equivalent vocabulary, the crafting of contextual examples for translating varied syntactic constructs, and the enhancement and enrichment of dictionary entries to facilitate a more nuanced contextual use of lexemes.

Materials and Methods

The theoretical basis for this study was the works of Kyrgyz, Turkish, American, and British scientists, which considered linguistic problems related to the concept of "literary translation" and its features, errors, and gaps from the point of view of linguistics in the process of translation activity, mechanisms for transmitting lexical and stylistic the richness of the original when translated into the target language, the advantages, and disadvantages of machine translation in comparison with human. Attention was focused on the possible problems that arise in literary translation and ways to solve them. In addition to theoretical works, in this work, literary works of the Kyrgyz writer Ch. Aitmatov were used for analysis, they were written in Russian: "Прощай, Гульсары!" ("Farewell, Gulsary!") [Айтматов, 2023] and "Плаха" ("The Place of the Skull") [Айтматов, 2022], as well as their Turkish translations by R. Ozdek [Айтматов, 1997; Айтматов, 2000]. These literary works and the results of translation activities were compared in terms of lexical similarity and accuracy of conveying semantic shades of meanings using contextual and lexico-semantic analysis of the linguistic resources involved.

Analytical and synthetic analysis was used in the analysis of the works of modern linguists and literary critics, the study of theoretical aspects related to the role, functions, and types of lexical transformations, and the features of the selection of lexical options to recreate the artistic space of a literary text. Works directly related to the efficiency and development of mechanisms for improving text parameters in the translation process were considered.

The contextual analysis of the text was based on the study of patterns of interaction between the source (Russian) and target (Turkish) languages in lexical, structural and stylistic terms. The evaluation of the results of the translation activity took place through the study of certain passages, which were considered from the point of view of lexical and stylistic accuracy and the adequacy of the translation. With the help of contextual analysis, an idea was formed about the effective methods and mechanisms used in the translation of literary texts. The lexico-semantic analysis included the study of semantic patterns for the transfer of semantic subtleties in the process of translation, consideration of the main lexical transformations with a focus on differentiation used to transfer non-equivalent vocabulary and set expressions of a phraseological type. Also, within the framework of this study, aspects of the semantic adequacy of translation, the search for equivalents and the use of descriptive structures to convey lexical meanings in the target language were touched upon.

Linguistic and cultural analysis was based on the study of culturally specific features of national languages at different language levels, with special attention to the transmission of non-equivalent and emotionally expressive vocabulary, in particular phraseological type. At the same time, not only individual lexemes were considered, but also whole phrases, turns of phrase and sentences, the chosen linguistic means were analysed to convey the structure, style, and mood of the work. Comparative analysis was used to compare different cultural layers and linguistic means of the Russian and Turkish languages, to assess the adequacy of the selected techniques for text transformation. The contextual comparison of text fragments compares the linguistic resources involved in the translation process, namely the language of the source and target texts. Also, the results of the research were compared with the achievements of other authors in this field of knowledge.

Results. Analysis of the use of differentiation of meanings in the translation of literary texts from Russian into Turkish

Lexical transformation is a method used to translate vocabulary in the source language that has no equivalent in the target language, translation when deviating from dictionary matches, replacing individual lexical units, whole phrases and phrases, as well as syntactic structures (sentences) of the source lan-

guage with lexical units, whole phrases and phrases, syntactic constructions of the target language that are incomplete (partial) or contextual equivalents. Among the main lexical transformations, the following are used: differentiation of meanings (replacement of a word of the source language with broad semantics by a lexeme of the target language with narrower semantics), the concretization of meanings (replacement of a word or phrases of the source language with a broader meaning by a word or phrase of the target language with a more specific meaning), generalization (replacement of a word or phrase with a narrower meaning in the original for a word or phrase with a broader meaning in the translated text).

In addition, semantic development is applied (the lexical units of the target language are the logical development of the meaning of the lexeme in the source language), antonymic translation (replacement of the concept of the source language with a concept that is opposite in meaning in the target language), holistic transformation (semantic development in the translation of the text with transformation forms of any segment of speech, including the whole sentence), compensation for losses in the translation process (replacement of a non-equivalent lexeme of the source language with another lexeme that conveys the same information) [Tyler et al., 2005]. In the broad sense of the word, differentiation of meanings means lexical transformation, as a result of which a word in the source language is replaced by a word in the target language, which is not its full equivalent, but was selected based on contextual word usage, language norms and traditions of the target language. In the narrow sense, the word differentiation refers to the replacement of a source language word with broad semantics by a target language lexeme with narrower semantics. The breadth of a relevant discursive context depends on language production and comprehension [Yoon and Brown-Schmidt, 2013].

For example, several lexemes are used in Turkish to designate parts of the body: “bacak” (leg from the lower abdomen to the ground) – “ayak” (foot). As medical terms, these lexemes have unambiguous equivalents in Russian, but the lexeme “ayak” is more widely used in everyday life. The lexeme “hand” is also denoted by two terms: “el” (the part of the arm from the ankle to the fingertips, usually used to hold objects and perform work), “kol” (the part of the arm that extends from the shoulder to the fingertips). The reason for using differentiation in a literary text may be the need to clarify the meaning of a word that is used in a broad context in the source language in order to explain to readers what is meant by the author’s wording. A common cause of such a lexico-semantic transformation is the translator’s misunderstanding of the meaning of a word or phrase, or the inability to find an exact equivalent. These problems may arise due to the cultural-specific features of national languages and contextual use, endowing well-known words with metaphorical and figurative meanings [Kolehmainen et al., 2016]. In the process of literary translation of Ch. Aitmatov [Айтматов, 2022; 2023] uses many lexical transformations from Russian to Turkish. After analysing 50 selected contexts, it was noted that the most frequent are generalization, semantic development, as well as holistic transformations and differentiation (Figure 1).

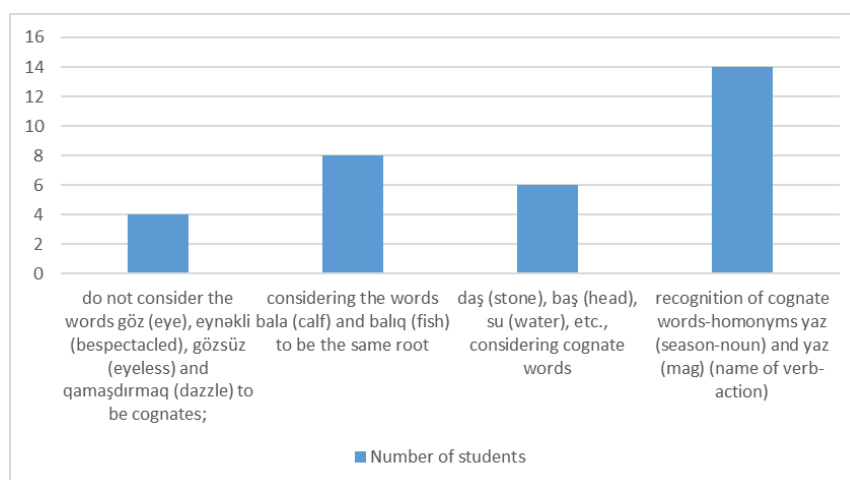


Figure 1. Frequency of using lexical transformations
Source: compiled by the author.

It should be noted that the original text is a complex structure with many complex sentences, so the translator has to break large sentences into smaller fragments due to syntactic characteristics and sentence construction features in Turkish. The lexical and stylistic richness of the original, the use of numerous phraseological turns and idiomatic expressions, becomes a feature of the author's style. Due to the large number of lexical transformations and contextual word usage in the text of the original and translation, differentiation of meanings will mean not only individual words but also entire phrases (constructions) transformed in the direction from a broader to a narrower meaning.

Context: "К вечеру снег еще подсыпал, и на другое утро еще до восхода солнца в степи было уже светло и прозрачно, как днем. Покой и тишина разлились всюду, и острый голод по-зимнему дал о себе знать"¹ [Айтматов, 2022], ("Akşama doğru kar yine yağdı ve ertesi sabah, güneş henüz doğmadığı halde, ortalık aydınlanmış gibiydi ve hava gündüz gibi açıktı. Ortalığı bir sessizlik ve barış kaplamıştı. Ama, soğğun da etkisiyle açlıktan karınları kazınıyordu") [Aytmatov, 2000]. Differentiation of meanings can be used in figurative-metaphorical constructions with idiomatic elements: for example, "острый голод по-зимнему дал о себе знать"² in the original text is replaced in translation with "açlıktan karınları kazınıyordu" ("их желудки скребли от голода") their stomachs were scraping with hunger). Thus, a construction with a broader context is replaced by a construction with a narrower, more specific and understandable meaning. The author uses the differentiation technique in this case to adapt a metaphorical phrase that would not be entirely clear to the Turkish reader if translated literally.

Context: "Авдию же дорога лежала в духовную сферу, этого хотел он сам, и этого очень хотел отец, особенно после истории с поступлением в пединститут дочери Варвары"³ [Айтматов, 2022], ("Abdias ise din adamı olmak istemişti. Asıl arzusu bu idi. Barbara'nın karşılaştığı durumu dikkate alan babası da aynı şeyi istemişti Adias için") [Aytmatov, 2000]. In this context, when translating the first part of the sentence, differentiation of meanings is used, then – generalization (the concept opposite to differentiation). Phraseological turnover "дорога лежала в духовную сферу"⁴ does not have a suitable equivalent in Turkish, therefore, when translating, it is replaced by a more narrowly semantic expression "din adamı olmak istemişti" ("хотел стать священником"⁵). It should be noted that the original text does not refer specifically to the profession of a priest, but in general about employment in the spiritual sphere, where there are many professions, thus, there is some deformation of the main meaning. The translator also replaces the broader phrase "этого хотел он сам"⁶ with "arzusu bu idi" ("это было его благородным желанием"⁷). In this case, the translator decided to present his own interpretation by adding an expressive-evaluative component when conveying the meaning of a neutral phrase. The generalization of meanings is present in the translation of a part of the sentence related to the daughter Varvara: in the original, it is indicated that she entered the pedagogical institute, and in the translation, a descriptive construction is used: "ситуация с поступлением"⁸.

Context: "Губы иноходца шевельнулись, однако не смогли захватить сена. Танабай заглянул ему в глаза и помрачнел. В глубоко запавших, полуприкрытых облезлыми складками век глазах лошади он ничего не увидел. Они померкли и были пусты, как окна заброшенного дома"⁹ [Айтматов, 2023], ("Taypalma yorganin dudakları kımıldadı ama ot ağzına alamadı. Tanabay atın gözlerinin içine bakınca üzüntüden yüzü sapsarı oldu. Hayvanın, yarı yumuk gözleri yuvalarına

¹ "By evening, the snow was still pouring in, and the next morning, even before sunrise, it was already light and transparent in the steppe, like during the day. Peace and silence spread everywhere, and an acute winter hunger made itself felt"

² "acute hunger in winter has made itself felt"

³ "Abdiy's road lay in the spiritual sphere, he himself wanted this, and his father really wanted this, especially after the story of his daughter Varvara entering the pedagogical institute"

⁴ "the road lay in the spiritual sphere"

⁵ "wanted to become a priest"

⁶ "he wanted it himself"

⁷ "this was his noble wish"

⁸ "the situation with admission"

⁹ "The pacer's lips moved, but they could not capture the hay. Tanabai looked into his eyes and frowned. He saw nothing in the horse's deeply sunken eyes, half-closed by mangy folds of the eyelids. They faded and were empty, like the windows of an abandoned house"

gömlümüş, feri sönmüş ve bomboştu. Issiz kalmış bir evin pencereleri gibi olan o gözlerde Tanabay, hiçbir canlılık, bir hayat izi göremedi”) [Aytmatov, 1997]. In this context, instead of the lexeme “помрачнело” (gloomy), in the original, the turnover “üzüntüden yüzü sapsarı oldu” (“побледнело от печали”¹⁰10101010) is used. Thus, the translator uses narrower wording, specifying that it was sadness that caused the change in complexion. It can be noted that in this case, it is not only about the narrowing of the original meaning, but also about the use of the semantic development of the original formulation (additional semantic load through the indication of cause-and-effect relationships). Artistic expressions with a number of adjectives “глубоко запавших, полуприкрытых облезлыми складками век глазах”¹¹ the translator in the target language replaces it with the verbal construction “çuvalarına gömlümüş” (“ввалились в глазницы”¹²), which can be interpreted as differentiation of the meaning with some concretization and hyperbolisation of the main meaning. Due to the lack of practice of using several adjective phrases in Turkish in a row, a number of lexical elements were replaced by a phrase with a more capacious meaning, but at the same time narrowing the context of the use of the original phrase. Differentiation of meaning together with semantic development are used in the translation of the phrase “он ничего не увидел”¹³, which is replaced by “hiçbir canlılık, bir hayat izi göremedi” (“не увидел ни жизненной силы, ни следов жизни”¹⁴). In this context, the meaning of the pronoun “ничего”¹⁵ narrows down to specific sensations: the absence of “hiçbir canlılık” (“жизненной силы”¹⁶), “bir hayat izi” (“следов жизни”¹⁷). There is a figurative-metaphorical transformation of the phrase, with the logical development of the original meaning in the target language. The reason for using such a lexical transformation may be to reduce the semantic load and minimize the lexical means in the previous formulation in order to align the text stylistically and syntactically.

Context:

– Ну, что стоишь, согрей мне поесть. Голодный я, как собака.

– Да вот смотрю и думаю, – ответила она, – что значит старость. Не скажи ты мне, что это тот самый Гульсары, и не признала бы.

– Что ж тут удивляться? Думаешь, мы с тобой лучше выгядим! Всему свое время¹⁸ [Айтматов, 2023].

(“Niye dikilip duruyorsun, yemek ısıtsana, açlıktan ölüyorum ben! Şaştım kaldım doğrusu. Sen söylemesen onu asla tanıyamazdım. Bunda Şaşılabacak bir şey yok. Bizim durumumuz ondan farklı mı sanki? Zaman kimseyi kayırmaz, her canlı yaşlanır, her şey eskir”) [Aytmatov, 1997]. In this context, lexical transformation is used, based on the differentiation of the meaning with its concretization, as well as on the semantic deployment of the thought embodied in the original text: phraseological unit “всему свое время”¹⁹ translated into Turkish as “zaman kimseyi kayırmaz, her canlı yaşlanır, her şey eskir” (“время никого не жалует, все живое стареет, все стареет”²⁰). The translator uses this technique to clarify the main meaning, since the phrase “всему свое время”²¹ has a wide context of use. So that the Turkish reader can understand what exactly is meant by it, a decoding of the figurative meaning is used: “her canlı yaşlanır, her şey eskir”²². A phrase based on the idiom “голодный я, как собака”²³ is replaced in the Turkish translation with clearer wording with an inherent degree of exaggeration: “açlıktan ölüyorum ben” (“я умираю с голоду”²⁴). Indirectly, such a lexical transformation

¹⁰ “turned pale with sadness”

¹¹ “deeply sunken, half-covered by peeling folds of the eyelids”

¹² “fell into the eye sockets”

¹³ “he saw nothing”

¹⁴ “I didn’t see any life force or traces of life”

¹⁵ “nothing”

¹⁶ “life force”

¹⁷ “traces of life”

¹⁸ “Well, what are you waiting for, warm me up to eat. I’m hungry like a dog. Yes, I’m looking and thinking, she answered, what old age means. If you hadn’t told me that this is the same Gyulsary, you wouldn’t have recognized it. What is there to be surprised? You think we look better! Everything has its time”

¹⁹ “everything has its time”

²⁰ “time does not favour anyone, everything living grows old, everything grows old”

²¹ “everything has its time”

²² “everything living gets old, everything gets old”

²³ “I’m hungry like a dog”

²⁴ “I am starving”

can be correlated with the differentiation or concretization of meaning. As a rule, these techniques are often used when conveying the meaning of phraseological units that do not have an exact equivalent in Turkish, which may be incomprehensible to the readership. Therefore, idioms have to be replaced by units that are semantically close: these can be Turkish phrases or interpretation of meaning through descriptive constructions.

Context: “Знал бы, не выезжал лучше, – сокрушался Танабай. – А теперь ни туда, ни сюда, стою среди чистого поля. И коня понапрасну загублю”²⁵ [Айтматов, 2023], (“Tanabau, Böyle olacağını bilsem hiç bugün yola çıkar mıydım? diye hayıflandı. “Şimdi ne ileri gidebilirim ne de geri. Yolun ortasında kalakaldım. Atı iyice yorup bu hallere düşmesine sebep oldum”) [Айтматов, 1997]. In this context, instead of the idiom “ни туда ни сюда”²⁶ a more specific expression is used with the specification of spatial codes: “ne ileri gidebilirim ne de geri” (“ни вперед, ни назад”²⁷), which is due to the concretization of the meaning in the translation for a clearer understanding of the sentence. Also, instead of the idiom “стой среди чистого поля”²⁸ the construction “ortasında kalakaldım” is introduced (“застрял посреди дороги”²⁹), which concretizes the spatial meaning of the phraseological unit. It should be noted that to translate many words used in the original in a figurative sense into the target (Turkish) language, direct meanings or descriptive constructions are used that explain the meanings of the original lexemes: “diye hayıflandı” (“вздыхнул”³⁰), “и коня понапрасну загублю” = “atı iyice yorup bu hallere düşmesine sebep oldum” (“я утомил лошадь и заставил ее впасть в это состояние”³¹). Such lexical transformations are due to culturally specific features of national languages. To better understand the use of differentiation in the target language, it is necessary to get familiarized with the concept of generalization, which involves the translation of a narrower formulation using lexical means with broader semantic properties (general or generic meanings).

Context: “Это в открытой степи страшно, когда от преследующего вертолета некуда деться, когда он, настигая, неотступно гонится по пятам, оглушая свистом винтов и поражая автоматными очередями...”³² [Айтматов, 2022], (“Helicopter ancak, kaçılacak ve saklanacak yeri olmayan düz ovada tehlikeli olabilirdi. Düz ovada onun peşini bırakmaz, yetişir, vinlaması ile onu sersemletir, iyice yaklaşınca da mitralyöz ateşine tutardı”) [Айтматов, 2000]. In this context, the phrase “открытая степь”³³ is translated using the broader semantically phrase “düz ovada” (“плоская равнина”³⁴), since the steppe denotes a narrower concept: “равнина, заросшая травянистой растительностью, в умеренных и субтропических зонах”³⁵. It should also be noted the inaccuracy in the translation, since the lexemes “открытый” (open) and “плоский” (flat) are not full synonyms. The first indicates a space that is not obscured by anything and accessible to the eye, the second indicates a flat surface without recesses and elevations. Generalization is widely used in Russian-Turkish translation, which is due to the large lexical and stylistic variety of constructions used, including phraseological turns: for instance, the phrase with the idiomatic element “неотступно гонится по пятам”³⁶ in the original text was replaced by the verb forms “peşini bırakmaz” (“не отпустит”³⁷) and “yetişir” (“догонит”³⁸). The phrase “оглушая свистом винтов и поражая автоматными очередями...”³⁹ also translated using differentiation of meanings, since “mitralyöz ateşine” is used instead of the phrase “automatic

²⁵ “If I had known, I wouldn’t have travelled better, Tanabai lamented. And now, neither here nor there, stand in the middle of an open field. And I’ll ruin the horse in vain”

²⁶ “neither here nor there”

²⁷ “neither forward nor backward”

²⁸ “stand in the open field”

²⁹ “stuck in the middle of the road”

³⁰ “sighed”

³¹ “I tired the horse and made it fall into this state”

³² “It’s scary in the open steppe when there is nowhere to escape from a pursuing helicopter, when, overtaking, it relentlessly pursues on its heels, deafening with the whistle of propellers and hitting with automatic bursts...”

³³ “open steppe”

³⁴ “flat plain”

³⁵ “a plain overgrown with grassy vegetation in temperate and subtropical zones”

³⁶ “relentlessly chases on the heels”

³⁷ “not let go”

³⁸ “catch up”

³⁹ “deafening with the whistle of propellers and hitting with automatic bursts...”

bursts” (“пулеметный огонь”⁴⁰). Based on contextual usage, the phrase “automatic bursts” refers to a series of shots from a weapon, one after another in turn, and “machine-gun fire” has a wider meaning. A lexical transformation called deletion is also used: instead of “свиста винтов”⁴¹ “vinlaması” is used (“гул, свист, визг”⁴²), that is, the word “винт”⁴³ is omitted.

Context: “В вечерних лучах заката, горы становились похожи на старые легенды, которые рассказывали старцы”⁴⁴ [Айтматов, 2022], (“Akşamın son ışıklarında, dağlar yaşlıların anlattığı eski efsaneleri anımsattı”) [Aytmatov, 2000]. The phrase “горы становились похожи на старые легенды”⁴⁵ has a metaphorical and poetic undertone in Russian. In the Turkish translation, the lexeme “anımsattı”⁴⁶ is used to narrow down the meaning and provide clarity. Instead of a direct transformation, a figurative interpretation is applied, emphasizing the act of remembering. This approach retains the poetic charm of the original text.

Context: “Ручьи, пробуждаясь от зимнего сна, наполнили воздух трелию песен”⁴⁷ [Айтматов, 2022], (“Kış uykusundan uyanan dereler, havayı şarkıların tınısıyla doldurdu”) [Aytmatov, 2000]. The expression “пробуждаясь от зимнего сна”⁴⁸ beautifully captures the idea of nature’s rejuvenation. In Turkish, this essence is conveyed by “Kış uykusundan uyanan,” which literally translates to waking up from winter sleep. However, the metaphor “трелию песен”⁴⁹ undergoes a nuanced shift. The Turkish “şarkıların tınısıyla” translates to the “melody of songs”, emphasizing the auditory experience. By selecting “tınısı”, which denotes a subtle and pleasant sound, the translator mirrors the delicate ambience of awakening streams in springtime. The differentiation in this case encapsulates the spirit of the original phrase while molding it to Turkish linguistic aesthetics.

When translating constructions from Russian into Turkish, many lexical transformations are used, as a rule, they actively interact with each other: differentiation + semantic expansion of a phrase, generalization + holistic transformation, and others. Differentiation is used to convey the meaning of phraseological units by clarifying the original meaning, and figurative meaning with the help of a direct descriptive construction. The use of lexical transformations of various kinds is based on the need to ensure the understanding of the text when read by a native speaker of the target language with minimal semantic losses. Since the Russian and Turkish languages differ significantly from each other in terms of semantic, stylistic and syntactic features, translators often use a variety of mechanisms to adapt a literary text.

Discussion

The analysis provided in the current research contributes to the expanding field of translation studies, focusing on translation transformations in literary works. In the scope of this study, the uniqueness of the researcher’s approach sheds light on several complexities inherent in the translation process. This stands in conversation with the understanding forwarded by Makhmudova [2019], emphasizing the inevitability of translation transformations to maintain the idiosyncrasies of the original while addressing foreign cultural references present in any text.

Drawing from Olcay’s [2005] observation, the translations from Russian have undeniably played a pivotal role in broadening the horizons of Turkish readers and intellectuals. In the context of the current study, such translations aid in emphasizing the narrative’s cross-cultural nuances, supporting the researcher’s claim of the transformative nature of literary translations. While Olcay underscores the qualitative progression of translations during the Republican era, the present research goes beyond, illustrating the depth and intricacy involved in translation decisions.

In addressing the practical challenges of translation, Oganova and Alekseeva’s [2021] work can be highlighted. Their findings about the difficulties encountered in translating parenthetical clauses

⁴⁰ “machine-gun fire”

⁴¹ “whistle of screws”

⁴² “hum, whistle, screech”

⁴³ “screw”

⁴⁴ “In the evening rays of the sunset, the mountains resembled old legends told by the elders”

⁴⁵ “mountains resembled old legends”

⁴⁶ “reminded of”

⁴⁷ “Streams, awakening from winter sleep, filled the air with a trill of songs”

⁴⁸ “awakening from winter sleep”

⁴⁹ “trill of songs”

from Russian to Turkish offer another layer of complexity in the translation process. This aligns with the experiences shared in the present study, suggesting that both semantic and syntactic aspects play crucial roles in translating between these two languages.

The interaction between human and machine translation has been an emerging field of exploration. Şahin and Gurses's [2021] insights highlight that machine translation has a long journey ahead before becoming a quintessential part of English-Turkish literary translation practices. This sentiment resonates with the researcher's analysis, which emphasizes the importance of human intervention and understanding in literary translations, given the nuances, emotions, and cultural elements embedded within.

Zhu, Ang, and Mansor's [2022] systematic review sheds light on the challenges posed by cultural references in genre-based translation. They point towards a trend from foreignization to domestication, underscoring the adaptability of translation strategies. While the current study does not strictly address genre-based translation, its emphasis on the transformative nature of translation aligns with the strategies suggested by these authors.

The importance of resource-rich datasets in translation, as discussed by Ghafoor et al. [2021], provides an interesting counterpoint. While their study focuses on sentiment classification, the availability of comprehensive datasets is equally vital for literary translation to ensure the fidelity and quality of translated content. Furthermore, the Google translation experiment by Dayter, Locher, and Messerli [2023] provides an innovative perspective on the role of machine translation in literary works. Their findings, juxtaposed against the insights from the present research, accentuate the gaps that still exist in machine translation when handling the intricate nuances of literary content.

In summary, the current study enriches the field of translation studies, emphasizing the transformative nature of literary translations. It broadens our understanding of the challenges and decisions involved in translating between languages, especially when balancing between preserving the original's essence and ensuring comprehension for the target audience. The practical significance of this research lies in its capacity to inform translators, educators, and students about the nuances and intricacies of the literary translation process. As the field of translation studies continues to evolve, this research stands as a testament to the vital role of human understanding and interpretation in capturing the spirit of literary works across languages.

Conclusions

The intricacies of translation lie in the complex interplay of linguistic, cultural, and semantic elements, and this becomes even more evident when exploring the distinct and rich linguistic duo of Russian and Turkish. Delving deep into these nuances, the study unravelled several layers of lexical transformations and their implications in the realm of translation.

Central to the research's findings was an understanding of the specific types of interactions between the source and target text. One predominant type of interaction highlighted was semantic deployment. Here, meanings from the source language are thoroughly unfolded, often necessitating significant structural transformations in the target language. Such processes are imperative for ensuring that cultural nuances and specificities, embedded deeply within the source text, are adeptly communicated. Another notable interaction involves a holistic transformation of structural elements, ensuring that the translation retains its essence while adhering to the linguistic norms of the target language.

With regard to the core objectives behind the differentiation of meanings, two primary goals emerged from the study. Firstly, differentiation serves as a pivotal tool to address the disparities between the non-equivalent linguistic constructs present in the Russian and Turkish languages. This becomes particularly evident in the realm of idiomatic expressions. The target language often leans towards more descriptive or detailed constructions to encapsulate the essence of such idioms from the source text. Secondly, differentiation aims to capture and convey the national and cultural peculiarities intrinsic to the literary work. Without such nuanced translation, there's a palpable risk of the translated content losing its contextual richness.

Exploring stable turns, especially those of a phraseological nature, the study illuminated how these non-equivalent linguistic means play a crucial role in offering insights into the national cultural nuances of an artistic text. However, this differentiation isn't devoid of challenges. The study underscored instances of significant semantic discrepancies when comparing contexts between the source

and target languages. These challenges emphasized the pivotal role of translators in discerning and employing appropriate lexical strategies. In addition, structural and stylistic adjustments become inevitable. This is evident in the need to transform intricate and semantically dense constructs into simpler segments, ensuring comprehension and resonance with the target audience.

In summation, this research offers a comprehensive understanding of the myriad layers integral to Russian-Turkish translation. By exploring the semantic depths and challenges, it provides valuable insights into the strategies, challenges, and overarching principles governing this translation process. Looking forward, the insights gathered here could pave the way for more robust translation databases and tools, ushering in a more nuanced and informed era of linguistics and translation studies.

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DIFFERENTIATION OF WORD MEANINGS IN TRANSLATION (ON THE EXAMPLE OF RUSSIAN AND TURKISH LANGUAGES)

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The relevance of the study of lexical transformations in the process of translation is associated with the need to ensure communication between the author and recipients in terms of recreating the lexical, structural and stylistic richness of the original in the translated text. Since today far from all the methods and mechanisms for eliminating language inaccuracies have been studied, this direction occupies an important role in the translation science branch of knowledge. *The purpose* of the study is to examine the role and functions of differentiation of meanings in the process of literary translation from Russian into Turkish by analysing the lexico-semantic means used in the context of literary works. This paper uses *the methods* of contextual, lexico-semantic, comparative, linguoculturological and analytical-synthetic analysis are used in the paper. This study is aimed at studying lexical transformations in the translated text, mechanisms for transferring the semantic subtleties of the source with minimization of lexical losses and combining techniques to obtain a translated text that is as accessible to the readership as possible. The work is focused on contextual and lexico-semantic analysis, search, and comparison of lexical variants and structural patterns in the original and translation. Attention was drawn to the mechanisms of differentiation and generalization of meanings, as well as the semantic unfolding of events. When analysing lexico-semantic and syntactic constructions, as well as phraseological phrases, the topic of national linguistic features and cultural specifics, which play an important role in the translation of literary texts, was touched upon. In the future, this work can be used in the field of translation studies, cultural linguistics, automatic text processing, the creation of lexicographic thesauri, and the study of semantic patterns and equivalents. The study ex-

amined the nuances of word usage in translations from Russian to Turkish, underscoring the inevitability of lexical transformations. Strategies primarily involved expanding, narrowing, and clarifying the source text's semantics. Russian-Turkish translations also frequently employed semantic deployment and structural element transformations to elucidate intricate meanings. Stable, often phraseological turns were highlighted, emphasizing their non-equivalent nature. Such techniques reconstruct the original's cultural essence and authorial style. While there exist discrepancies between the Russian and Turkish contexts, lexical transformations often simplify complex structures for clarity in Turkish. Idiomatic expressions in Turkish involve detailing meanings or unfolding specific events descriptively. The study demonstrated the interplay between the original and its translation, revealing strategies and issues within linguistics and translation studies.

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METHODOLOGY OF COGNITIVE-DISCURSIVE MODELLING OF LITERARY TRANSLATION (case study of Ukrainian retranslations of W. Shakespeare's tragedies of the 19th–21st centuries)

У статті надано теоретико-методологічне обґрунтування поетапного конструювання когнітивно-дискурсивної моделі діахронної множинності перекладу часовіддаленого першотвору, яка постає інструментом розкриття внутрішніх механізмів перекладу літературного твору і визначення критеріїв адекватності оригіналу і перекладу. Матеріалом дослідження слугували трагедії В. Шекспіра як часовіддалені першотвори Англії кінця XVI – початку XVII ст. та їх різночасові українські ретрансляції XIX–XXI ст.

Алгоритм комплексної методології когнітивно-дискурсивного моделювання художнього перекладу, яка інкорпорує *методи* дискурсології і когнітивної транслятології, передбачає п'ять етапів конструювання трьох модулів: дискурсивного, когнітивного і ретрансляційного.

Побудова дискурсивного модуля, метою якого є розкриття об'єктивних і суб'єктивних факторів, які впливають на процес і результат інтерпретації перекладачем часовіддаленого першотвору, передбачає конструювання трьох складників – екстралінгвального, лінгвального та інтерпретаційного, що відбувається на трьох перших етапах.

Четвертий етап – це побудова когнітивного модуля, який розкриває внутрішні механізми перекладацького процесу, зумовлені когнітивним консонансом (гармонійною тотожністю мисленнєвого процесу автора і перекладача) чи когнітивним дисонансом (гносеологічним, ідеологічним і культурно-естетичним), які спричинені попередньо визначеними у дискурсивному модулі подібностями і відмінностями у контекстах створення першотвору і ретрансляцій. Прийняття перекладачем рішення щодо вибору тієї чи іншої перекладацької стратегії та локальної тактики в умовах когнітивного консонансу чи когнітивного дисонансу зумовлює різну ступінь когнітивної близькості оригіналу і перекладу: когнітивну еквівалентність, когнітивну аналогічність і когнітивну варіантність.

П'ятий етап – це конструювання ретрансляційного модуля, який розкриває вплив когнітивного консонансу та когнітивного дисонансу на вибір перекладачем стратегії (модернізації чи архаїзації, доместикації чи форенізації) і тактики (репродуктивної чи адаптивної) трансформаційного перекладу.

Ключові слова: діахронна множинність ретрансляцій, когнітивний консонанс / дисонанс, конотативно / культурно забарвлений контекст, вербалізований концепт оригіналу / перекладу, трансформаційний переклад.

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The cognitive-discursive approach to literary translation postulates that the translator's specific decisions depend on his / her adequate interpretation of the verbal constructions of the original work [Dicerto, 2018; Lewandowska-Tomaschuk, 2010; O'Brien, 2013]. To determine the adequacy criteria, a new and productive theory appears to be the theory of plurality in translation as an idea of the non-deterministic nature of translation due to the possibility of several different retranslations of the same source text.

The phenomenon of plurality in translation has been studied since the second half of the 20th century. Plurality in translation means the presence of several translations of one foreign-language literary work in a given national literature, which in the original has, as a rule, one textual embodiment [Farahzad, 2024; Hermans, 2006; Ortega y Gasset, 2004; Rebrii, 2018]. Western researchers [Brownlie, 2006; Pym, 2007; Gürçağlar, 2008; Venuti, 2003] refer to the term “re-translation”, indicating that each new translation of a work of art tends more and more to the original text [Berman, 2000]. Linguists consider the evolution of translation requirements and the translators’ desire to meet the requirements of the times to be the main factors in the emergence of retranslation.

The plurality in the translation of a literary text is not only a consequence of external causes, but is organically inherent in art. The factors that determine the possibility of plurality in translation and create the problem of choosing a translation strategy are the redundancy of information in the original text and its entropy. The term “entropy”, which was scientifically based in physics as a measure of system chaos, in translation, means the degree of information uncertainty about the object of translation (the translator’s lack of information), which leads to making erroneous decisions about translation at any level of the translation self-organization system [Vanroy, De Clercq, Macken, 2019]. Entropy can occur at all levels of communication [Dorofeieva, Andrushchenko, 2019] – addresser, context, message, code or addressee, and its degree depends not only on the type of text to be translated but also on the translator’s personality. Therefore, the translator has paramount influence on interpretations of the original work in the target language culture.

The diachronic plurality in translation is considered as repeated translations of a time-remote original work, occurring during a specific historical period or several periods [Kaiser, 2002; Koskinen, Paloposki, 2003; Rebrii, 2018; Ситар, 2014]. Diachronic retranslations of the original literary text can differ significantly. Therefore, modern translation theory needs a theoretical and methodological tool to determine the nature of these differences, including the factors that lead to their emergence. Since the study of the literary text translation presupposes the knowledge of the entire experience of human existence, which is reflected in this literary text, a systematic approach in the scientific cognition of the literary text translation contributes to the formation of a multi-level structure of theoretical and empirical study, which involves adequate research methods, one of which is modelling.

The *objective* of the study is theoretical and methodological substantiation and implementation of the cognitive-discursive model of the diachronic plurality in translation of a time-remote original text (hereafter CDM), constructed on the material of Ukrainian retranslations of W. Shakespeare’s tragedies of the 19th–21st centuries, as a tool for revealing the internal mechanisms of retranslations of a time-remote original text.

Achieving the outlined objective requires solving the following *tasks*: to substantiate a theoretical foundation of the CDM in terms of the anthropocentric paradigm of translation studies; to create a methodological foundation for the construction of the CDM by using the methods of discourse analysis and cognitive translation studies; to construct a discursive module in the structure of the CDM, which is represented as a unity of extralingual, lingual, and interpretation components; to highlight cognitive consonance and cognitive dissonance of the author’s and translator’s mental activity, which form the basis in construction of a cognitive module in the structure of the CDM; to construct a retranslation module in the structure of the CDM, taking into account the choice of general strategy and local tactic by translators while retranslating the time-remote original text.

This is a *case study* of W. Shakespeare’s 9 tragedies totalling 1,468 pages and their 38 retranslations performed by 22 Ukrainian translators during the 19th–21st centuries. The units of analysis are culturally marked and connotatively loaded lexical and phraseological units selected from 5,364 connotatively / culturally coloured contexts of W. Shakespeare’s tragedies and their Ukrainian retranslations.

In addition to general scientific methods of *analysis, synthesis, induction, deduction, observation, interpretation, description, generalization, systematization, classification* and *comparison*, the methodology of discourse analysis and cognitive translation studies is also used in the investigation. Discourse analysis, aimed at researching the macro- and microstructure of the dis-

course of the time-remote original text and Ukrainian retranslations of the 19th–21st centuries, involves the use of such methods as: *cultural and historical method* and *comparative-linguistic-cultural* (for comparative analysis of the historical-cultural contexts of the time-remote original text and retranslations), *biographical, comparative, and interpretive-textual* (to determine the features of the literary styles of the epochs of the original text and its chronologically distant Ukrainian retranslations, which affect the translators' idiosyncrasies and, accordingly, the plurality in translation), *contextual, descriptive, semantic, and stylistic* (for analysis and differentiation of the semantic structure of connotative components of the units of analysis). The methodology of cognitive translation studies includes methods of *conceptual analysis*, in particular *concept identification* (to reconstruct the verbalized concepts of the original and translation), *frame modelling* (to identify the conceptual content of the verbalized concepts of the original and translation in terms of frame semantics) and *frame mapping* (to establish the degree of cognitive proximity between the conceptual contents of the verbalized concepts of the original and translation according to five information constituents), as well as methods of *translation analysis*, in particular *transformational* (to reveal the influence of cognitive consonance and cognitive dissonance on the translator's choice of an effective translation strategy and tactic for adequate reproduction of the units of analysis in retranslation) and *contrastive translation* (for comparative analysis of translation solutions in the diachronic plurality of Ukrainian retranslations). *Quantitative calculation* procedures are used at all stages of the study to determine the frequency of the analyzed phenomena.

Modelling as an effective and universal method of cognition has a long history and consists in studying objects, processes and phenomena of the surrounding world by constructing models, since a model is a presentation of a concrete object, process or phenomenon of reality through abstract ones.

Modelling has gained prominence in the humanities, particularly in the last decade of the 20th century. It is recognized as a universal tool of human cognition and acquires the interdisciplinary status. A model came to be understood as a tool that describes schematically objects, phenomena and processes that are inaccessible to direct observation. The development of taxonomy of models in scientific knowledge is carried out according to various criteria, such as: the object of modelling, the output variable, the class of signs used in models, the correlation of models with real objects or processes, the way of presentation, etc. According to the type of model, the modelling process consists of four stages, namely: construction, investigation, verification, and implementation.

In linguistics, a wide spread of the modelling method is associated with the occurrence of mathematical linguistics in the 1950^s and 1960^s, although the term "model" was introduced by Z. Harris in 1944. The effectiveness of modelling in linguistics is determined by its explanatory power, especially in relation to such a complex object of research as language [Hockett, 1954; Chomsky, 1956], as well as the possibility of solving practical problems of linguistics related to information retrieval and machine translation, localization of knowledge from text, etc.

In translation studies, three main linguistic models of translation have been formed: transformational [Nida, 1975], semantic [Catford, 1965], and I. Revzin's and V. Rosenzweig's situational (denotative) [Рибій, 2016]. Communicative models of translation proposed by O. Kade, V. Komisarov, L. Latyshev, R. Minyar-Beloruichev, A. Popovych, and A. Schweitzer [Рибій, 2016] aim to take into account the communicative situation along with the meanings of individual language units. More modern communicative models also focus on the purpose of the text, its wide real environment (O. Selivanova's communicative-discursive model [Селіванова, 2012]). The advantage of communicative models is that they consider the genuine circumstances in which a text is created and perceived, but cannot explain the inner essence of translation as an activity.

A cognitive translation study changes the traditional understanding of the translation process as a reproductive textual activity and determines other tasks for the translator. Instead of looking for differences between the original text and the translated one, the investigators try to find out the reasons that cause these differences. The translator becomes a "creator" who carries out a complex psycholinguistic activity [Засекін, 2020] in the conditions of bilingual communication, and the translated text becomes more significant and relevant to the study of repeated translations of the same original.

Modelling the translation process in terms of the cognitive-discursive approach [Андрієнко, 2015; Гого, 2015] is justified by the complex nature of this approach in linguistics. Modelling literary translation, which considers the assets of the cognitive-discursive paradigm, becomes an effective tool for understanding the literary text and the degree of completeness of the author's worldview representation in translation and, therefore, allows tracking of those phenomena that affect the process and result of translation. T. Hermans [Hermans, 2006] has investigated the norms governing the modelling process and the functions of models and prototypes in relation to norms in translation studies.

Within the cognitive paradigm of scientific knowledge, such translation models as cognitive-psychological [Bell, 1994], cognitive [Király, 1995], cognitive-pragmatic [Gutt, 1991], and linguistic-artistic [Rebrii, 2018] have been developed. Cognitive-discursive models of translation [Гого, 2015; Андрієнко, 2015] take into account not only the text but also the mental activity of the translator and the reader when interpreting this text, focusing primarily on the cognitive scope of the translator's activity and addressing to his / her bilingual world picture. Translation is understood as processing someone's "mental content", which consists of the following stages: interpretation (analysis of the original text), projection (projection of the conceptual image of the source text onto the world picture of the translated language), and implementation (creation of the translated text).

Taking into account the entropy of the time-remote original work, the creative potential of the target culture and the peculiarities of the translator's creative bilingual personality, which is formed under the influence of social-historical and cultural contexts, we propose the CDM, which consists of discursive, cognitive, and retranslation modules, appropriateness of which is justified by their correspondence to the main stages of the translation process.

CDM is a hypothetical conditional scheme that represents the transformation process of one literary text, expressed in English, in diachronic plurality of retranslations, expressed in Ukrainian. CDM is a theoretical and methodological tool for revealing the internal mechanisms of the diachronic plurality in translation, visualizing the translation process at all its stages, such as: *the translator's understanding* of a time-remote original work, which takes into account the extralingual context of its creation; *translator's decision-making* in conditions of cognitive consonance or cognitive dissonance with the author of the original; *implementing translation decisions* while translating the original as the translator's interpretive and heuristic activity.

The complex methodology of step-by-step CDM construction consistently reproduces the translation process and consists of five research stages [Бойко, 2023].

At the **first stage**, the use of general scientific methods of *induction* and *deduction*, empirical and theoretical methods of *analysis* and *synthesis*, as well as methodological principles of *discourse analysis* makes it possible to describe the macrostructure of the discourse of the time-remote original work and chronologically distant Ukrainian retranslations of the 19th–21st centuries. The *cultural-historical method* is used to determine the features of the social-historical, political-ideological and cultural contexts in which W. Shakespeare's tragedies and their Ukrainian retranslations were created. The *comparative-linguistic-cultural method* is used for the analysis of the cultural-aesthetic environment of the relevant historical epochs, which had an impact on the author's and translators' individualities.

The time-remote original works are W. Shakespeare's nine tragedies: "Romeo and Juliet", "Troilus and Cressida", "Julius Caesar", "The Tragedy of Hamlet, Prince of Denmark", "Othello", "King Lear", "Macbeth", "Antony and Cleopatra", "The Tragedy of Coriolanus".

The history of Ukrainian retranslations of W. Shakespeare's tragedies covers 19th–21st centuries and is noted by the names of famous Ukrainian translators:

- (the second half of the 19th century) Panteleimon Kulish, Osyp-Yurii Fedkovych (Osyp Dominik Gordynskyi), Mykhailo Starytskyi, Marko Kropyvnytskyi, and Panas Myrnyi (Panas Rudchenko);

- (the 20th century) Mykhailo Rudnytskyi, Yurii Klen (Oswald-Eckard Burghardt), Maksym Rylskyi, Todos (Teodosii) Osmachka, Boris Ten (Mykola Khomychevskyi), Iryna Steshenko, Viktor Ver (Viktor Cherevko), Vasyl Mysyk, Abram Hozenpud, Hryhorii Kochur, Vasyl Barka (Vasyl Ocheret), Leonid Hrebinka, Yurii Koretskyi, Mykola Lukash, and Dmytro Pavlychko;

- (the beginning of the 21st century) Oleksandr Hriaznov and Yurii Andrukhovych.

The macrostructure of the discourse of the original work and chronologically distant retractions is also formed by the literary style of the epoch of W. Shakespeare's tragedies (Renaissance literature) and Ukrainian retractions of the 19th–21st centuries (romanticism, realism, neoclassicism, futurism, neobaroque, modernism, and postmodernism). The use of the *biographical method* allows characterizing the creative path of the playwright and the Ukrainian translators of his works, the features of their worldview that shaped them as creative personalities. *Comparative analysis* helps to trace the historical evolution of artistic forms and cultural contexts of the original work and chronologically distant Ukrainian retractions. *Interpretive-textual method* of analysis makes it possible to specify W. Shakespeare's and translators' idiostyles as factors of a plurality of interpretations when overcoming the information entropy of the time-remote original work.

At the **second stage**, the use of general scientific methods of *observation, interpretation, description, generalization, systematization* and *classification* aims at analyzing the microstructure of the discourse of the time-remote original works and Ukrainian retractions of the 19th–21st centuries, in particular, the uniqueness of the language of the original texts and the language of Ukrainian retractions as sign systems in a historical perspective (*etymological method*), the specificity of the author's and translators' idiostyles as creative personalities (*descriptive method*), the ethnocultural and connotative colouring of W. Shakespeare's language in the context of the diachronic plurality in translation for the formation of the material for analysis (*methods of contextual, semantic and stylistic analysis*).

At this stage, culturally / connotatively coloured contexts (hereafter CCCs) are singled out from the original and translated texts, i.e. fragments of the text that express a coherent and complete thought. Such CCCs contain units of analysis, which appear to be unit / units of the original (hereafter UO) and the corresponding unit / units of translation (hereafter UT). UO and UT are either culturally marked verbal means characterizing the ethno-cultural specificity of the historical period, or connotatively coloured units, whose lexical meaning expresses any component of connotation – imagery, expressiveness, emotivity, evaluation or stylistic colouring. The size of the CCC chosen for the analysis varies from one replica in a dialogue to the fragment of a monologue representing a complete thought.

As a result of *continuous sampling* of the material under study, 5,364 CCCs were extracted, 1,086 CCCs of which are from W. Shakespeare's nine tragedies totalling 1,468 pages and 4,278 CCCs are from 38 Ukrainian retractions of W. Shakespeare's plays analyzed.

At the **third stage**, the interpretation component of the discursive module in the CDM structure is built by presenting the macro- and microstructure of the discourse of the time-remote original works and Ukrainian retractions of the 19th–21st centuries. General scientific methods of *interpretation, description* and *generalization*, as well as methods of *semantic, component* and *stylistic analysis*, help to determine the stylistic features of the author's and translators' idiostyles as creative personalities, as well as the factors that cause the plurality of interpretations of the time-remote original works (*interpretive-textual analysis*) in terms of information entropy [Boiko, 2023].

At the **fourth stage**, the application of methods of *comparative* and *conceptual* analysis, in particular the method of *concept identification*, makes it possible to reconstruct the verbalized concepts of the original (hereafter VCO) and translation (hereafter VCT) and to model the conceptual content of VCO and VCT (*frame modelling method*). The conceptual contents of VCO and VCT consist of concept-slots, the reconstruction of which takes place through *semantic* and *component analysis* of dictionary definitions of the units of analysis in order to determine their referential correlation. *Contextual* and *stylistic analyses* identify those meanings that are actualized in the analyzed CCCs, and establish types of connotations (imagery, expressiveness, emotivity, evaluation, and stylistic colouring). *Interpretive-textual analysis*, which involves all the researcher-interpreter's experience (sensual, physical, historical, and social), acquired in the process of mastering the surrounding world, reveals the deep meanings embedded by the author of the time-remote original work in the UO and by the translator in the UT. Accordingly, the nomenclature of concepts-slots in the conceptual contents of VCO and VCT differs from the nomenclature of semes in the meanings of UO and UT.

Forming the conceptual contents of VCO and VCT, concepts-slots are combined into five semantic groups – information constituents of the frame:

- Factuality – the referential potential of the conceptual contents of VCO and VCT, i.e. correspondence of facts (objects, subjects, phenomena, etc.) of extralingual reality expressed by UO and UT (referents);
- Emotivity – emotional colouring of the conceptual contents of VCO and VCT, i.e. lexical (in the semantics of UO and UT) expression of feelings, moods, human experiences, etc.;

- Imagery – the figurative aspect of the conceptual contents of VCO and VCT, i.e. visual and sensory representations and associations expressed by UO and UT;
- Evaluation – the evaluative aspect of the conceptual contents of VCO and VCT, i.e. estimation of the object, subject, phenomenon, event, etc., expressed by UO and UT;
- Expressiveness – the stylistic aspect of the conceptual contents of VCO and VCT, i.e. functional styles to which UO and UT belong.

The proposed denominations of the information constituents in the frame structure are similar with the ones of the components of connotation – figurative, emotive, evaluative, and expressive, since the conceptual contents of VCO and VCT, which are named by connotatively coloured UO and UT, are marked with such meaning components. The use of the terms “imagery”, “emotivity” and “evaluation” in the *conceptual analysis* is not unusual in linguistic cognitive studies, in which the structure of the concept is revealed through the analysis of linguistic means of representation, and appears as a set of various constituents / components / elements / layers / modes, such as valuable, imaginative and conceptual; meaningful, factual; substantive, associative, figurative, evaluative, symbolic, etc.

The differentiation of the degrees of cognitive proximity of VCO and VCT is carried out by *frame mapping*, i.e. the projection of knowledge structures (information constituents) in the VCO frame onto similar knowledge structures in the VCT frame in order to establish the cognitive equivalence / analogy / variance of the conceptual contents of VCO and VCT in terms of cognitive consonance or cognitive dissonance between the author and translators [Boiko, 2022].

At the fifth stage, *contrastive translation* and *transformational methods* determine the strategy (modernization or archaization, domestication or foreignization) and tactic (reproductive or adaptive) of reproduction of culturally marked and connotatively coloured UOs in Ukrainian retranslations in terms of cognitive consonance or cognitive dissonance between the author and translators.

The methodological principles of discourse analysis and cognitive translation studies made it possible to construct the CDM, which consists of three parts – discursive, cognitive, and re-translation modules.

The **discursive module** in the structure of the cognitive-discursive model of the diachronic plurality in the translation of the time-remote original work is represented as a unity of extralingual, lingual, and interpretation components (Fig. 1).

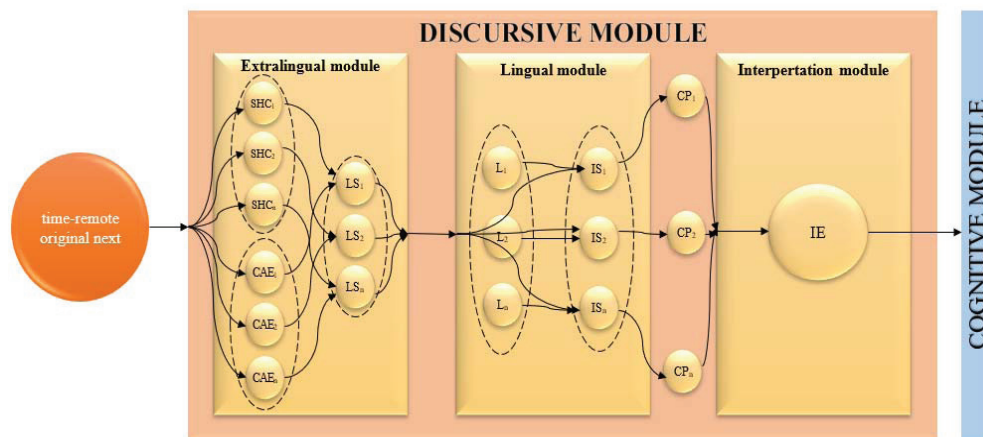


Fig. 1. Model of discursive module in the structure of cognitive-discursive model of the diachronic plurality in translation of the time-remote original text¹

¹ Conventional abbreviations:

SHC₁, SHC₂ ... SHC_n – multiple variants of social-historical contexts of Ukrainian retranslations; CAE₁, CAE₂ ... CAE_n – multiple variants of cultural and aesthetic environments of Ukrainian retranslations; L₁, L₂ ... L_n – multiple variants of language specificity of Ukrainian retranslations as a symbolic system in the historical perspective; LS₁, LS₂ ... LS_n – multiple variants of literary styles of Ukrainian retranslations; IS₁, IS₂ ... IS_n – multiple variants of idiostyles of Ukrainian translators; CP₁, CP₂, ..., CP_n – multiple variants of creative personalities of Ukrainian translators; IE – information entropy of the original text.

The **extralingual component** structuralizes information about the macrostructure of discourse, in particular, about social-historical contexts ($SHC_1, SHC_2 \dots SHC_n$), cultural and aesthetic environments ($CAE_1, CAE_2 \dots CAE_n$) and literary styles ($LS_1, LS_2 \dots LS_n$) of the epochs of the time-remote original texts and chronologically distant Ukrainian retranslations of the 19th–21st centuries, which shape the author's and translators' worldviews.

Social-historical contexts ($SHC_1, SHC_2 \dots SHC_n$), in which W. Shakespeare's tragedies and their Ukrainian retranslations of the 19th–21st centuries were created, are determined by radically different historical epochs. On the one hand, the Elizabethan epoch of the 16th–17th centuries in the history of Great Britain with its characteristic social stratification and strictly regulated hierarchy in society, on the other hand, three different historical periods of the development of Ukrainian society can be distinguished. The second half of the 19th century is the time of the birth and spread of Ukrainian national and cultural revival, Ukrainian national self-awareness. The 20th century is the time of World War I, the February and October revolutions, the struggle for Ukrainian statehood in 1917–1920, the creation of the USSR, World War II, the crisis of socialism and the collapse of the Soviet system, Ukraine's independence, denationalization of property, the advent of "wild" capitalism with an unfair distribution of wealth, the formation of a national oligarchy, the fall of social standards for the absolute majority. The beginning of the 21st century is the time of raising the status of national culture, strengthening the idea of spiritual rebirth as a prerequisite for economic, social, and state revival. Practically every translator of W. Shakespeare's tragedies has his own life tragedy caused by dramatic historical events of the 19th–21st centuries.

In the formation of the translator's creative personality, a key role is played not only by the social-historical contexts ($SHC_1, SHC_2 \dots SHC_n$) and the cultural and aesthetic environments ($CAE_1, CAE_2 \dots CAE_n$), but also by the literary styles of the epochs of Ukrainian retranslations ($LS_1, LS_2 \dots LS_n$), which directly form the idiostyles of particular translators ($IS_1, IS_2 \dots IS_n$) (see Fig. 1).

W. Shakespeare's works belong to the Renaissance culture, which was characterized by a deviation from theocentrism in favour of anthropocentrism, which led to a new understanding of the world and the man in it.

Ukrainian retranslations were implemented during the period of formation of such literary styles as romanticism, realism, neoclassicism, futurism, neobaroque, modernism and post-modernism in the Ukrainian literary tradition, which influenced the translators' idiostyles. In the second half of the 19th century, W. Shakespeare's works were translated in Ukraine in the tradition of romanticism (Panteleimon Kulish, Osyp-Yurii Fedkovych, and Mykhailo Starytskyi) in the conditions of Russification of the upper rank of Ukrainian society and in the tradition of realism, whose representatives (Marko Kropyvnytskyi and Panas Myrnyi) claimed that national language heritage is the key to "correct" national literature.

In the 20th century, W. Shakespeare's works were translated in such literary styles as neoclassicism (Yurii Klen, Mykhailo Rudnytskyi, Maksym Rylskyi, Boris Ten, Iryna Steshenko, Vasyl Mysyk, and Hryhorii Kochur), futurism (Viktor Ver and Yurii Koretskyi), neo-baroque (Todos Osmachka, Abram Hozenpud, Leonid Hrebinka, and Mykhailo Lukash) and modernism (Vasyl Baraka and Dmytro Pavlychko). The main literary style in Ukraine at the end of the 20th – beginning of the 21st century was postmodernism (Oleksandr Hriaznov and Yurii Andrukhovych), in which the boundaries between high and popular art are blurred.

The **lingual component** structuralizes information about the microstructure of the discourse, in particular about the uniqueness of the language of the time-remote original text and the language of chronologically distant Ukrainian retranslations ($L_1, L_2 \dots L_n$), as well as the specificity of the author's and translators' idiostyles ($IS_1, IS_2 \dots IS_n$).

The languages of the time-remote original text (early modern English) and Ukrainian retranslations (the new Ukrainian language of the end of the 19th and the beginning of the 21st centuries) show significant peculiarities due to different conditions of existence – the gradual development of the English language and the constant prohibitions and oppressions of the Ukrainian. W. Shakespeare was able not only to successfully use the resources of the English language of that time but also to be an innovator in the field of stylistics of the work, as well as in vocabulary and even grammar. The authors of Ukrainian retranslations often appeared as "hostages" of the Ukrainian language oppressions. However, at the same time, many of them were also innovators, striving for the normalization of their modern Ukrainian language. The period from the end

of the 19th – the beginning of the 20th century is characterized by the use of the so-called “phonetic” spelling and the use of colloquial language. The middle and the end of the 20th century are connected with the forced Russian amalgamation of Ukrainian culture and the creation, on the one hand, of amalgamated translations and, on the other, the protection of the living Ukrainian language in translations. At the beginning of the 21st century, the Ukrainian language is characterized by the weakness of the language standard, the strong influence of the English language and the existence of alternative language norms.

The variability of the diachronic plurality in Ukrainian retranslations of the 19th–21st centuries of W. Shakespeare’s tragedies reflects the author’s and translators’ idiosyncrasies (IS₁, IS₂ ... IS_n), which were formed under the influence of various literary styles dominant in the respective epoch. The translator’s idiosyncrasy, besides the system of language units in their connotative usage, contains a typology of professionalism (professional methods and means of solving translation tasks).

The **interpretation component** structuralizes information about the factors affecting the interpretation by the translators’ creative personalities (CP₁, CP₂, ..., CP_n) of the time-remote original text in terms of information entropy (IE) in order to reproduce the original work in target language adequately. The interpretation component is a synthesis of the extralingual and lingual components of the discourse module, as it considers all the key factors of interpretation [Boiko, 2022a].

The information entropy of culturally marked and connotatively coloured UOs is a prerequisite for the diversity of translation interpretations and, accordingly, the diachronic plurality in translation, which is illustrated in Ukrainian retranslations of the CCC from W. Shakespeare’s tragedy “Romeo and Juliet” (1594), act I, scene 5:

(1) William Shakespeare (1594): *My only love sprung from my only hate! [...] Prodigious birth of love it is to me, that I must love a loathed enemy* [Shakespeare, 2004, p. 52].

(2) Panteleimon Kulish (1901): *Єдина любов з єдиної вражди [...] О дивная любов! мені ти дивно стала, що з клятим ворогом моїм я покохалась*² [Шекспір, 1901, p. 31].

(3) Panteleimon Kulish in Mykhailo Voronyi’s edition (1928): *З єдиної злоби – єдина і любов... [...] Як наді мною ти, зла доле, насміялась, що з ворогом своїм я вперше покохалась!*³ [Шекспір, 1998, p. 33].

(4) Vasyl Mysyk (1932): *З ненависті любов моя повстала [...] Предивно почалась любов моя, що маю ворога любити*⁴ [Шекспір, 2024d]

(5) Abram Hozenprud (1937): *З ненависті єдиної – встає любов єдина [...] Мені гірке судилося життя, бо ворога кохати мушу я*⁵ [Шекспір, 1937, p. 48].

(6) Iryna Steshenko (1952): *Злоба єдина у душі буяла, і зі злоби любов єдина встала!.. [...] Ох, не на радість ти, любов моя, бо ворога кохаю ніжно я*⁶ [Шекспір, 1985, p. 336].

(7) Yurii Andrukhovych (2016): *Любов одна, як ненависть одна – її б не знати краще, та вона сама прийшла – і спробуй відведи це щастя, повне знаками біди*⁷ [Шекспір, 2016, p. 98].

In the original (1), the idea of love is realized by connotatively coloured UOs, which are epithets with a positive evaluation *prodigious birth* and a negative evaluation *a loathed enemy*, as well as UOs with a negative evaluation: *hate* and *enemy*. In (1), love is associated with fate (*prodigious*

² ‘A single **love** from a single enmity [...] O **strange** love! You seemed strange to me that I fell in love with my **cursed** enemy’.

³ ‘From one **malice** comes one **love**... [...] How you, **evil** fate, laughed at me, that I fell in love with my enemy for the first time!’

⁴ ‘My **love** arose from **hatred** [...] My **love** began to be wonderful, that I have to love my **enemy**’.

⁵ ‘From single **hatred**, single **love** arises [...] My life is bitterly destined, because I have to **love** the **enemy**’.

⁶ ‘**Malice** was the only one in the soul, and from the **malice** only **love** arose!.. [...] Oh, you are not happy, my love, because I **love the enemy** tenderly!’

⁷ ‘**Love** is one, as **hate** is one - it would not be better to know it, but it came by itself - and try to take away this happiness, full of **signs of trouble**’.

gious birth of love), moreover, with evil fate (*love a loathed enemy*). Juliet's love is so unpredictable that it arose from a completely opposite feeling (*My only love sprung from my only hate!*).

In Panteleimon Kulish's translation (2), love is not associated with fate, but with a miracle and something supernatural (*о дивная любов! мені ти дивно сталась* 'oh **strange** love! You are **strange** to me'). At the same time, the idea of enmity that grows into love is expressed quite clearly (*єдина любов з єдиної вражди* 'the only **love** from the only **enmity**'). The degree of hatred for the enemy is conveyed as accurately as possible (*що з клятим ворогом моїм я покохалась* 'that I fell in love with my **cursed enemy**').

In Mykhailo Voronyi's adaptation (3), love is also associated with fate as a living being that laughs at people (*зла доле, настіялась* 'evil fate, **laughed**'). The idea of hatred is weakened and replaced by malice (*з єдиної злоби – єдина і любов* *що з* 'out of only **malice** is only **love**'). Furthermore, the idea of enemy in (3) is also weakened (*ворогом своїм я вперше покохалась* 'that for the first time I fell in love with my **enemy**'), while in (1) strong hatred is expressed (*that I must love a loathed enemy*).

Retranslations performed by Vasyl Mysyk (1932), Abram Hozenpud (1937) and Iryna Steshenko (1952) at one and the same historical period of time, differ in the scope of information implied by the author and presented in retranslations.

In Vasyl Mysyk's translation (4), love also seems strange (*предивно почалась любов моя* 'my love began **very strangely**'). Quite precisely conveying the contrast between feelings of love and hatred (*з ненависти любов моя повсталала* 'my **love** rose from **hatred**'), Vasyl Mysyk weakens the level of enmity, talking about Juliet's lover (*що маю ворога любити я* 'that I have **an enemy** to love').

Abram Hozenpud in (5) does not touch the theme of either fate or miracle. Love in (5) is only a part of life (*мені гірке судилося життя* 'I had a **bitter life**') in this difficult period – the period of enmity between families (*в страшну годину* 'in a terrible hour'). The idea that love grew out of hatred is preserved (*з ненависти єдиної – встає любов єдина* 'from only **hatred** – only **love** arises'), but the idea of enmity is somewhat softened (*бо ворога кохати мушу я* 'because I must love the **enemy**').

Iryna Steshenko in (6) presents love as a problem of unhappiness (*ох, не на радість ти, любов моя* 'oh, you **are not happy**, my love'), depriving it of mysticism. In (6), love is opposed to malice (*злоба єдина у душі буяла, і зі злоби любов єдина встала* 'malice was the only one in the soul, and from **malice only love** arose'), and enmity is weakened not only by omitting the adjective, but also by adding another, denoting tender feelings (*бо ворога кохаю ніжно* 'for I love the **enemy tenderly**').

In Yurii Andrukhovych's version (7), love is also associated with fate (*щастя, повне знаками біди* 'happiness full of **signs of trouble**'), and the idea of love is conveyed through the idea of signs of fate. Fate in (7) is similar to its perception in (1) – it is only a development of events beyond human control, which is considered as determined by a supernatural force rather than by humans. In (7), the phrase *that I must love a loathed enemy* is omitted altogether, but the idea of hatred is represented in the phrase *любов одна, як ненависть одна* 'love alone, as **hatred alone**'. In addition, the expression *вона сама прийшла – і спробуй відведи* 'and she herself came – and try to take her away' makes the reader of this translation to perceive the heroine as a victim of love, and not as a person who loves.

Thus, in Panteleimon Kulish's translation, love is more connected with the game of evil fate, which is characteristic of the fatalism of the Ukrainian national character of the 19th century. The fact that in the retranslations of the 20th century love is also associated with fate (Abram Hozenpud, Vasyl Mysyk) or, on the contrary, with something more down-to-earth, vital (Iryna Steshenko), reflects the contradictions of the national character of the 20th century. In the 21st century, Yurii Andrukhovych presents love through loss of control, preserving the idea of fatalism characteristic of post-Soviet Ukraine, but at the same time preserving the idea of warding off evil.

The translation interpretation of the original text in terms of information entropy depends on the translator's creative personality, formed under the influence of 1) objective factors: historically different social and cultural contexts, in which the original texts of the 16th–17th centuries and Ukrainian retranslations of the 19th–21st centuries were created, as well as literary styles dominating at the corresponding epochs; 2) subjective factors: translators' creative personalities

that reflect their perception of the surrounding world and personal worldviews, determined by different life experiences and social backgrounds. All factors being equal, the scope of information transmitted in retranslation coincides to the original text. If at least one of the factors is different, the translators' interpretations of the cases of information entropy differ which is a prerequisite for the diachronic plurality in translation of time-remote tragedies by Ukrainian translators of the 19th–21st centuries.

The **cognitive module** in the structure of the cognitive-discursive model of the diachronic plurality in translation of the time-remote original text is constructed in terms of cognitive consonance and cognitive dissonance, establishing a certain degree of cognitive proximity between VCO and VCT, and explaining the phenomenon of plurality in translation. Cognitive consonance causes cognitive equivalence and cognitive analogy of the original and translation; cognitive dissonance determines cognitive variance of the original and translation (Fig. 2).

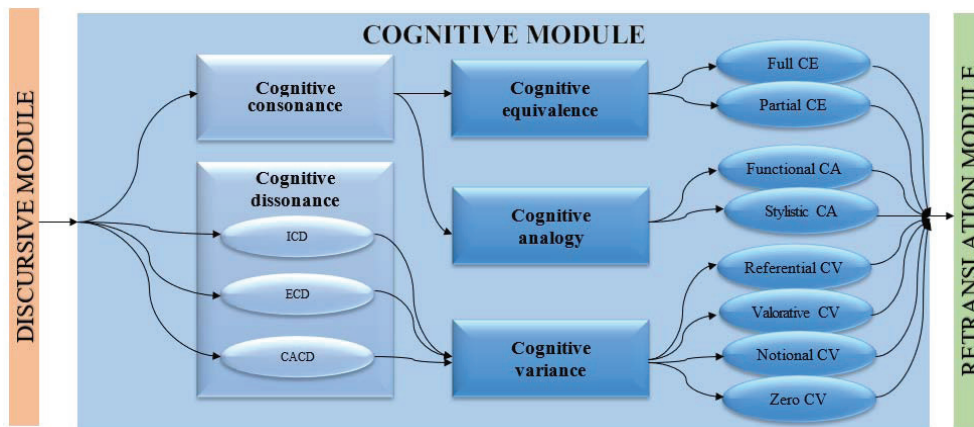


Fig. 2. Model of cognitive module in the structure of cognitive-discursive model of the diachronic plurality in translation of the time-remote original text ⁸

From the point of view of translation, cognitive consonance is the harmonious identity of the author's and the translator's mental processes during the creation of the original text and the translated one. Cognitive dissonance causes flaws in understanding and interpreting by the translator the implicit information encoded by the author of the original text. Cognitive dissonance manifests itself at different levels: epistemological, ideological, and cultural-aesthetic.

Epistemological cognitive dissonance (hereafter ECD) (from the Greek *genoskein* 'know') is caused by the insufficiency of reliable knowledge of spiritual and physical realities due to the temporal and territorial distance between the original work and its retranslation.

For example, we trace ECD in the translation of the CCC from the tragedy "Othello" (act I, scene 1):

(8) William Shakespeare (1604): [...] *thou, Iago, who hast had my purse as if the strings were thine* [Shakespeare, 2000, p. 38].

The lack of an equivalent in the Ukrainian language for the English metaphorical expression *hold / control the purse strings* 'to control how money is spent' [Butterfield, 2024] causes a different meaning in retranslation:

(9) Panteleimon Kulish's (1882): *Ти, Яког, брав у мене ис кишени, мов се була твоя торбина власна*⁹ [Шекспір, 1882а, p. 13].

⁸ Conventional abbreviations:

ICD – ideological cognitive dissonance; ECD – epistemological cognitive dissonance; CACD – cultural and aesthetic cognitive dissonance; CE – cognitive equivalence; CA – cognitive analogy; CV – cognitive variance.

⁹ 'Iago, you picked my pockets as if it were your own bag'.

The author concentrates more on controlling the spending of money, while the translator points to the fact of stealing money from another person's pocket.

Ideological cognitive dissonance (hereafter ICD) (from the Greek *idea* and *logos*, literally 'the science of ideas') is revealed in contradictory ideas, assumptions, convictions, beliefs, values, and attitudes to social reality that divide social groups, classes, and society as a whole. ICD influences Iryna Steshenko's interpretation (1952) of the love for a child in CCC from the tragedy "Romeo and Juliet" (act V, scene 3):

(10) William Shakespeare (1594): *Capulet, Montague, see what a scourge is laid upon your hate, that heaven finds means to kill your joys with love* [Shakespeare, 2004, p. 193].

(11) Iryna Steshenko (1952): *Монтеккі! Капулетті! Подивіться, який вас бич карає за ненависть: Ваш цвіт любов'ю вбили небеса!*¹⁰ [Шекспір, 1985, p. 412].

Children in the CCC are metaphorically presented as a joy of life, and their loss is a punishment, and the punishment is imagined as a whip that strikes a person directly for his hatred, punishing him for it. Iryna Steshenko, appealing to the moral traditions of Ukrainian culture, presents children as *цвіт* 'flower' ('something beautiful that grew on earth'), that is, the best that their parents could create. In Ukrainian culture, children are not just a joy, but something that is the "fruit" of activity, care and mothering of parents; therefore, their loss is not only a loss of joy but also a loss of a part of the personality. Iryna Steshenko imagines punishment in a different way: if in the original, it is a punishment for a sin (*what a scourge is laid upon your hate*), then in the translation (11) the punishment happens directly on the culprit for the sin (*який вас бич карає за ненависть* 'See what scourge punishes you for hatred').

Cultural-aesthetic cognitive dissonance (hereafter CACD) is manifested in the contradiction between cultural entities: norms and ways of thinking; traditions; nationality; cultural heritage and history; styles offered to a person by different cultures to which he simultaneously belongs; sociocultural problems. In the translation of the CCC from the tragedy "Macbeth" (act I, scene 2), CACD caused a plurality in interpretations of cultural realia:

(12) William Shakespeare (1605): ... *from the western isles of kerns and gallowglasses is supplied* [Shakespeare, 1899, p. 434].

(13) Panteleimon Kulish (1900): *Засіг собі із островів західніх підмоги в Кернів та у Гальоніглюсян!*¹¹ [Шекспір, 1900, p. 4].

(14) Boris Ten (1986): *Набрав на заході по островах ірландської піхоти!*¹² [Шекспір, 1986с, p. 347].

(15) Oleksandr Hriaznov (2008): *Навербував собі на островах підрозділи ірландської піхоти!*¹³ [Шекспір, 2024a].

Panteleimon Kulish in (13) transcoded culturally marked UO *kerns and gallowglasses* as *Кернів та у Гальоніглюсян* 'Cairns and Galyoniglosyan', preserving the realia of the original work. In the translations performed by Boris Ten (14) and Oleksandr Hriaznov (15) – *ірландська піхота* 'Irish infantry' – the historical realia is lost, since the *kerns* are light-armed horsemen, and *gallowglasses* are heavily armed horsemen.

Interdependence of cognitive consonance and cognitive dissonance between the mental processes of the translator and the author of the source text is presented in different degrees of cognitive proximity between UO and UT: cognitive equivalence, cognitive analogy, and cognitive variance of retranslations.

Cognitive equivalence (hereafter CE) between UO and UT is a result of cognitive consonance. It is infrequent (8.18% of CCCs) due to differences between social-historical contexts and

¹⁰ 'Montague! Capulet! See what scourge punishes you for hatred: Your flower was killed by the heavens with love!'

¹¹ 'He reached to himself from the islands of the western aid to the Cairns and Galioniglossians.'

¹² 'They recruited Irish infantry in the west on the islands'

¹³ 'Recruited Irish infantry units on the islands'

cultural and aesthetic environments of the time-remote original texts and retranslations, the language specificity, literary styles of the corresponding epochs and idiostyles of the authors of original works and translators as creative personalities. There are two types of cognitive equivalents: full cognitive equivalent (hereafter full CE) and partial cognitive equivalent (hereafter partial CE).

Full CE (2.35% of CCCs) is functionally and communicatively identical to the lexical unit in the source text in form (component composition and structural and syntactic organization) and content (equivalence of all information constituents of VCO and VCT). For example, the full CE is implemented in the translations performed by Panteleimon Kulish (17) and Vasyl Barka (18) of the CCC from the tragedy “King Lear” (act I, scene 1):

(16) William Shakespeare (1605): *Meantime we shall express our **darker purpose*** [Shakespeare, 1916, p. 3].

(17) Panteleimon Kulish (1880): *Тим часом виявим наш **тайний задум***¹⁴ [Шекспір, 1902, p. 4].

(18) Vasyl Barka (1969): *Тим часом **скритий намір** наш*¹⁵ [Шекспір, 1969, p. 18].

The information equivalence of the UO *darker purpose* and the UT *тайний задум* ‘secret plan’ and the UT *скритий намір* ‘hidden intention’ is realized in the preservation of the conceptual content of the VCO DARKER PURPOSE in the VCT ТАЙНИЙ ЗАДУМ ‘SECRET PLAN’ and СКРИТИЙ НАМІР ‘HIDDEN INTENTION’, which demonstrates the equivalence in factuality – concepts-slots SECRETEVENESS ‘ТАЄМНИЧІСТЬ’, INTENT ‘НАМІР’, emotivity – concepts-slots DISHONESTY ‘НЕЧЕСНІСТЬ’, TRICKERY ‘ХИТРИСТЬ’, LIE ‘ОБМАН’, imagery – concept-slot SECRETEVENESS ‘ПРИХОВАНІСТЬ’ and expressiveness – stylistic neutrality due to belonging of UO and UT to neutral vocabulary. In this case, there is a full cognitive equivalence between UO and UT, which is justified by the translators’ desire to understand and express the ideas embodied by the author. The synonymy of the lexical means of translation is determined rather by the specificity of the translators’ idiostyles, formed by the translators’ creative personalities.

Partial CE (5.84% of CCCs), identically reproducing all information constituents of VCO, shows differences in terms of their component composition, structural and syntactic organization of UT compared to UO. For example, CCCs from “The Tragedy of Coriolanus” (Act V, Scene 6) and its translation by Dmytro Pavlychko:

(19) William Shakespeare (1607): *I’ll deliver myself your **loyal servant*** [Shakespeare, 1922, p. 223].

(20) Dmytro Pavlychko (1986): *Доведу, що я **слуга** ваш **відданий і вірний***¹⁶ [Шекспір, 1986, p. 641].

Cognitive analogy (hereafter CA) that is achieved in terms of cognitive consonance (44.05% of CCCs) is a typical phenomenon in Ukrainian retranslations of W. Shakespeare’s tragedies. Correspondingly, two types of cognitive analogue are differentiated: stylistic cognitive analogue (hereafter stylistic CA) and functional cognitive analogue (hereafter functional CA).

Stylistic CA (21.5% of CCCs) is different from that of the UO in its stylistic tone as it belongs to a different stylistic register, due to the translators’ aesthetic preferences whose work belongs to the corresponding literary style.

For example, in Yurii Andrukhovych’s translation of the CCC from the tragedy “King Lear” (Act I, Scene 1):

(21) William Shakespeare (1605): *I have so often **blushed** to acknowledge him that now I am brazed to it* [Shakespeare, 1916, p. 7].

(22) Yurii Andrukhovych (2021): *Мені так часто доводилося **палати** за нього **зі встиду**, що тепер ніде подітись. Але я незле загартувався*¹⁷ [Шекспір, 2021, p. 10].

¹⁴ ‘In the meantime, let’s reveal our **secret plan**.’

¹⁵ ‘In the meantime, we will unfold our **hidden intention**.’

¹⁶ ‘I will prove that I am your **loyal and faithful servant**.’

¹⁷ ‘I had **to burn** for him so often **with shame** that now I have nowhere to go. But I was well hardened.’

UO *blushed* and UT *палати зі встиду* 'burn with shame' are identical in emotivity and evaluation, as they identically denote negative emotions, actualizing such concepts-slots as SHAME 'ВСТИД', CONFUSION 'СПАНТЕЛИЧЕНІСТЬ', EMBARRASSMENT 'ЗБЕНТЕЖЕННЯ' in the conceptual content of VCO *BLUSH* 'КРАСКА СОРОМУ' and VCT *ПАЛАННЯ ЗІ ВСТИДУ* 'BURNING WITH SHAME'. The imagery of VCO and VCT is also equivalent as they have the concept-slot HEAT 'ЖАР'. At the same time, VCO and VCT are not equivalent in terms of expressiveness, as UO *blush* belongs to the neutral lexicon, while the component of the UT *палати зі встиду* 'burn with shame' – *встид* 'shame' is dialectal, which affects the stylistic nonequivalence of UO and UT.

Functional CA (22.56% of CCCs) with complete or incomplete parallelism of component composition and syntactic model of UO and UT equally reproduces the factuality and stylistic tone of UO, but is similar to it in its emotivity and/or in imagery. An example of a functional CA with a shift in imagery is Oleksandr Gryaznov's translation of the CCC from the tragedy "King Lear" (act I, scene 1), given above:

(23) Oleksandr Hriaznov (2008): *Я причетний до його народження, сер. І так часто червонів, зізнаючись у цьому, що давно вже перестав ніяковіти.*¹⁸ [Шекспір, 2024а].

In the conceptual content of the VCT *ПОЧЕРВОНІННЯ* 'REDDENING', the equivalence of factuality is the concept-slot REDDENING OF THE FACE 'ПОЧЕРВОНІННЯ ОБЛИЧЧЯ', emotivity – the concepts-slots SHAME 'ВСТИД', CONFUSION 'СПАНТЕЛИЧЕНІСТЬ', EMBARRASSMENT 'ЗБЕНТЕЖЕННЯ', negative evaluation and neutral expressiveness – the belonging of words *blush* і *червоніти* 'redden' to neutral vocabulary. However, imagery equivalence was not achieved, since the concept-slot HEAT 'ЖАР' actualized in the CCC with the word *blush*, which comes from a Proto-European root meaning 'flash, burn' [Harper, 2024] was not reproduced in translation.

Cognitive variance (hereafter CV), which is the most common for the retranslations of W. Shakespeare's works at different times (47.76% of the CCCs), is determined in the cases when the information constituent of the conceptual content of the VCO, which affects the meaning of the message (its factuality or evaluation), does not have an adequate counterpart in the conceptual content of the VCT. Cognitive variants determined by cognitive dissonance – epistemological, ideological or cultural and aesthetic, are differentiated into four types: referential cognitive variant (hereafter referential CV), valorative cognitive variant (hereafter valorative CV), notional cognitive variant (hereafter notional CV), and zero cognitive variant (hereafter zero CV).

Referential CV (9% of CCCs) is a result of epistemological cognitive dissonance, when the information constituent of the conceptual content of VCO is inappropriate in factuality in the translation, as, for example, in the translation of the CCC from the tragedy "Hamlet" (act III, scene 1):

(24) William Shakespeare (1600): *Thus conscience does make cowards of us all* [Shakespeare, 2015, p. 75].

(25) Yurii Andrukhovych (2008): *Винен розум. Це він блідими робить*¹⁹ [Шекспір, 2008, p. 103].

The concept-slot *ТІМІДИТУ* 'БОЯЗКІСТЬ' in the conceptual content of VCO *COWARD* changes to *блідість* 'pallor' in VCT *БЛІДИСТЬ* 'PALLOR', but the content of the compared concepts is equivalent in terms of emotivity – the concept-slot FEAR 'СТРАХ', lack of imagery, neutral expressiveness due to belonging of the UO *coward* and UT *блідий* 'pale' to neutral vocabulary, a negative evaluation expressed in the meaning of UO and UT. Since the loss of factuality is a significant loss in translation, the referential CV does not dominate in any analyzed retranslation.

The valorative CV (17.17% of the CCCs) is caused by ideological cognitive dissonance, when the information constituent of the conceptual content of the VCO involves forming a different evaluation. For example, in the translation of the CCC from the tragedy "Macbeth" (act I, scene 1):

(26) William Shakespeare (1605): *What not put upon his spongy officers, who shall bear the guilt of our great quell?* [Shakespeare, 1899, p. 454].

(27) Todos Osmachka (1930): *Яку вину ми не складемо на цю насмоктану сторожу, наче губка*²⁰ [Шекспір, 1930, p. 36].

¹⁸ 'I am involved in his birth, sir. And he **redden** so often, admitting this, that he stopped being embarrassed a long time ago.'

¹⁹ 'The mind is to blame. It makes **them pale**.'

²⁰ 'What blame will we not place on this **sponge-like watchman**?'

Condemnation of a drunken state by Todos Osmachka is evidenced by the UT *насмоктана сторожа, наче губка* 'watchman was soaked, like a sponge' with negative evaluation, which is absent in UO *spongy officers*. If in the history of England, there was no legal ban on alcohol, then in the Russian Empire, to which Kyiv belonged at Todos Osmachka's time, such a ban was, in particular, the "dry law" of 1914. In addition, Todos Osmachka was born and grew up in a family of rural workers, received a pedagogical education, which also contributed to his condemnation of excessive alcohol consumption.

Notional CV (15.79% of CCCs) in the retranslations of mostly neo-baroque representatives is caused by cultural and aesthetic cognitive dissonance due to translators' stylistic searches, as well as ideological dissonance due to the translators' individual worldviews, formed in a particular cultural and aesthetic environment. Notional CV is implemented in translation, in which only factual information is reproduced. For example, the above-mentioned CCC translated by (28) Oleksandr Hriaznov (2008): *Тоді із королем роби, що хочеш! Ми зможемо на п'яних слуг звалити усю відповідальність за убивство.*²¹ [Шекспір, 2024с].

UT *убивство* 'murder' is identical to the UO *great quell* only in terms of factuality (MURDER 'БЫВСТВО'). However, in translation, such information constituents as imagery (SLAUGHTER 'РІЗАНИНА') and stylistic colouring (UO *quell* – outdated, UT *убивство* 'murder' – stylistically neutral) are lost.

Zero CV (5.8% of the CCCs) is realized when the conceptual content of the VCO does not find its reproduction in the translation at all. The reasons for the appearance of zero CV can be different, among them: shortening of the original text by translators who adjusted the text to facilitate perception from the stage; simplification of hard-to-understand fragments of the original; compression of the translated text in order to achieve equilinearity, etc. For example, in the translation of the CCC from the tragedy "Romeo and Juliet" performed by Yurii Adruhovych, a fragment that is important from the point of view of the communicative task – *I must love a loathed enemy* – is not reproduced:

(29) William Shakespeare (1594): *Prodigious birth of love it is to me, that I must love a loathed enemy* [Shakespeare, 2004, p. 61].

(30) Yurii Adruhovych (2016): *Дивная любовь! мені ти дивно сталась*²² [Шекспір, 2016, p. 9].

The cognitive module is an important component of the proposed CDM, as it focuses on the intermediate stage of the translation process – the stage at which the translator chooses a particular translation strategy or local tactic.

The **retranslation module** in the structure of the cognitive-discursive model of the diachronic plurality in translation of the time-remote original text reveals the regularities of translators' choice of a general strategy (modernization or archaization, domestication or foreignization) and local tactic (reproductive or adaptive) of transformation translation in terms of cognitive consonance or cognitive dissonance of the author's and translator's cognitions (Fig. 3).

The choice of the strategy of modernization or archaization while transferring the temporal distance is determined by the factors of time and space. The strategy of modernization focuses on the modern reader of the translation and involves the adaptation of the original mental images to the cultural norms of the target audience. In contrast, the strategy of archaization focuses on the author of the original work and aims at preserving the historically and culturally motivated mental images of the original text in translation. The strategy of archaization is most often caused by cognitive consonance between the authors of the original work and the retranslation, and the strategy of modernization is caused by cognitive dissonance.

For example, in the translation of the CCC from the tragedy "King Lear" (act II, scene 2), translators use different strategies:

²¹ 'Then do what you want with the king! We will be able to lay all the responsibility for **the murder** on the drunken servants.'

²² 'Strange love! You are **strange** to me.'

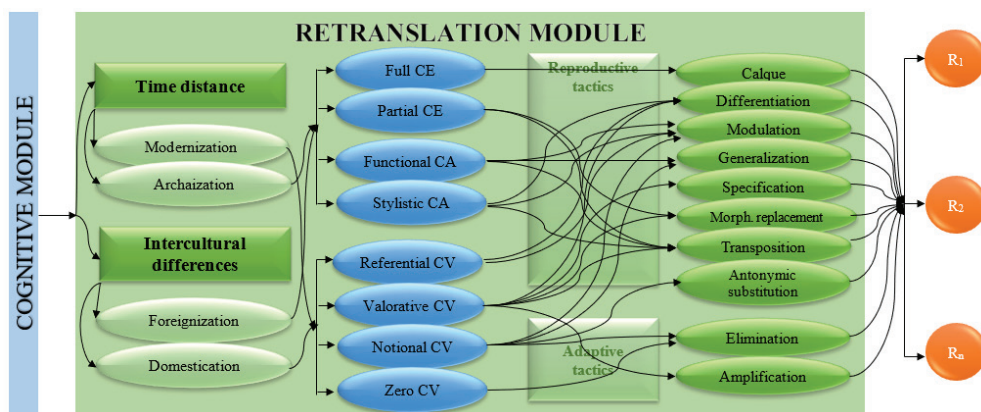


Fig. 3. Model of retranslation module in the structure of cognitive-discursive model of the diachronic plurality in translation of the time-remote original text ²³

(31) William Shakespeare (1605): *A knave, a rascal, an eater of broken meats; [...] three-suited, [...] knave* [Shakespeare, 1916, p. 46].

(32) Panteleimon Kulish (1880): *Те плут, лега, блюдолиз, [...] трохжупанний, [...] ск- син*²⁴ [Шекспір, 1902, p. 46].

(33) Panas Myrnyi (1897): *За того, що ти й є: за блюдолиза, за [...] раднішого начепити на себе зразу хоч три лагузькі каптани; [...] скурвого сына*²⁵ [Шекспір, 2024b].

(34) Maksym Rylskiy (1941): *Ти – поганець, мерзотник, блюдолиз, ти – підлий, [...] голодраниць*²⁶ [Шекспір, 1986b, p. 269].

(35) Vasyl Barka (1969): *Плутяга ти і суцїган, мисколизний недоїдковець, [...] трирамтяник, [...] мошенник*²⁷ [Шекспір, 1969, p. 59].

Reproducing the archaic UO, *an eater of broken meats*, all translators use a strategy of modernization, the result of which is a stylistic cognitive analogy between the archaic UO *an eater of broken meats* and the more modern UT *блюдолиз* ‘dish-licker’ and vernacular occasionalism UT *мисколизний недоїдковець* ‘mischievous malnourished person’ (Vasyl Barka). Nevertheless, when reproducing the historical realia expressed by OO *three-suited* “wearing three suits (meaning the custom, once common among German peasants, to wear one’s entire wardrobe at a festival, one suit on top of another)” [Mish, 2024] in conditions of cognitive consonance, the strategy of archaization is implemented by Panteleimon Kulish (UT *трохжупанний*), Panas Myrnyi (UT *лагузький каптан*), Vasyl Barka (author’s occasionalism UT *трирамтяник* from archaism *рамтя*). In the conditions of cognitive dissonance, Maksym Rylskiy in (34) does not translate this invective (zero CV), which is probably connected with his desire to avoid depicting specific segments of the population as much as possible, in this case – the poor, due to his worldview and rural origin.

Domestication and foreignization appear as strategies for overcoming intercultural differences in retranslations of the time-remote original work, the use of which can be determined by both cognitive consonance and cognitive dissonance between the author and the translator, as, for example, in the translation of the CCC from the tragedy “Hamlet” (Act III, scene 2):

(36) William Shakespeare (1600): *I’ll take the ghost’s word for a thousand pound* [Shakespeare, 2015, p. 90].

²³ **Conventional abbreviations:**

CE – cognitive equivalence; CA – cognitive analogy; CV – cognitive variance; R₁, R₂, ..., R_n – multiple variants of retranslations of the time-remote original text.

²⁴ ‘That’s plut, lega, **dish-licker**, [...] **trochjupanny**, [...] sk- son.’

²⁵ ‘For what you are: for a **dish-licker**, for [...] you are more than happy to put on at least **three laguga captans at once**; [...] dirty son.’

²⁶ ‘You are a heathen, an abomination, a **dish-eater**, you are mean.’

²⁷ ‘You are a sycophant, a mischievous **malnourished person**, [...] a **three-armed man**, [...] a swindler.’

- (37) Mykhailo Starytskyi (1882): Я тепер **червінцями** ладен платити за кожне слово привида²⁸ [Шекспір, 1882, р. 102].
- (38) Panteleimon Kulish (1899): б заплатив за слово духа **тисячу фунтів**²⁹ [Шекспір, 1899, р. 87].
- (39) Yurii Klen (1930): Я ладен **тисячу** дати за кожне слово духа³⁰ [Шекспір, 1960, р. 70].
- (40) Leonid Hrebinka (1939): За кожне слово привида дав би **по тисячі червінців**³¹ [Шекспір, 1986, р. 65].
- (41) Viktor Ver (1941): Я б поручився за кожне слово привида **тисячею фунтів**³² [Шекспір, 1941, р. 136].
- (42) Mykhailo Rudnytskyi (1943): Тепер я поручився б за слова Привида **не знати якою ціною**³³ [Шекспір, 2008а, р. 97].
- (43) Hryhorii Kochur (1964): Я готовий закластися на **тисячу фунтів**, що привид говорив правду³⁴ [Шекспір, 2003, р. 86].
- (44) Oleksandr Hriaznov (2001): **Тисячу золотих** за кожне слово привида!³⁵ [Шекспір, 2024].
- (45) Yurii Andrukhovych (2008): Я дав би **по тисячу фунтів** за кожне слово привида!³⁶ [Шекспір, 2008, р. 125].

Almost half of the translators (Panteleimon Kulish, Viktor Ver, Hryhorii Kochur, Yurii Andrukhovych), in cognitive harmony with the author of the original work, follow the strategy of foreignization, reproducing the culturally marked UO *pound* “the basic monetary unit of the United Kingdom” [Mish, 2024] by using UT *фунт* as a measure of money specific to the national culture of the original language. Other translators use the strategy of domestication, but implement it in different ways. In Mykhailo Starytskyi’s (37) and Leonid Hrebinka’s (40) retranslations, the stylistic colouring of the culturally marked UO *pound* is preserved in the UT *червінець* (such a name for foreign coins was only in the countries that were under the yoke of the Russian Empire). Oleksandr Hriaznov (44) uses UT *тисяча золотих*, but the cultural marking of foreign language realia is lost, since the word *золоті* as a monetary unit is present in many cultures. In the translation of Yurii Klen (39), the strategy of domestication involves the complete removal of the UO *pound* component. In this case, UO *thousand pound* is rendered by UT *тисяча*, but the general context suggests that it refers to money, although the translation does not say exactly what money. The transfer of UO *thousand pound* by Mykhailo Rudnytskyi (42) to UT *не знати якою ціною* results in the loss of VCT БАГАТО ГРОШЕЙ ‘MUCH MONEY’, since the price in this case is understood rather as the value of something not in monetary equivalent.

Reproductive and adaptive local tactics involve the reproduction in translation of factuality, imagery, expressiveness, emotiveness, and evaluation in the conceptual content of VCO through several translation transformations. Reproductive tactic is implemented through transcoding and translation transformations: lexical-grammatical (morphological replacement, transposition, total rearrangement, and antonymic translation) and lexical-semantic (differentiation, modulation, generalization, and concretization). Adaptive tactic involves the use of lexical-grammatical transformations of explication, elimination and amplification. To achieve different degrees of cognitive proximity between VCO and VCT (cognitive equivalence, cognitive similarity, and cognitive variance), reproductive and adaptive local tactics are used.

Full cognitive equivalence is achieved exclusively by reproductive tactic through transcoding (2.35% of CCCs), while partial cognitive equivalence (5.84% of CCCs) is the result of lexical-grammatical translation transformations such as morphological substitution and transposition, which are determined by the very nature of UO and UT.

²⁸ ‘Now I’m willing to pay the ghost for every word in **red coins.**’

²⁹ ‘I would pay a **thousand pounds** for a spirit’s word.’

³⁰ ‘I am willing to give a **thousand** for every word of the spirit.’

³¹ ‘For every word the ghost would give a **thousand chevrons.**’

³² ‘I would vouch for every ghost’s word with a **thousand pounds.**’

³³ ‘Now I would vouch for the Ghost’s words **at a price** I don’t know!’

³⁴ ‘I’ll bet you a **thousand pounds** that the ghost was telling the truth.’

³⁵ ‘A thousand **gold** for every ghost word!’

³⁶ ‘I’d give a **thousand pounds** for every ghost word!’

The functional cognitive analogy (22.56% of CCCs) of UO and UT implies the involvement of reproductive tactic through modulation, which causes shifts in imagery and generalization, which generates shifts in emotivity.

Stylistic cognitive analogy (21.5% of CCCs) is achieved due to lexical-semantic transformations of modulation and differentiation, which lead to a change in the expressiveness of the conceptual content of VCT, since the choice between stylistically neutral and stylistically coloured variants of UT depends on the stylistic preferences of the translators. For example, in the fragment of CCC from the tragedy "Macbeth" (act I, scene 4) *O **worthiest** cousin!* [Shakespeare, 1899, p. 19], the stylistic tonality of the original, created at the expense of the archaic meaning of UO *worthy* 'excellence, nobility', is lost in all retranslations due to the implementation of the strategy of modernization and the use of stylistic analogues belonging to the neutral style:

(46) Panteleimon Kulish (1605): *Достойніший кузин*³⁷ [Шекспір, 1900, p. 32].

(47) Todos Osmachka (1930): *Відважний брате!*³⁸ [Шекспір, 1930, p. 22].

(48) Boris Ten (1986): *О мій кузене славний!*³⁹ [Шекспір, 1986с, p. 356].

(49) Oleksandr Hriaznov (2008): *Гідний мій кузене!*⁴⁰ [Шекспір, 2024с].

To reproduce other information components of VCO DIGNITY 'ДОСТОЙНСТВО', translators use reproductive tactic by transcoding the modern meaning of the word *worthiest* as *достойніший* 'most worthy' (by Panteleimon Kulish (46), a representative of romanticism); as *славний* 'glorious, having great fame; famous' by using translation transformations of transposition and differentiation (by Boris Ten (48), a representative of neoclassicism); as *відважний* 'brave' (by Todos Osmachka (47), a representative of neo-baroque) and *гідний* 'worthy' (by Oleksandr Hriaznov (49), a representative of postmodernism) as a result of modulation.

Referential cognitive variance (9% of CCCs) is the result of reproductive tactic through lexical-semantic transformations of modulation and differentiation.

Valorative cognitive variance (17.17% of CCCs) is due to both reproductive and adaptive tactics with the help of such lexical-semantic transformations as modulation and differentiation (change in the evaluation of UO or its intensity); concretization (intensification of the evaluative value of the UO), and lexical-grammatical transformations of morphological substitution and transposition (both intensification and de-intensification of the evaluation of the UO). Tactic of adaptive translation through the lexical-grammatical transformation of amplification is applied.

Notional cognitive variance (15.79% of CCCs) is also achieved by both reproductive (through modulation, generalization, and antonymic substitution) and adaptive (through elimination) translation tactics.

Zero cognitive variance (5.8% of CCCs) is the result of adaptive tactic due to the lexical-grammatical transformation of elimination (complete loss of UO in translation).

Thus, in the course of the investigation, the problem of diachronic plurality in the translation of a time-remote original work is solved by constructing a cognitive-discursive model of the reproduction of W. Shakespeare's tragedies in Ukrainian retranslations of the 19th–21st centuries.

Turning to the theoretical and methodological foundations of discourse analysis and cognitive translation studies made it possible to reveal the linguistic and cognitive nature of culturally marked and connotatively coloured lexical and phraseological units, which are specific to the idiostyle of W. Shakespeare and create the greatest difficulties for Ukrainian translators of the 19th–21st centuries.

Establishing the cognitive-discursive significance of the analyzed UO and UT contributed to the development of a step-by-step algorithm for the study of the diachronic plurality in the translation of a time-remote original work.

The cognitive-discursive model of the diachronic plurality in the translation of a time-remote original work is a hypothetical conditional scheme that represents the process of transformation of one time-remote literary text, expressed by means of the English language, into chron-

³⁷ 'Most worthy cousin!'

³⁸ 'Brave brother!'

³⁹ 'O my glorious cousin!'

⁴⁰ 'My worthy cousin!'

ologically distant retranslations expressed by means of the Ukrainian language. The model consists of three modules (discursive, cognitive, and retranslation) and proves to be an effective theoretical and methodological tool in the study of diachronic plurality in translation, which is understood as the presence of several retranslations of one foreign-language literary work in a certain national literature, which in the original, as a rule, has only one text version.

The first, discursive, module is built as a set of three components: extralingual, lingual, and interpretation.

The extralingual component presents the macrostructure of the discourse of the time-remote original work and chronologically distant Ukrainian retranslations of the 19th–21st centuries, namely: the features of the social-historical context of the original works and retranslations, the specifics of the cultural and aesthetic environments, etc. and the worldviews of the author and translators as determinants of their creative individualities, as well as the peculiarities of the literary styles of the era of the original works and retranslations.

The linguistic component represents the microstructure of the discourse of the time-remote original work and chronologically distant Ukrainian retranslations of the 19th–21st centuries, namely: the originality of the language of the time-remote original work and the language of Ukrainian retranslations as sign systems in the historical perspective, as well as the specificity of the idiostyles of the author and translators as creative individuals.

The interpretation component synthesizes extralingual and lingual components, systematizing the factors that affect the interpretation of the original text in terms of the information entropy of the time-remote original work and the translator's choice of the adequate translation strategies and tactics for reproducing the literary work by means of the target language.

The second, cognitive, module is constructed in terms of frame semantics in order to establish the degree of cognitive proximity of UO and UT in conditions of cognitive consonance or cognitive dissonance between the author and the translator. As a result of cognitive consonance (as a harmonious identity of the mental processes of the author and translator in the process of creating original and translated texts) or cognitive dissonance (epistemological, ideological, and cultural-aesthetic) different degrees of cognitive proximity are revealed between UO and UT, which determine cognitive equivalence, cognitive analogy, and cognitive variance of retranslations.

The third, retranslation, module affirms the regularities of translators' choices of strategies and tactics of transformational translation. It demonstrates that they are caused by cognitive consonance or cognitive dissonance between the author and translators.

Cognitive equivalence of UO and UT is achieved as a result of cognitive consonance and implemented by reproductive tactic, while the full cognitive equivalent is the result of transcoding only, and the partial cognitive equivalent appears through lexical-grammatical translation transformations of morphological substitution and transposition.

Cognitive analogy of UO and UT is achieved as a result of cognitive consonance and implemented by reproductive tactic involving transformational translation. A functional cognitive analogue is the result of lexical-semantic translation transformations of modulation and generalization, causing emotional and/or imagery inconsistency; stylistic cognitive analogues achieved by modulations and differentiations change the expressiveness of the conceptual content of the VCT.

Cognitive variance of UO and UT is achieved as a result of cognitive dissonance and provided by both reproductive and adaptive tactics. The referential cognitive variant is realized by reproductive tactic through lexical-semantic transformations of modulation and differentiation. The valorative cognitive variant is achieved both by reproductive tactic (through modulation, differentiation, concretization; morphological replacement, and transposition), and by adaptive tactic (through amplification). The notional cognitive variant is provided by both reproductive tactic (through modulation, generalization, and antonymic substitution) and adaptive tactic (through elimination). The zero cognitive variant is the result of adaptive tactic through the lexical-grammatical transformation of elimination, which causes the complete loss of the original unit in translation.

A promising investigation is the further study of phenomena related to the problems of understanding the message as its adequate interpretation, and determining the criteria for the cognitive proximity of the original and translated literary texts of different genres.

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METHODOLOGY OF COGNITIVE-DISCURSIVE MODELLING OF LITERARY TRANSLATION (case study of Ukrainian retranslations of W. Shakespeare's tragedies of the 19th–21st centuries)

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Key words: *diachronic plurality in translation, cognitive consonance / dissonance, connotative / culturally coloured context, verbalized concept of the original / translation, transformational translation.*

The article provides theoretical and methodological substantiation for the step-by-step construction of a cognitive-discursive model of the diachronic plurality in translation of a time-remote original work, which appears as a tool for revealing the internal mechanisms of translating a literary work and determining the criteria for the adequacy of the original and translation. This is a case study of W. Shakespeare's tragedies as time-remote original works of England of the late 16th– early 17th centuries and their Ukrainian retranslations of the 19th–21st centuries.

The algorithm of the complex methodology of cognitive-discursive modelling of literary translation, which incorporates the methods of discourse analysis and cognitive translation studies, involves five stages of construction of three modules: discursive, cognitive, and retranslation.

The construction of a discursive module, the aim of which is to reveal the objective and subjective factors that influence the process and result of the translator's interpretation of a time-remote original work, involves the construction of three components – extralingual, lingual, and interpretation, which takes place in the first three stages.

The fourth stage is the building of a cognitive module, which reveals the internal mechanisms of the translation process caused by cognitive consonance (harmonious identity of the mental processes of the author and the translator) or cognitive dissonance (epistemological, ideological, and cultural-aesthetic). Cognitive consonance and cognitive dissonance result from the similarities and differences in the contexts of original creation and retranslations, which are previously defined in the discursive module. The translator's decision to choose one or another translation strategy and local tactic in conditions of cognitive consonance or cognitive dissonance determines different degrees of cognitive proximity of the original and the translation: cognitive equivalence, cognitive analogy, and cognitive variance.

The fifth stage is the construction of a retranslation module, which affirms that the translator's choice of strategy (modernization or archaization, domestication or foreignization) and tactic (reproductive or adaptive) of transformational translation is conditioned by cognitive consonance or dissonance.

The relevance of the research is determined by its appeal to the leading cognitive-discursive paradigm of modern translation studies and by the tendency of cognitive translation studies for the translation process modelling, according to which not only the translation result is the subject of study, but also the prerequisites that determine the translator's approach to the reproduction of the original text in one way or another. Analysis and comparison of retranslations of a time-remote original text in the course of modelling the process of literary translation allows following the influence of discursive and cognitive factors on the process and result of translation. The creation of the cognitive-discursive model of the diachronic plurality in translation of the time-remote original text explains the translation decisions regarding the choice of the general strategy and local tactic of retranslations and, respectively, the diachronic plurality in translations of a time-remote original text.

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ОСОБЛИВОСТІ ПАРАТЕКСТІВ УКРАЇНСЬКИХ ПЕРЕКЛАДІВ СВЯТОГО ПИСЬМА

Статтю присвячено дослідженню прагматичних та соціокультурних особливостей паратекстів Пересопницького Євангелія і п'ятьох повних українських перекладів Святого Письма. *Мета* статті – висвітлити перітекстовий та частково епітекстовий вимір цих перекладів і розробити класифікацію паратекстів, передусім посторінкових приміток, характер яких визначено як стратегією перекладача та інших агентів перекладу (передусім, редактора і видавця), так і моноконфесійними або міжконфесійними вимогами замовників перекладу. Методику дослідження розроблено на основі принципу інтердисциплінарності, що поєднує інструментарій перекладознавства, текстології, біблієзнавства, релігієзнавства та історіографії. Завдання розробки класифікації паратекстів у перекладах Біблії в історико-фактографічній і теоретико-критичній площинах здійснено за допомогою методів аналізу, синтезу, індукції та моделювання. *Методи* інтерпретаційно-текстового та культурологічного аналізів застосовано для виокремлення і пояснення культурно-, національно- й конфесійно-обумовлених конотацій паратекстів. Історично-обумовлену оцінку якості перекладів забезпечує порівняльно-перекладознавчий аналіз.

У підсумку розроблено класифікацію паратекстів українських перекладів Біблії за тематичним і прагматичним критеріями. Доведено, що для паратекстів біблійного перекладу характерні 1) розмита агентність (у багатьох випадках важко визначити внесок перекладача чи теологічних і літературних редакторів) 2) обмежувальні вимоги видавця-патрона; 3) вплив загальної стратегії перекладу на характер та смислове наповнення паратекстів.

На прикладі найвагомшого перекладу періоду Конфесіоналізму – Пересопницького Євангелія – виділено наступні типи вербальних паратекстів: ідентифікаційні, інформативні та метамовні.

Результати дослідження демонструють: усі повні переклади Святого Письма українською, зроблені під егідою Біблійних Товариств, як та текстовому, так і на паратекстуальному рівнях, відповідають принципам міжконфесійності, доступності для усіх християн і «функційної лояльності». Найважливішими паратекстами українських перекладів Біблії, зроблених під егідою БЗБТ, були посторінкові примітки. Тільки у XXI ст. до перекладів Біблії додають більш чи менш розлогу передмову. Посторінкові примітки в українські перекладах, зроблених під егідою Біблійних товариств, поділяємо на: пояснення біблійної метафорики; пояснення етимології власних назв; пояснення біблійних традицій; альтернативне прочитання; іншомовні відповідники; метамовні пояснення. Перевага і особливості тих чи тих приміток безпосередньо залежать від загальної стратегії перекладу. Лише серед приміток у перекладі Огієнка простежуємо такі типи як дослівний переклад ускладнених біблійних метафор і пояснення етимологічної гри слів, що впливають із стратегії дослівності, на якій ґрунтується цей переклад.

«Римська Біблія» 1963 р., єдиний моноконфесійний повний український переклад Святого Письма, не обмежений вимогами Біблійних Товариств, вміщує окремі доктринальні і численні національні паратексти, які набували особливої просвітницької ваги під час радянської окупації України.

Українські переклади Біблії, видані за сприяння біблійних товариств чи церкви, були результатом подвижницької праці харизматичних особистостей, які присвятили цьому проекту все

своє життя. Саме тому особливої ваги набуває дослідження епітекстових матеріалів, передусім листування й біблієзнавчо-перекладознавчих наукових розвідок перекладачів, що є перспективною дослідження.

Ключові слова: агентність, епітекст, паратекст, переклад Біблії, перітекст, посторінкові примітки, сумарії.

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Паратексти в перекладах Святого Письма надають безцінний матеріал для дослідження явища «агентності», тобто присутності перекладача і/чи редактора на всіх етапах створення і рецепції перекладу. Актуальність такого дослідження пов'язана з гуманізацією теорії й історії перекладу [Рум, 2009, с. 23–24] і навіть створенням нової галузі – «перекладачезнавство» (Translator Studies) [Chesterman, 2009, с. 13–22], об'єктом і центральним концептом якої стає перекладач, а процес і результат перекладу – тільки джерела інформації про нього. Хоча західні дослідники щойно проголошують формування галузі [Kaindl, 2021], українське перекладознавство від початку періоду незалежності розвивалося саме у напрямку перекладачезнавства, вшановуючи подвижницьку титанічну працю перекладачів, які чинили опір системі відкрито й своїми перекладами, що виконували націєтворчу функцію.

Агентність перекладача і/чи редактора перекладу з особливою чіткістю виявляється у паратекстах. Ще 1985 р. Жозе Ламберт і Гендрік ван Горп вважали першим етапом перекладознавчого аналізу збір інформації про т. зв «макро-структурні риси» перекладу, до яких відносили присутність/відсутність імені перекладача, зазначення перекладацької стратегії та перекладацькі чи редакторські мета-коментарі, передусім передмову і примітки [Lambert, van Gorp, 2014, с. 48].

Аж до ХХ ст., коли перекладознавство почало формуватися як окрема галузь знань, осмислення сутності перекладу і пошук оптимальних перекладацьких рішень зводився до саморефлексій перекладачів, переважно у передмовах до їхніх перекладів. Класичним прикладом окреслення можливих стратегій перекладу, вибору «золотої середини» й формування сприйняття перекладу читачами стала передмова Джона Драйдена до власного перекладу «Послань» Овідія (1680), яка відкриває резонансну антологію перекладознавчої думки «Теорії перекладу. Антологія есеїв від Драйдена до Дерріда» [Dryden, 1992, с. 17–31]. Одне з перших спостережень щодо «видимості» перекладача у паратекстах робить Леонардо Венуті, аналізуючи переклад Вергілієвої «Енеїди» (1656), зроблений Джоном Денгемом. Відсутність імені перекладача на титульній сторінці Венуті вважає типовим аристократичним жестом, згадку про рік створення перекладу (1636) – ностальгійним натяком на «золотий» каролінгський період напередодні Англійської революції, а обстоювання стратегії вільного перекладу у передмові – націоналістичним постулатом [Venuti, 1994, с. 43–51].

Термін «паратекст» у його сучасному розумінні запропонував Жерар Женетт у праці «Палімпсест: література у другому ступені» (1982), а пізніше доопрацював у франкомовній монографії «Пороги» (*Seuils*) (1987) та її англкомовному перекладі, який вийшов друком десятима роками пізніше під «Паратексти: пороги інтерпретації» (*Paratexts: Thresholds of Interpretation*).

За Женеттом, паратексти – це ті граничні (порогові) прийоми та засоби, як всередині книги, так і поза нею, що є частиною складного посередництва між книгою, автором, видавцем і читачем; заголовки, передмови, епіграфи та копія видавничої обгортки є частиною приватної та публічної історії книги [Genette, 1997, с. 1]. Паратексти «всередині книги», як от заголовки, передмови, післямови, примітки ілюстрації чи колір палітурки, Же-

нетт називає перітекстами, а «позатекстові» елементи, як от інтерв'ю з автором, реклама, рецензії, приватні листи – епітекстами [Genette, 1997, с. 4–5]. Більшість дослідників, що аналізують паратекст, не виходять за межі перітекстового виміру.

У своїх працях Женет зосереджує увагу на авторських паратекстах, до яких відносить паратексти, створені автором або його «союзниками» (видавцями, редакторами тощо) [Genette, 1997, с. 8–9]. Однією з найважливіших властивостей паратексту Женетт вважає його функційність, здатність узгоджувати рецепцію («долю») тексту з авторським наміром [Genette, 1997, с. 407]. Відповідно, «paratexte editorial», які виконують вузько маркетингову або «промоційну» функцію, Женетт називає другорядними й часто не вартими уваги. Сам французький термін «paratexte editorial» – досить двозначний, оскільки може означати як «видавничий», так і «редакторський», зокрема, в англійському перекладі обрано останню опцію – «publisher's paratext». Проблема розмитості або прихованої агентності, яка, як побачимо нижче, стає особливо відчутною у перекладних паратекстах, Женетт максимально спрощує: автором паратекстів визначено не того, хто їх de facto створив, а того, хто бере за них відповідальність і кому їх приписано [Genette, 1997, с. 8].

Перекладацькі паратексти переважно залишаються поза увагою Женетта, за винятком цікавих міркувань щодо різниці між авторськими і перекладацькими передмовами. Останні вчений називає «аллографічними», якщо перекладач виступає у ролі одного з «союзників» автора. Однак якщо у передмові перекладач коментує не авторський текст, а власну перекладацьку стратегію, паратекст перестає бути «аллографічним» [Genette, 1997, с. 263–264].

У підсумку вчений виокремлює переклад серед перспективних напрямків дослідження з «незаперечною паратекстуальною релевантністю» [Genette, 1997, с. 405]. При цьому переклад кваліфікується як коментар до оригіналу, тобто його паратекст. В ідеалі переклад як паратекст оригіналу перекладач створює у тісній співпраці з автором, або навіть сам автор перекладає власний текст і таким чином коментує його [Genette, 1997, с. 405]. За окремими винятками [Pellatt, 2013], окреслений Женеттом напрямок аналізу перекладу як паратексту в сенсі його вторинності і деривативності не знайшов продовження у працях перекладознавців після «культурного повороту», згідно з яким переклад розглядається як творчий процес. Вперше ґрунтовно контраргументувала концепцію перекладу як паратексту Шехназ Тагір-Гюрчаґлар. Дослідниця зауважила, що така концепція повністю узалежнює переклад від оригіналу і виводить за дужки цільового читача, цільову літературну систему, перекладача, видавця та й саме «післяжиття» (afterlife) оригіналу, яке переклад покликаний забезпечити. Натомість запропоновано розглядати переклад як самодостатній текст, а його паратексти – як презентаційні матеріали, що супроводжують переклади, і специфічні метадискурси, сформовані безпосередньо навколо них [Tahir-Gürçağlar, 2002, с. 44–46].

Першими спробами екстраполювати теорію Женетта на переклад стали дві статті авторства Тео Германса і Урпо Ковала, опубліковані у журналі «Target» 1996 р. Проте у центрі цих розвідок – не переклади як паратексти оригіналу, де перекладач неухильно дотримується авторського наміру, а паратексти перекладів, де оригінал адаптовано до нових умов і для нової аудиторії [Hermans, 1996; Kovalá, 1996]. Протягом наступних десятиліть «паратекст» став одним із ключових термінів у дослідженнях стратегій окремих перекладачів та перекладацької «видимості» загалом. Серед огрому статей на цю тему переважають дослідження перітекстів, передусім передмов, хоча аналізують й епітексти, зокрема авторські мемуари, листи тощо. Варто наголосити, що видимість перекладача, особливо, перекладача сакрального тексту, суттєво регламентується і контролюється інституціями, які ініціюють і фінансують перекладний проєкт. Відповідно, епітекстовий архівний матеріал може стати ключем для розуміння перекладацьких, редакторських та інституційно-видавничих паратекстів зокрема й агентності перекладного тексту загалом.

Частина розвідок зосереджує увагу на т. зв. параперекладах або перекладацьких паратекстах. Зокрема, Евелін Дук відмежовує перекладацькі паратексти, створені перекладачем, редактором або видавцем перекладу, від перекладних паратекстів, тобто присутніх в оригіналі і перекладених [Doeck, 2014, с. 213; цит. за Batchelor, 2018, с. 31].

Першу колективну монографію, присвячену темі паратекстів у перекладі, укладено за матеріалами Сьомої Міжнародної наукової конференції з перекладу, що в 2010 році відбулася в Автономному університеті Барселони під назвою «Паратекстуальні еле-

менти в перекладі» [Gil-Bardají, Orero & Rovira-Esteva, 2012]. На прикладі різних мовних пар від турецької до каталонської досліджено паратексти як «периферії перекладу», представлені у вербальному, візуальному та аудіовізуальному форматах: пролог, примітки, покажчики, ілюстрації, додатки, інтерв'ю з автором, літературознавча критика, реклама або попередній переклад. Визначаючи паратексти як континуум і вихід тексту за власні межі, укладачі роблять акцент на епітекстовому матеріалі [Gil-Bardají, Orero & Rovira-Esteva, 2012, с. 7]. Враховано й проаналізовано взаємовплив між паратекстами і політичним, культурним і економічним контекстами перекладу.

Роком пізніше світ побачила колективна монографія «Текст, екстратекст, метатекст і паратекст в перекладі» за редакцією Валері Пеллатт, яка визначає паратекст з функційної позиції як «будь-який доданий до основного тексту матеріал, який виконує функції пояснення, визначення, вказівки або підтримки, а також додавання довідкової інформації чи думки науковців, перекладачів та рецензентів» [Pellatt, 2013, с. 1]. Дослідження різноманітних вербальних і невербальних паратекстуальних елементів перекладу німецьких, китайських та чеських оригінальних текстів об'єднане метою простежити механізми реалізації функцій паратекстів у перекладі. Предметом розгляду є як відтворення оригінальних паратекстів, так і сам переклад як паратекст. Осмислення перекладу як паратексту частково збігається з концепцією Женетта: перекладач створює паратекст, щойно торкнеться пальцями клавіатури, генеруючи тричленну «перехідну зону» між автором, перекладачем і читачем [Pellatt, 2013, с. 3]. Крім цього, Пеллатт запозичує у Женетта типологію функцій паратексту: ідентифікаційна, описова, конотативна і функція привабливання читача [Genette, 1997, с. 93], [Pellatt, 2013, с. 2–3]. В окремих частинах монографії продемонстровано, що паратексти у перекладі (як перекладені авторські, так і новостворені перекладацько-редакторські) здатні маніпулювати свідомістю читача і навіть цілеспрямовано вводити читача в оману, залишаючись «дружніми» до авторського наміру, або суперечити йому з ідеологічної чи політичної мотивації.

Перша одноосібна перекладознавча монографія авторства Кетрін Бечелор на тему перекладу й паратекстів побачила світ 2018 р. [Batchelor, 2018]. Авторка окреслює ключові взаємопов'язані теми перекладознавчих досліджень паратекстів: 1) паратексти як документальні джерела історичних розвідок, адже паратекстовий матеріал – від перекладацьких передмов до типу шрифтів і орнаментальних елементів – допомагають реконструювати історію окремих творів і літератур; 2) паратексти як місця потенційної видимості перекладу і перекладача; 3) паратексти і соціально-культурні контексти (і наслідки) перекладу. При цьому, авторка виокремлює дослідження впливу на перекладацькі паратексти суспільств, в яких існує домінуюча ідеологія, силоміць нав'язана групою, що перебуває при владі, з одного боку, і суспільств, в яких відкрито конкурують кілька ідеологій; 4) паратексти і гендер, де виділено два напрями аналізу. По-перше, це аналіз паратекстів як засобів, через які перекладачки створюють простор для свого голосу або утверджують власну ідентичність; по-друге, демонстрація традицій використання паратекстів для утвердження домінантних (мізогіністичних) поглядів; 5) вплив паратекстів у перекладі на формування іміджу автора оригіналу або й цілої джерельної культури; 6) паратексти й агентність. Бечелор наголошує, що множинна агентність щодо паратекстів у перекладі не є однорідно функційною. Зокрема, редактори переважно є «прихованими», хоч і дуже впливовими агентами, в той час як агентність перекладачів у створенні паратекстів часто маргіналізовано [Batchelor, 2018, с. 32–39].

В останньому розділі монографії Бечелор пропонує розлогу термінологію, орієнтовану на дослідження паратекстів з перекладознавчого погляду. Передусім дослідниця випрацює власне визначення паратексту: «Паратекст – це свідомо створений текстовий поріг, який потенційно впливає на способи сприйняття тексту» [Batchelor, 2018, с. 142]. Називаючи таке визначення функційним, вчена адаптує й екстраполює у перекладознавчу площину типологію функцій паратексту, що її попередньо випрацював Рокенбергер: референційна, самореференційна, декоративна, жанрова, матекомунікативна, інформативна, герменевтична, ідеологічна, оціночна, комерційна, правова, інструктивна, персоналізована [Batchelor, 2018, с. 160–161].

Серед нещодавніх публікацій на увагу заслуговує колективна монографія «Паратексти в перекладі. Північна перспектива» [Pleijel, Carlström, 2022], що пропонує особливий географічно-лінгвістичний підхід до дослідження паратекстів і демонструє, як паратекстовий матеріал віддзеркалює соціальні зміни.

Особливе місце в дослідженні паратекстів у перекладі займають примітки: від аналізу приміток як «простору нового голосу» перекладача [Sztorc, 2020] до тверджень про те, що примітки лише «ратифікують перекладацьку поразку» в ситуації неперекладності [Eco, 2003, с.95].

У поле зацікавлень перекладознавців потрапляли й паратекстуальні виміри перекладів Святого Письма, зокрема функційна типологія біблійних паратекстів та їхнє осмислення крізь теорію скопоса (паратекстові риси кожного видання Біблії узгоджуються зі скопосом самого перекладу) [Kloppenborg, 2013], і висвітлення проблеми паратекстуального повторного перекладу «paratextual retranslation», коли попередній переклад залишено без змін на текстовому рівні, а моноконфесійна (отже, ідеологічна) інтерпретація Святого Письма простежується саме на рівні паратексту [Pleijel, Carlström, 2022, с. 57–92].

Комплексне висвітлення перітекстового та часткове епітекстового вимірів знакових українських перекладів Святого Письма і розробка класифікації перекладацьких приміток, обумовлених моноконфесійними або міжконфесійними вимогами замовників перекладу, є метою даної статті. Методика дослідження розроблено на основі принципу інтердисциплінарності, що поєднує інструментарій перекладознавства, текстології, біблієзнавства, релігієзнавства та історіографії. Загальнонаукові методи аналізу, синтезу, індукції та моделювання застосовано для розробки класифікації паратекстів у перекладах Біблії в історико-фактографічній і теоретико-критичній площинах. Методи інтерпретаційно-текстового та культурологічного аналізів використано для виокремлення і пояснення культурно-, національно- й конфесійно-обумовлених конотацій паратекстів. За допомогою порівняльно-перекладознавчого аналізу проведено оцінку якості перекладів із врахуванням історичного синхронного часового відтинку їхнього створення.

Женет наголошує на особливому прагматичному статусі паратекстового виміру, адже «паратекст – це радше поріг, чи «вестибюль», який пропонує світу можливість зайти всередину, або повернутись. Це «невизначена зона» між внутрішнім і зовнішнім, [...] зона не лише переходу, а й трансакції: привілейоване місце прагматики та стратегії впливу на читача, впливу, що слугує кращому сприйняттю тексту і його більш адекватному прочитанню» [Genette, 1997, с. 1f].

У моноконфесійному біблійному перекладі, окрім вищезазначеного, важливим прагматичним аспектом паратекстів є формування вірянина цієї конфесії з відповідною догматично-визначеною ціннісною орієнтацією. Дидактизм та конфесійно-політична спрямованість паратекстів з особливою виразністю простежується у перекладах Святого Письма епохи Конфесіоналізму, тобто періоду Реформації і Контрреформації, коли міжконфесійні конфлікти та утвердження релігійної ідентичності визначали політику, культуру й суспільні відносини, а інколи й національну ідентичність. Іншою особливістю біблійних перекладів цього періоду є колективна агентність, адже перекладачі, переписувачі або друкарі, редактори, укладачі, мініатюристи, ініціатори й патрони перекладного тексту часто поєднували кілька функцій. При цьому усі вони, за винятком патронів, переважно залишилися «прихованими» оскільки така відмова від індивідуальності вважалася свідченням глибокої віри, покори й жертвності.

Розмаїттям паратекстів вражає рукописне Пересопницьке Євангеліє 1556–1561 р., перший відомий переклад канонічних євангельських текстів українською писемно-книжною мовою. Рукопис має для українців особливе державотворче значення як присягальне Євангеліє українських президентів.

За прагматичною функцією вербальні паратексти Пересопницького Євангелія поділяємо на ідентифікаційні, інформативні, конфесійно-полемічні (ідеологічні) та метамовні.

Ідентифікаційні паратексти надають інформацію про замовника та виконавців перекладу, дату і місце його створення тощо. До *ідентифікаційних* паратекстів Пересопницького Євангелія зараховуємо:

а) самопрезентацію переписувача Михайла, сина протопопа Сяноцького, у підсумку після кожного Євангелія;

б) згадку в кінці рукопису про ініціатора і натхненника перекладу ієромонаха Григорія, архієпископа Переяславського, який «оустроїв» «тії книги» і чиею «радістю, пильністю і прилежанієм тоє все постановлено єст». За останніми припущеннями дослідників, архієпископ Григорій був перекладачем, а Михайло – редактором, співперекладачем і переписувачем Євангелій та одним з ілюстраторів [Чепіга, Гнатенко, 2001, с. 24–25];

в) ідентифікацію місця і часу створення пам'ятки: на третьому аркуші рукопису вказано, що праця почалася в Дворецькому монастирі «1556 августа 15», а на звороті аркуша 442 зазначено, що працю завершено при церкві Різдва Пресвятої Богородиці Пересопницького монастиря «в літо тысячное 561-го августа 29 дня».

г) ідентифікацію мови протографа і перекладу: в кінцевому колофонному записі на аркушах 481, 482 двічі зазначено: «виложено из языка болгарского на мову рускую», «прекладена из языка болгарского на мову роускую» [Чепіга, Гнатенко, 2001, с. 392–394]. Для реформаторського руху того часу ідея перекладу релігійних текстів національними мовами стала визначальною у боротьбі з католицизмом. Однак і для українського православ'я у період розпаду релігійної полеміки з католиками переклад Євангелій українською мовою міг бути вагомим чинником утвердження релігійної й національної ідентичності. За влучною метафорою І. Франка, Реформація «[...] бухнула, мов велика пожежа, не лише по Німеччині, але й по всіх її сусідніх краях, не минаючи й нашої України, і скрізь під її подихом бачимо зусилля чи то одиниць, чи більших корпорацій – дати народним масам повну Біблію, виложеною по змозі чистою народною мовою» [Франко, 1983, с. 403].

д) вторинний паратекст – автограф Івана Мазепи, який офірував Євангеліє престолу Переяславської церкви 1701 р.;

Інформативні паратексти вміщують усі додаткові, відсутні в протографі перекладу відомості, зокрема, стислі перекази змісту головного тексту, дати церковного календаря, інформацію про структуру книги тощо. До *інформативних* паратекстів Пересопницького Євангелія відносимо:

а) сумарії (короткі виклади змісту кожної глави Євангелій, крім першої глави), вписані в рамку;

б) підсумок наприкінці кожного Євангелія, де вказано кількість глав, зачал і віршів;

в) Місяцеслов (Последованія чину церковного) з вказівкою євангельських зачал і глав, які слід читати у відповідні дати православного церковного календаря.

Саме інформативні паратексти найчастіше мають *конфесійно-полемічне (ідеологічне)* спрямування, як от:

а) поділ тексту кожного Євангелія на *зачала* та нумерацію зачал, здійснені за давньою слов'янською традицією. До зачал належать т.зв. *вкази* (пояснення, коли читати відповідний текст), розміщені на нижніх полях;

б) пояснення наявності зачал і сумаріїв у Післямові, що є полемікою з католиками («латинянами»): «Не без причини то написано. [...] То ж для людей закону римського, себто латинян, бо в них не вживаються зачала, тільки *capita*, а по нашому глави. Коли він о що просить тебе, щоб ти йому негайно, себто борзо найшовши вказав» [Возняк, 1992, с. 296];

в) переклад Передмови до Євангелій Теофілакта Болгарського, званої пам'ятки православної герменевтики.

До *метамовних* паратекстів відносимо пояснення церковнослов'янської лексики українськими відповідниками, які наводяться у глосах. Глоси у самому тексті виділено за допомогою обрамування і «дробного» письма, а частина глосів винесена на поля: *перст – палець; рама – плечі*. Особливо цікавими є глоси, де наводяться синоніми до українських слів, як от *клуня – стодола, гумно; студня – колодязь, криниця; відро – глек, збан; стріха – дах* [Чепіга, Гнатенко, 2001, с. 51–53].

Пересопницьке Євангеліє – шедевр каліграфії та мініатюрного живопису, а отже надзвичайної ваги набувають його візуальні паратексти. Зображення чотирьох євангелістів на початку кожної з чотирьох книг Євангелія та орнаменти зі стилізованих рослинних мотивів, якими прикрашено зачала, є пречудовим прикладом ренесансного стилю в українському образотворчому мистецтві XVI ст. Упродовж багаторічних досліджень чи не найбільшою

інтригою було авторство художнього оформлення рукопису. Яким Запаско стверджував, що орнаментальні прикраси і рослинні обрамування початків глав створив переписувач Михайло Василієвич, однак ключові мініатюри євангелістів виконала людина, яка дотримувалася інших художніх принципів [Запаско, 1986, с. 24–25]. Іконописець Лев Скоп висловив припущення, що автором мініатюр євангелістів був один з найкращих українських ренесансних художників Федуско із Самбора, представник Самбірської іконописної школи [Скоп, 2011]. Химерні мотиви, архітектурні й особливо рослинні орнаменти Пересопницького Євангелія безумовно асоціюються з ренесансним італійським мистецтвом, зокрема повторювані мотиви з акантом, улюбленою квіткою Рафаеля, якою він розписував ложі у Ватикані. Водночас, художнє оформлення Євангелій має яскраво виражений самобутній український характер, який простежується у тогочасному українському живописі й архітектурі, і навіть перегукується з українською вишивкою — і за кольорами, чорним і червоним, і за орнаментом. Зокрема, Запаско простежує зв'язок між орнаментами Пересопницького рукопису і декоративним різьбленням житлових і культових споруд Львова середини XVI ст. [Запаско, 1995, с. 85–89]. Таким чином, художнє оформлення як візуальний паратекст Пересопницького Євангелія засвідчує присутність українського мистецтва в загальноєвропейському ренесансному контексті.

Переконалим свідченням поширення на теренах України ідей Реформації стали два майже одночасні переклади Євангелія: друковане Євангеліє Василя Тяпинського (1570 р.) та рукописний переклад Валентина Негалевського (1581 р.). Обидва перекладачі сповідували соцініанство, раціоналістичну антитринітарну течію протестантизму, і, крім переосмислення та раціоналізації богословських догматів, ревно відстоювали право простого люду читати Слово Боже рідною мовою. У передмові та коментарях Негалевський підкреслював, що розпочав свій проект на прохання і заохочення віруючих, які не могли читати польською чи церковнослов'янською мовами [Возняк, 1992, с. 302]. Двомовне Євангеліє Тяпинського доповнювала рукописна передмова, в якій автор висловлював жаль з приводу полонізації рідної мови на «руській» землі. Василь Тяпинський засуджував церковну владу за незнання місцевої народної мови та небажання її вивчати. На думку Тяпинського, Святе Письмо зрозумілою рідною мовою сприяло б духовному просвітленню та зміцненню віри «бідного посполитого люду» [Тяпинський, 2024]. Додаючи паралельний церковнослов'янський текст, видавець і перекладач прагнув продемонструвати його складність у порівнянні з «руським письмом». Обидва переклади опиралися на польські протестантські посередники: для Негалевського джерелом-посередником був Новий Заповіт у перекладі Мартіна Чеховича (1577 р.), а Тяпинський орієнтувався на Біблію в перекладі Симона Будного (1570 р.).

На жаль, авторитет церковнослов'янської Осторожської Біблії (1581 р.) та її численних передруків і редакцій, а головню анексія Київської митрополії Московською церквою (1686–1722 рр.) на століття перервали процес перекладів Святого Письма українською мовою.

Перший повний український переклад Біблії вийшов друком лише 1903 р. у Відні за сприяння Британського й Біблійного Закордонного Товариства (БЗБТ) і став результатом багаторічної праці тандему Пантелеймона Куліша й Івана Пулюя (після смерті Куліша його частину перекладу завершував Іван Левицький). Спробу співпраці з Товариством П. Куліш зробив ще 1870 р., надіславши свої віршовані версії Псалтиря й окремих книг Старого Завіту. Саме негативна рецензія призначеного Товариством рецензента, знаного віденського славіста Франца Ксавера Міклоша, змусила Куліша змінити свою перекладацьку стратегію, узгодивши її з принципами БЗБТ, і розпочати співпрацю з Пулюєм. Новий Завіт перекладачі видають 1880 р. у Львові власним коштом і лише 1885 р. БЗБТ викупує права на переклад і двічі перевидає його (1887, 1893). Права на переклад Старого Завіту Товариство викупило вже після смерті Куліша, включивши до контракту його вдову та Нечуя-Левицького.

Видимість імен перекладачів у Біблії 1903 р. — досить нетиповий паратекст з погляду засад БЗБТ. Навіть у значно інклюзивніших директивах Товариства, опублікованих 1968 року, зазначено, що асоціювання імен перекладачів чи редакторів з перекладом Святого Письма не повинно бути звичною практикою [Willebrands, 1968, с. 105]. Проте на титульній сторінці видання 1903 р. після назви «Святе Письмо Старого і Нового Завіту» вказано цільову мову — «мовою русько-українською», а на звороті — імена трьох перекладачів. У Змісті кожної Книги позначена однією, двома або трьома зірочками, а нижче вказано:

Переклад П.О. Куліша, ** переклад І.С. Левицького, * переклад Дра І. Пулюя.*

Незважаючи на таку ретельну паспортизацію, у народній свідомості Біблія 1903 р. відома як «Біблія Куліша».

Однією з базових засад Британського Біблійного Товариства (засн.1804 р.) на період видання першої української Біблії було «заохочувати поширення Святого Письма «без приміток і коментарів» (*without notes or comments*). Група засновників, до якої входили представники різних конфесій, прагнула таким чином об'єднати християн і уникнути упереджених конфесійно-однобічних паратекстів попередніх видань Біблії [Steer, 2004, с. 63–67]. Варто зазначити, що така «війна з примітками» не була новою. Один з приписів для перекладачів Біблії короля Якова 1611 р. – це уникати приміток на полях, за винятком пояснення незрозумілих гебрейських чи грецьких слів [Campbell, 2010, с. 36]. Такою була реакція на популярну в народі Женевську Біблію 1560 р., яка рясніла примітками, що просували кальвіністські й антироялістські ідеї. Небезпека біблійних приміток, заснованих на суб'єктивному тлумаченні біблійного тексту, – тема окремого дослідження. Варто лише згадати примітки Мартіна Лютера до його перекладу Євангелія від Івана 5:16–18, розширено поданих у його ж трактаті «Про євреїв та їхні брехні» (1543 р.). Лютерова екстраполяція переступу катів Христа на власних сучасників-євреїв і заклик палити їхні синагоги, школи, будинки та книги активно використовувалися апологетами нацизму під час Другої Світової війни.

Перекладачі першої української Біблії досить послідовно дотримувалися принципу «без приміток і коментарів». В сукупності до всіх текстів Старого і Нового Завіту подано близько 30 коротеньких посторінкових приміток, 20 з яких припадає на Книгу Йова. Саме примітки до цієї книги вражають розмаїттям і поділяються на:

1) пояснення давніх традицій, як от:

Нехай би її (були) прокляли ті, що проклинають день, та готові дракона розбудити!* (Йов 3:8)

*У давнину наймано женщин і мужчин, що оплакували при похоронах помершого, й проклинали той день, коли той зійшов зі світа¹.

Тоді виходив я, було до воріт міста, й уставляв на майдані сідалище собі.* (Йов 29:7)

*У давнину були ворота міст під широчезним склепінням, і там відбувалися збори, суди, й т. др.

2) біблійні метафори і «темні» місця:

[...] се доведе його до царя страхів.* (Йов 18:19):

* До найбільшого страху.

Полки його <Господа> притягли купою й справили дороги собі на мене, та обсіли кругом намет мій.* (Йов 19:12)

* Смерть дітей, хвороба, нужда і т. д.

Бідного ж він рятує з біди його, і в тісноті відтулює ухо його.* (Йов 36:15)

*Щоб почув ласкаві слова Божі.

3) пояснення назв фантастичних істот:

*Рефаїми** (Йов 26:5) * велитні морські, кити.

*Бегемот** (Йов 40:10) *Значить: скотина, а тут означає, мабуть, слоня.

*Левіятана** (Йов 40:20) * велитня морського, кита.

Цікавою є примітка, де П. Куліш звертає увагу читача на важливий, на його думку, вірш Книги Йова.

Я знаю – Відкупитель мій живе, й він у послідний день підійме з пороку отсю розпадаючуса кожу мою.* (Йов 19:25)

*Отсе ті важні слова.

Серед приміток до інших книг Біблії (їх вдвічі менше) варто згадати

1) пояснення етимології прізвиська Ісава, що є основою гри слів:

І каже Езав Якову: Нагодуй мене вареним сочивом сим червоним, бо я знемігся. Тим і дано прізвище йому Едом.* (Перва Книга Мойсея 25:30)

* Червоний.

¹ Тут і далі цитати з Біблії 1903 р. подаються за виданням: Куліш П., Левицький І., Пулюй І. (2003). Святе Письмо Старого та Нового Завіту. Укр. Біблійне Товариство. Надалі вказуємо лише книгу, розділ і вірш.

2) пояснення історичних реалій:

*Упав Бел, повалився Набо**. (Ісайя 46:1)

* Бел, Баал, або Вил, Ваал; та називали Вавилонці першого свого царя Нимрода, як його опісля богом собі зробили. – Набо, або Небо чи Нево, се друге божиче у Вавилонців. Тут прорікаєсь, як би вже довершений, упадок ідолів і поганьства – з приходом Христа.

Усі нечисленні примітки у Біблії 1903 р. знаходимо в тих книгах, що їх перекладав П. Куліш.

Перспективним напрямом дослідження є епітексти першого українського перекладу Біблії, зокрема:

1) епістолярна спадщина П. Куліша й І. Пулюя, де перекладачі обговорювали стратегію перекладу і співпрацю з Британським Біблійним товариством;

2) перші часткові переклади Святого Письма, що їх Куліш опублікував у 1968-1970 рр. у львівській газеті «Правда»: переспіви «стихотворним складом» «Давидових Псалмь», Пісні Пісень, двох пісень Мойсея («Пісні над Червоним морем» і «Пісні передсмертної») і, урешті, усього П'ятикнижжя, а також Книги Йова. Оскільки Британське Біблійне Товариство, якому він запропонував свій переклад, визнало його лише перифразом, перекладач переглянув свою стратегію й розпочав співпрацю з І. Пулюєм;

3) дискусія 1905 р. між Іваном Франком (праця «Поема про сотворення світу») та Іваном Пулюєм (праця «Нові та перемінні звізди»). Франко уважав, що перша українська Біблія не виправдала надій як самого П. Куліша, так і широкого загалу українців і звинуватив перекладача в незнанні мов оригіналу та використанні «церковщини і дяківщини», тобто церковнослов'янізмів, а Пулюй став «в обороні Куліша» і їхнього спільного перекладу.

Другий повний переклад Біблії українською теж здійснено під егідою БЗБТ. Ще 1921 р. проф. Іван Огієнко запропонував Товариству свої послуги перекладача, хоча відповідь-офіційне звернення від Товариства отримав лише у 1935 р. завдяки сприянню галицьких протестантів, передусім Василя Кузіва, які й склали кістяк Ревізійної комісії перекладу. Напередодні Другої Світової війни вдалося видати спершу Четвероєвангеліє (1937), а згодом і весь Новий Завіт з Псалтирем (1939). Упродовж років стосунки Огієнка з Товариством змінювалися, а з 1939 по 1941 рр. контракт навіть було розірвано. На етапі останніх приготувань Ревізійна комісія, очолювана пастором Левком Жабком-Потаповичем, мала ряд зауважень до тексту, передусім, через недотримання академічного правопису 1929 р. (правопис Огієнкового перекладу Жабко-Потапович вважав мішаниною академічного з більшовицьким) та через формат посторінкових приміток. Дослідники, зокрема Т. Барщевський, припускають, що остаточні зміни, («третю коректуру»), зокрема й до приміток, Жабко-Потапович уніс без узгоджень з перекладачем [Барщевський, 2017, с. 262]. Проте таке твердження видається сумнівним, зважаючи на однорідну стилістику приміток і характер співпраці перекладача з Редакційною комісією. Безсумнівним, однак, є вагомий внесок у переклад редакторів-протестантів, агентність яких у листівці-вкладці до опублікованої Біблії є навіть більш видимою, ніж агентність перекладача. Надзвичайно інформативний епітекстовий матеріал надає епістолярій, де Огієнко і його редактори вели «правописно-богословські дискусії». Жабко-Потапович наполягав на послідовному дотриманні харківського академічного правопису на противагу радянському, а Огієнко, хоч і брав свого часу участь у створенні «розстріляного» правопису, обстоював можливість відхилень і навіть правописних новотворів. Для перекладу, Жабко-Потапович, аргументи якого підтримали замовники перекладу і зберегли в остаточному тексті, наполягав на варіанті «хрИстити», обґрунтовуючи його етимологічно: «Є два різні слова й усі похідні від них слова: ХрИстос і ХрЕст, а тому – Іван ХрИститель напевно хрИстив людей, і Апостоли ХрИстили людей, щоб зробити їх хрИстянами; а натомість священник (скажімо) бере до рук ХрЕста та хрЕстить ним людей, так само, як хрИстянин православний приймає хрИщення в дитинстві, а потім рукою хрЕститься сам або тією ж рукою хрЕстить буханок хліба, коли має його надтинати» [Барщевський, 2017, с. 254].

Врешті 12 червня 1962 р. настав, за спогадами Огієнка, «найбільший, найсвітліший і найрадісніший день у всьому моєму довгому і трудящому житті» [Іларіон, 1963, с. 220], коли він отримав три сигнальні примірники Біблії.

Біблія була видана у двох варіантах: великим і стандартним розмірами. Велике подарункове видання було опрацьоване у чорне полотно із золотим тиском на хребті «Біблія», а стандартну частину накладу видруковано фотоспособом у пропорційно зменшеному варіанті. Загальна кількість сторінок – 1524. На чотирьох додаткових сторінках подано чотири мапи: країни Авраамових мандрівок; Палестини за розподілом ізраїльських племен; Палестини на часів Нового Завіту та подорожей апостола Павла.

На титульній сторінці під назвою видання «Біблія або книги Святого Письма Старого й Нового Заповіту» зазначено ключову стратегію перекладу І. Огієнка – «із мови давньоєврейської й грецької на українську *дослівно* перекладена» (виокремлення шрифтом – *О.Д.*). Стратегію дослівності підтверджує й примітка після Поазбучного списку скорочень книг Старого і нового Завіту: *Усе, що тут видруковано писаним письмом (таким, як це), того в оригіналі нема, – воно додане для ліпшого зрозуміння тексту.* Зауважимо, що ці додатки до тексту – переважно дискурсивні слова.

Внизу титулки зазначено – «Британське й Закордонне Біблійне Товариство. 1962». На жаль, ані на титульній сторінці, ані деінде у паратексті прізвище І. Огієнка не згадане. Перекладачеві довелося замовляти печатку і власноруч проставляти своє прізвище на титульній сторінці власних примірників: «Переклав проф., д-р Іван Огієнка». Дмитро Бучинський у рецензії 1963 р. «Біблія в перекладі професора Івана Огієнка» вбачав у цьому своєрідний підступ протестантів, зазначаючи: «Сьогодні практикується так, що перекладачі Біблії фігурують як автори. Їх імена ставляться перед назвою Біблії і так заносяться у бібліографічно-бібліотечні каталоги» [Бучинський, 1963, с. 2]. Зазначимо, однак, що у директиві Об'єднаних Біблійних Товариств (ОБТ) 1968 року практика вказувати імена перекладачів на титульній сторінці уже визначається як «not normally» [Willebrands, 1968, с. 105]. До того ж, одразу ж після виходу перекладу у світ Британське і Закордонне Товариство в Лондоні випускає двосторінкову листівку-вкладку за своїм підписом під назвою «Нова українська Біблія», де подано інформацію про перекладача: «На перекладача Британське й Закордонне Біблійне Товариство 1936 р., на пропозицію українських протестантів, запросило професора д-ра Івана Огієнка». Починаючи з 1990-х рр., Українське Біблійне Товариство видає цей переклад з обов'язковим зазначенням імені перекладача на звороті титульної сторінки.

Основний текст у Біблії набрано 14 кеглем у дві колонки, між якими посередині шпальти перекладач вказує паралельні місця. Сам текст подається з перебивками, тобто заголовками, які поділяють текст на смислові блоки, незалежно від поділу на глави. Наприклад, заголовок «Створення світу» охоплює Книгу Буття від 1:1 до 1:25. Наступна частина тексту 1:26-1:31 має заголовок «Створення людини» тощо.

Посторінкові примітки – найважливіший паратекст Огієнкового перекладу, на що звернув увагу вже перший рецензент тексту Д. Бучинський: «[...] пояснень під ніжкою сторінок, прецікавих і прецінних, хоч пригорщами черпай; вони допомагають читачеві в розумінні біблійного тексту» [Бучинський, 1963, с. 3].

З другої половини ХХ ст., властиво, після заснування Об'єднаних Біблійних Товариств у 1946 р., організація почала суттєво переглядати свою вимогу «без приміток і коментарів» (*without notes or comments*), яку 1971 р. було переформульовано як «без доктринальних приміток і коментарів» (*without doctrinal notes or comments*). Проте базові принципи щодо допустимих чи бажаних приміток ще 1958 р. розробив Юджін Найда у статті «Додаткові довідки для читача» (*Marginal Helps for the Reader*) на прохання Перекладацьких Комісій Об'єднаних Біблійних Товариств. Детальну і розгалужену класифікацію приміток автор підсумовує чотирма ключовими принципами: 1) Примітка повинна пояснювати, а не ускладнювати; 2) Примітка повинна врахувати підготовку та контекст читача; 3) Примітка повинна бути якомога коротшою; 4) Примітка повинна уникати будь-яких доктринальних тлумачень і емоційно-навантажених звинувачень чи натяків [Nida, 1958, с. 2]. Через десять років у 1968 р. типологія «недоктринальних» паратекстів Найди майже без змін увійшла до «Директив для міжконфесійної співпраці у перекладанні Біблії» (*Guiding Principles for Interconfessional Cooperation in Translating the Bible*), узгоджених ОБТ у тандемі з Римо-Католицькою Церквою, а саме: альтернативні прочитання; альтернативні відтворення; пояснення власних назв; гра слів; історичне тло; різниця культур; паралельні місця; підзаголовки;

ілюстрації [Willebrands, 1968, с. 103–104]. У редакції «Директив» 1987 р. ці побажання набувають статусу обов'язкових і до їх списку додано передмову [Willebrands, 1987].

Агентність Івана Огієнка як перекладача Біблії чітко проступає на епітекстовому рівні. Протягом десятиліть він досліджував давні українські переклади Святого Письма, розробляв наукові принципи перекладу Біблії, окреслював стратегії й тактики та оприлюднив їх 1927 р. в дослідженні «Методологія перекладу Святого Письма та Богослужбових книг на українську мову» (журнал «Духовна бесіда», № 19–27) і у статтях 1933–1939 рр. щомісячного науково-популярного журналу «Рідна мова». Примітки І. Огієнка дзеркально відображають його перекладацьку стратегію дослівності й абсолютної поваги до кожного образу сакрального першотвору:

1) Найчисленні примітки – це **пояснення біблійної метафорики**, передусім старозавітньої. Такі примітки впливали з перекладацької стратегії І. Огієнка, яка полягала у дослівному відтворенні незвичної орієнтальної образності оригіналу і, відповідно, потребувала пояснень для українського читача: *похилити обличчя – не бути прощеним; знести гріх – пробачити; запитати про мир – привітати; устань – початок дії; поширив – дав добру долю, пощастило; учора й позавчора – це гебраїзм, наше : досі; «Їхня тінь відійшла від них» – це гебраїзм: вони незабаром погинуть; нехай прилучиться Аарон до своєї рідні, Jeasef el attav – нехай помре; пор. 1 М. 15.15, 25.8, 35. 29, 49.33, 4 М. 27.13, 5 М. 32.50; шукати душу - чигати на життя, бажачучи забити. У біблійній мові слово «душа» часто замість «життя»; похитати головою – поспівчувати.*

Вірний стратегії дослівності, перекладач зберігає всі метонімії, основою яких є частини тіла, пояснюючи їх у примітках: *уста й губи в Біблії – синоніми язика, мови; рамена – синонімі сили; рука – сила, могутність, нирки й серце – центр чуття; долоні – вчинки; серце – розум.*

2) **Дослівний переклад у примітках до біблійних образів, перефразованих у перекладі.** Інколи біблійна, особливо старозавітна, образність була настільки незвичною, що перекладачу доводилося частково відходити від стратегії дослівності, обираючи більш узагальнені і доступні для розуміння українські відповідники. Однак у цьому випадку примітки повертали читача до оригінального образу.

А земля була пуста та порожня, і темрява була над безоднею², і Дух Божий ширяв над поверхнею води³⁴ (Буття 1:2).

² В оригіналі *al pnej tehom* – над обличчям праокеану; *tehom* – це хаос, безодня, праокеан. ³ *Al pnej* – на обличчі, на поверхні води. Часте і біблійній мові «обличчя землі» – це поверхня води». ⁴ По-гебрейському вода *таїт*, слово завжди множинне².

Бувши одружений¹, нехай не занечиститься (Левит 21:4).

¹Гебрейське "baal" "пан", "пан жінки", одружений.

Страхіття жахають його звідусіль, і женуться за ним по слідах¹ (Йов 18:11).

¹ Оригінал дає: і пхають по ногах його.

3) **Пояснення гри слів, побудованої на етимології.** Неперекладній грі слів Огієнко надавав великої ваги, адже у ній закодовано складні нашарування біблійних сенсів. Ключ до подвійного прочитання однозначних або й нелогічних перекладних фраз Огієнко-перекладач ховає у примітках, інколи за допомогою новотворів:

І сказав Бог: «Створімо людину¹ за образом Нашим, за подобою Нашою, і хай панують над морською рибою, і над птаством небесним, і над худобою, і над усею землею, і над усім плазуючим, що плазує по землі (Буття 1:26).

¹Людина – по-гебрейськи *adam*, церковнослов. чоловік, *adamah* – земля.

І промовив Адам: Оце тепер вона кість від костей моїх, і тіло від тіла мого. Вона чоловіковою¹ буде зватися, бо взята вона з чоловіка (Буття 2:23).

¹Чоловікова, чоловічича – жінка, гебрейське *iššah* (iš - чоловік, муж).

4) **Пояснення етимології власних назв** також вповні відповідає перекладацькій стратегії очужинення:

Хава, *Shavvah* – цебто життя, жива; Каїн – набутий, Авель – смутний; Нод – туляння, *Set*, Шет – нагорода; *Noah*, Ной – потішення; Вавилон – помішання; БетУл – дім Божий, по-церк сл. Веоиль, Вефіл; Грецьке Христос, Христос – Помазанець, гебрейське *Месія*, «Званий Христос» – це: що був Христос, пор. Мт 5.9. Ісус – Спаситель.

² Тут і далі цитати з Біблії у перекладі І. Огієнка подаються за виданням: Огієнко І. (Перекл.) (2002). Біблія або Книги Святого Письма Старого і Нового Заповіту. Київ: Українське Біблійне Товариство. Надалі вказуємо лише книгу, розділ і вірш.

5) Пояснення історичних реалій: історичні особи, міри, ваги й грошові одиниці, соціальні групи тощо:

Книжники – це вчителі Закону Божого, належали до фарисейської секти, пор. Мт. 23.1–39; Фарисей – юдейська секта, що сильно дотримувала зовиднене виконання Мойсеєвого Закону, пор. Мт. 23.1–39. Про саддукеїв див. Мт. 22.23 (Матвій 2:4);

Саддукеї – секта юдейська. Що складалася з аристократії. Це були раціоналісти, і відкидали воскресіння мертвих, життя позагробове й т.ін. (Матвій 22:23): ;

Клавдій – римський імператор 41–54 р.р. (Діяння 11:28);

Це Ірод Агріпа I, онук ірода I Великого, цар Єрусалимський. Помер 44-го року по Христі. Пор. Діяння 12.23 (Діяння 12:1);

Срібняк – грецьке ἀργύριος – срібна гебрейська монета, статир срібний шекель, рівняється 4 драмам, ціна – приблизно 66 центів (Матвій 26:15).

6) Пояснення біблійних традицій допомагають читачеві краще зрозуміти контекст біблійних істин і повчачь:

Тоді первосвященик роздер одержу свою¹ та й сказав: Він богозневажив! Нащо нам іще свідки потрібні? Ось ви чули тепер Його богозневагу! (Матвій 26:65)

¹На знак великого смутку, чи болю, чи обурення у гебреїв був звичай роздирати одержу свою.

І ось підійшов прокажений, уклонився Йому та й сказав: Коли, Господи, хочеш, Ти можеш очистити¹ мене! А Ісус простяг руку, і доторкнувся до нього, говорячи: Хочу, будь чистий! І тієї хвилини очистився той від своєї прокази.⁴ І говорить до нього Ісус: Гляди, не розповідай нікому. Але йди, покажися священикові, та дар принеси, якого Мойсей заповів, їм на свідоцтво.² (Матвій 8:4)

¹Прокажений вважався нечистим, тому очистити – оздоровити від прокази. ²Священики видавали свідоцтво, що прокажений видужав і може входити в свою громаду.

7) Альтернативне прочитання, коли масоретський старозавітний текст суттєво відрізняється від грецької Септуагінти. Згідно з вимогами Британського Біблійного Товариства, Огієнко перекладав з гебрейського масоретського тексту, однак завжди звірявся з давнішим, хоч і перекладним, текстом давньогрецькою. Якщо відмінності між двома текстами були значними, перекладач наводив грецький варіант у примітках:

Прославляю Тебе цілим серцем своїм, перед богами¹ співаю Тобі! (Пс. 137 (138):1)

¹У грецькому тексті: перед Анголами.

Благословення Господнє на вас, благословляємо вас ім'ям Господа!¹ (Пс. 128 (129):8).

¹За текстом грецьким; за єврейським: Чекай, Ізраїлю, Господа!

Народ Твій готовий у день військового побору Твого, в оздобах святині із лоня зірниць прилине для Тебе, немов та роса, Твоя молодість¹ (Пс. 109 (110):3).

¹Грецький текст дає: Із лоня перше зірниць Я тебе породив.

8) Церковнослов'янські та іншомовні відповідники. Хоча згідно з контрактом, Огієнко перекладав Новий Завіт з критичного видання *Novum Testamentum Graece* в редакції Е. Нестле, а Старий Завіт із *Biblia Hebraica*, (обидва видані замовником перекладу), відтворюючи складні місця, він звірявся з перекладами сучасними європейськими мовами. Варто зазначити, що свого часу перекладач опанував церковнослов'янську, латину, англійську, німецьку і польську.

Бог випробовував¹ Авраама. (Буття 22:1)

¹Гебрейське *nissah* – випробовував; церковнослов'янське *нскүшашє*, спокушав.

Кластимуть руки на хворих, - і добре їм буде!² (Матвій 16:18)

²Старословянський текст дає: «і здоровими будуть».

Об'явлення¹ Ісуса Христа, яке дав Йому Бог, щоб показати Своїм рабам, що незабаром статися має. (Об. 1:1)

¹Грецьке *αποκαλυψις*, лат. *revelatio*, церк. слов. *откровєніє*. Пор. 1 Петр. 4.13, Гал. 1.12.

9) Метамовні пояснення. Принцип дослівності, що його послідовно дотримується Огієнко-перекладач, передбачає пояснення складних лінгвостилістичних прийомів, побудованих на особливостях гебрейської мови, зокрема містики чисел за принципом гебрейської абетки, і впливу категорії роду на старозавітну символіку :

До псалма 118 (119): Це т.зв. азбуковий Псалом, пор. Пс. 25, 34, а також Плач 1–4. Тут на кожну з 22 букв єврейської азбуки за її порядком дано по 8 двовіршів, і кожен з них розпочинається в оригіналі

відповідною порядковою буквою єврейської азбуки. Увесь Псалом писаний правильними двовіршами, число їх 22·8=176.

Значимо, що абеткову містику чисел можна спостерегти й у Шевченковому переспіві «Псалми Давидові»: переспівуючи псалом 132, споконвіку улюблену серед гебреїв народну пісню, Шевченко зберігає у двох перших рядках ту саму кількість рядків, що й в оригіналі, а загальна кількість рядків у переспіві – це ті ж 22 літери гебрейської абетки.

І сказав був Сіон¹ (Ісаїя 50:14).

¹В давньоєврейській мові Сіон, як назва міста, жіночого роду, тому далі говориться про нього, як про жінку.

На зовсім інших принципах побудовано паратексти греко-католицького перекладу, що вийшов друком у видавництві Отців-Василіан у Римі 1963 р., роком пізніше після перекладу І. Огієнка. Видавці доклали зусиль, щоб ці близькі за часом українські видавання Біблії відрізнялися навіть з естетичного боку. На червоній палітурці греко-католицького видання – тиснений золотом надпис «Святе Письмо» (це видання ще називають «вишневою Біблією» Нагадаю, що видання БЗБТ має чорну палітурку з золотим написом «Біблія» на хребті. Окрім декоративної і комерційної функції (за К. Бечелор), колір «вишневої Біблії» виконує референційно-конотативну функцію, адже червоний колір у католицькому обряді символізує безмежну любов Господа, а також сходження Святого Духа у день П'ятидесятниці, що є новозавітною метафорою перекладу, адже саме тоді апостоли почали розуміти мови інших народів і нести їм Благу вість. Натомість у Східній традиції червоний колір символізує мучеництво за віру. На розворотах нового перекладу – кольорові мапи Подорожі Св. Павла і Палестини часів Нового Завіту.

Перекладацька стратегія цього перекладу – абсолютно протилежна до стратегії І. Огієнка. «Римська Біблія» ґрунтується на принципі «одомашнення», проте не в сенсі зниження стилю, а в сенсі імпліцитної транспозиції в реєстр української етностилістики. Мовно-літературну редакцію тексту зробив Ігор Костецький, за винятком Одкровення (Об'явлення), що його опрацьовував Василь Барка. Консультації щодо мовних питань надав Михайло Орест-Зеров. Хоча за задумом цей перекладацький проєкт мав стати першим повним католицьким Святим Письмом українською на противагу православно-протестантському перекладу І. Огієнка, всі літературні редактори «Римської Біблії» були православними, двоє з них – уродженцями Полтавщини, діалект якої заклав основу сучасної української літературної мови.

Видавців не обмежували вимоги Біблійного Товариства, тому паратекстуальний вимір цього перекладу Святого Письма – значно ширший, ніж у попередників. Основний текст супроводжує ґрунтовна передмова «Загальні відомості про Біблію», яка поділяється на окремі підрозділи: формальні відомості про Біблію (інформація про канони, поділ книг та перші переклади), речеві зауваги до Біблії (про авторство, натхнення, герменевтику, об'явлення та біблійні проблеми) та українські переклади Святого Письма, починаючи з Остромирового Євангелія і завершуючи новим перекладом, який автори передмови визначають як «Римську Біблію» (назва, що, власне, й закріпилася за цим виданням) [Хоменко, 1990, с. VII–XVII]. У передмові вказано, що, перша редакція перекладу – плід 12 праці о. Івана Хоменка, доброго знавця давніх і сучасних мов, а також згадуються мовно-літературні редактори – Ігор Костецький, Василь Барка та консультант Михайло Орест-Зеров [Хоменко, 1990, с. XVI–XVII]. Агентність редакторів як на текстовому, так і на паратекстовому рівні видається безсумнівною, адже сам перекладач звинувачував їх у надмірному втручанні, що, на його думку, «зіпсувало» переклад [Барщевський, 2017, с. 266]. Відповідно, до епітетів цього перекладу відносимо пронизані біблійною символікою і християнським світоглядом романи Василя Барки «Рай» (1953) і «Жовтий князь» (1962), над якими він працював якраз у період редагування Біблії, та його релігійну есеїстику. У 1958 р. Василь Барка навіть прийняв біле чернецтво, мотивуючи цей крок прагненням відродити духовне підґрунтя української літератури. Саме на цьому підґрунті наголошено в сумаріях до окремих книг «Римської Біблії».

Кожна Книга Біблії починається з Детального сумарія її змісту, якому передує ілюстрація. Трохи менша ілюстрація з орнаментальними вставками розпочинає кожну главу Книги. У передмові зазначено, що ілюстративний матеріал подано переважно для естетичного

оформлення, однак він досить добре ілюструє зміст (зокрема, Книга Буття проілюстрована малюнком, на якому Бог дає Мойсею скрижалі з заповідями) [Хоменко, 1990, с. 1]. На початку кожної глави подано його короткий зміст з поділом на вірші (напр. **Буття 1. Створення всесвіту: світло й небозвід 1–8; земля 9–13; небесні світила 14–19; птахи та водяні ества 20–23; суходіл, тварини, люди 24–31**), на відміну від перебивок всередині глави перекладу І. Огієнка.

Римська Біблія вміщує численні додатки, т. зв. «Показники», частина з яких є вузькоконфесійними: важливі історичні дати, поазбучний список скорочень (є й у виданні БЗБТ), міри і ваги, Євангелії на апостоли, читання на Вечірні та Часах, порівняльна табелька Євангелій та біблійний показник [Хоменко, 1990, с. 326–352].

Римська Біблія вміщує два типи паратекстів, які виконують ідеологічну функцію, що є неприпустимим для видань Біблійних Товариств:

1) Доктринальні паратексти, які вміщують вузькоконфесійну інформацію, орієнтовану виключно на вірянина Римо- або Греко-католицької Церкви:

а) згадка про Другий Ватиканський Собор на титульній сторінці;
б) послання на Перший Ватиканський собор у передмові щодо розуміння авторства Святого Письма, та на католицьке учення про натхнення [Хоменко, 1990, с. 10];

в) послання на висновки Біблійної Папської комісії 1906 року щодо недоказовості сумнівів у тому, що Мойсей є автором П'ятикнижжя [Хоменко, 1990, с. 2];

г) деякі додатки.

2) Національні паратексти, тобто паратексти, в яких відображена соціально-культурна інформація про Україну. Після ганебного Львівського псевдособору 1946 р. Українська Греко-католицька Церква перебувала в екзилі. Очільники церкви і рядові священники зазнали переслідувань – від примусу зречення до багаторічного ув'язнення та фізичного знищення. Якраз у рік видання перекладу до Риму після 18-річного ув'язнення у радянських таборів повернувся патріарх УГКЦ Йосип Сліпий. У роки радянської окупації церква рішуче відстоювала право українців на незалежність. Національні паратексти «Римської Біблії» проводять асоціації між біблійними загальнолюдськими темами і національною українською ідеєю. До національних паратекстів зараховуємо:

а) патріотичний вірш антирадянського спрямування на першій сторінці книги (вилучено з наступних перевидань). Цікаву історію, пов'язану з цим віршем, розповіла діаспорна поетеса Віра Вовк, яка наприкінці 1960-х ввозила це видання в Україну для Миколи Лукаша: «Знайшли у валізі одну Біблію – римське видання, яке починається молитвою: “Боже, змилося над Україною: визволи її з комуністичних кайданів...” тощо. Я попросила віддати мені цю Біблію, а вони: та знаєте, там таке вступне слово...Я спитала, чи мають вони ножиці й запропонувала, якщо так, витнути “вступне слово”, бо мені потрібна ця Біблія для перекладачів. Митники погодилися» [Вовк, 2008].

б) вступ протоархимандрита оо. василіян о. Павла Миськіва, який висловлює сподівання, що новий переклад Святого Письма зможе об'єднати український народ, розсіяний по цілому світі, в одну християнську родину (вилучено з наступних перевидань);

в) історія українських перекладів Біблії у передмові;

г) у сумарії до Псалтиря згадка про псалми як джерело натхнення для українських митців: «Зокрема, в Україні вплив їхній на літературу був і залишається вирішальним від найдавніших часів аж до найновіших. Псалми були хлібом насущним для великого письменника українського середньовіччя князя Володимира Мономаха, який широко включав їх у свої тексти. У написаному на початку XII сторіччя славетному його «Повчанні» містяться цитати з таких псалмів: 41 (12), 36 (1; 9–7; 21–27), 55 (11–12), 58 (1–4), 62 (33), 32 (2), – у безпосередньому сусідстві з практично-моральними порадами, виписаними з «Повчання» св. Василя Великого. А переспіви з псалмів, що їх творили такі велетні нашого слова як Шевченко та Леся Українка – на очу й на устах чи не кожного освіченого українця» [Хоменко, 1990, с. 618–619];

д) у сумарії до Книги Пророка Єремії згадка про творчість Юрія Клена (Освальда Бургардта): «Тексти з Єремії неодноразово клали на музику, вони надихали й надихають далі поетів всіх народів. У незакінченій поемі Юрія Клена «Попіл імперій» є монолог-плач, який переспіває теми з Єремії» [Хоменко, 1990, с. 869]. Покликання на Юрія Клена тут видається

зовсім не випадковим, адже літературні редактори «Римської Біблії» Михайло Орест та Ігор Костецький присвятили кілька наукових розвідок дослідженню творчості видатного неокласика [Костецький, 1966; Орест, 1948; Орест, 1951]. Таким чином редактори використали сумарії до перекладу Біблії у функції «простору нового голосу» [Sztorc, 2020, с.19], вміло вплітаючи інформацію про улюбленого автора й колегу. Варто нагадати, що поліагентність на рівні тексту і паратекстів цього перекладу була далекою від ідеальної моделі «союзників», як її уявляв Женет. Гостро критичне ставлення Івана Хоменка до редакторського втручання у текст і паратексти перекладу досягло апогею, коли перекладач викреслив своє ім'я з зойно надрукованого авторського примірника Римської Біблії і провів стрілку від слова «перекладач» у напрямку прізвища літературного редактора І. Костецького.

Дуже цікавими є примітки до перекладу І. Хоменка. Окрім традиційних приміток, що пояснюють складні метафори (у Хоменка таких приміток значно менше у порівнянні з попереднім перекладом, оскільки він переважно перефразовує метафори, дотримуючись принципу одомашнення), історичних реалій і традицій, знаходимо примітки, які апелюють до сучасного читача і намагаються розвіяти його сумніви:

Бог сказав: «Візьми сина твого, твого єдиного, якого любиш, Ісаака, і піди в Моріакрай та й принеси його там у всепалення на одній з гір, що її я тобі вкажу» (Буття 22:2).

Бог не бажає людських жертв, він їх забороняє. Йому тут ішлося лише про те, щоб переконатися, чи свобідна воля людини готова для нього на все³.

(примітка про потоп) (Буття 7: 19): *Засяг потопу покривався з географічним обрієм Ноя. Затоплено було, мабуть, саму лише Месопотамську долину.*

Найбільше приміток (48) подано у наймістичнішій книзі Нового Завіту – Одкровенні Івана Богослова. Тлумачення символів цієї книги – неоднозначні. Можливо, саме це пояснює повну відсутність приміток до цієї книги у попередньому виданні БЗБТ. Варто зазначити, що літературну редакцію Книги Одкровення в Римській Біблії робив Василь Барка, проте невідомо, чи він доклався до написання приміток.

У 2007 р. Фонд біблійного Апостоляту, у співпраці з Українським Біблійним Товариством і видавництвами «Місіонер» та «Свічадо», за дозволом оо. Василіан, видає Святе Письмо у перекладі Хоменка з-понад сотнею поправок для приміток.

22 червня 1991 р. за два місяці до відновлення державної незалежності України в Києві відбулася Установча конференція Українського Біблійного Товариства (УБТ) за участі представників Української Православної Церкви, УГКЦ та кількох протестантських конфесій⁴. Одним з визначальних питань в діяльності УБТ стала підготовка четвертого повного міжконфесійного перекладу Біблії сучасною українською мовою, який об'єднав би всі конфесії і ознаменував би нову епоху релігійною свободи й національного відродження.

Після майже дворічного обговорення кандидатур перекладачів та консультацій з експертами з Об'єднаних Біблійних Товариств УБТ довірило проєкт ієромонаху Студитського уставу архімандриту УГКЦ Рафаїлу Турконяку.

Так у 1993 р. розпочався офіційний проєкт Українського Біблійного Товариства – перший переклад Біблії українською мовою, зроблений у незалежній Україні з оригіналу. У процесі перекладу було враховано зауваження і рекомендації представників різних християнських конфесій України і Перекладацького відділу Міжнародного Біблійного Товариства, яке забезпечувало організаційну й фінансову підтримку проєкту.

Оскільки о. Рафаїл розпочав свій переклад задовго до співпраці з УБТ, ще 1975 р. з благословення патріарха УГКЦ Йосипа Сліпого, вже в 1997 р. Новий Завіт вийшов друком невеликим накладом у 1000 примірників як проєкт для обговорення і богословської

³ Тут і далі цитати з Біблії у перекладі І. Хоменка подаються за виданням: Хоменко І. (Перекл.) (1990). Святе Письмо Старого та Нового Завіту. Ватикан: Editorial Verbo Divino. Надалі вказуємо лише книгу, розділ і вірш.

⁴ Через кілька років до УБТ приєдналися представники інших християнських конфесій. У підсумку до УБТ увійшли: Українська Православна Церква Київського Патріархату, Українська Православна Церква Московського Патріархату, Українська Греко-Католицька Церква, Римо-Католицька Церква України, Об'єднаний Союз Євангельських Християн-Баптистів України, Союз Християн Віри Євангельської України, Всеукраїнська Унійна Рада Церкви Християн-Адвентистів Сьомого Дня України, Українська Лютеранська Церква, Німецька Євангелічно-Лютеранська Громада в Києві.

апробації [Турконяк, 1997]. Після широкого міжконфесійного обговорення й остаточного затвердження Новий Завіт четвертого перекладу вийшов у 2000 і 2001 рр. накладом 100000 примірників. Значно більше часу зайняла праця над виданням Старого Завіту, хоча його дослівний переклад із Септуагінти був готовий вже в 1997 р. Консультанти від Міжнародного Біблійного Товариства вимагали не просто літературної редакції, а паралельного перекладу з давньогебрейської, оскільки грецький переклад Старого Завіту традиційно трактували як вторинний текст.

Незважаючи на цю вимогу, у четвертому повному перекладі Біблії, який побачив світ 2011 р., Старий Завіт перекладено з грецької Септуагінти. Це ошатне видання з золотою облямівкою і золотим тисненням «Біблія. Новий переклад» та кольоровими мапами на розворотах: біблійних земель за часів Старого Завіту і подорожей Св. Апостола Павла. На звороті титульної сторінки зазначено ім'я перекладача – «переклад ієромонаха о. Рафаїла (Романа Турконяка)».

У передмові детально обґрунтовано вибір грецького тексту Сімдесятох як протографа перекладу Старого Завіту й окремо зазначено, що Міжнародне Біблійне Товариство з другої половини ХХ ст. дозволяє використовувати грецький текст для перекладу в країнах, де історично переважала Церква Східного обряду, що до початку ХХ ст. послуговувалася церковнослов'янським перекладом з Септуагінти. Визнання канонічності грецького перекладу Старого Завіту автори передмови пов'язують зі знайденими 1947 р. в Кумрані сувоями старовинних гебрейських текстів, які у багатьох випадках ближчі до Септуагінти, ніж до масоретських текстів [Біблія, 2013, с. 8–9].

У передмові зазначено, що переклад вміщує найповніший канон Святого Письма, т. зв. слов'янський канон, до якого входять усі второканонічні книги. Автори додають порівняльну таблицю єврейського, грецького і слов'янського канонів та списків книг у перших трьох українських перекладах Святого Письма [Турконяк, 2013, с. 9–11].

Значну частину передмови займає опис історичного контексту Старого Завіту і короткий опис книг Нового Завіту [Турконяк, 2013, с. 13–22].

Наприкінці головного тексту перекладач помістив невеликий глосарій найчастотніших семітизмів та малознайомих термінів.

Приміток у «Новому перекладі» значно менше, ніж у перекладі Огієнка, проте вони є досить різноманітними. Створюючи новий міжконфесійний переклад, перекладач та Редакційна комісія звернулися з попередніми повними перекладами Біблії українською мовою та керувалися рекомендаціями Міжнародного біблійного Товариства. Саме тому примітки, що їх знаходимо в новому перекладі, за класифікацією відповідають попереднім перекладним українським виданням Біблії.

1) Пояснення біблійної метафорики:

Тоді приніс [хлібну] жертву, наповнив нею руки і поклав на жертвник на додаток до ранішнього всеспалення. (Левіт 9:17)

Наповнювати або робити завершеними руки священика – посвячувати його і уповноважувати на служіння⁵.

Через це ось проходять дні, – говорить Господь, – і засію Ізраїль і Юду насінням людини і насінням худоби. (Єремія 38:27)

Насіння – нащадки, потомство.

І сила³ царя Вавилону оточила Єрусалим. (Єремія 39:2)

³ Сила – армія, військо.

І благали його прийняти правиці¹, і він їм дав. (I Маккавеї 11:66)

¹Дати (прийняти) правиці – примиритися.

2) Пояснення етимології, переважно імен:

Примітки до Буття 30:1-13 (про дітей Якова):

Симеон – євр. зменш.-пестл. до «почув».

Левій – євр. приєднати, зв'язати.

Юда – євр. хвалити.

⁵ Тут і далі цитати з «Нового перекладу» Біблії подаються за виданням: Турконяк Р. (Перекл.) (2013). Біблія. Книги Святого Письма Старого та Нового Завіту. Київ: Укр. Біблійне Товариство. Надалі вказуємо лише книги, розділ і вірш.

Дан – євр. судити.

Гад – євр. щастя.

Асир – євр. блаженство.

А Ізраїльські сини дали йому назву – манна¹ – воно було біле, як насіння коріандру, а його смак – як у коржа з медом. (Вихід 16:31)

¹ Ман гу – що це?

3) Пояснення історичних реалій:

І п'ятого місяця, десятого дня місяця прийшов до Єрусалима Навузардан, архімагір¹, що стояв перед обличчям царя Вавилону. <...> І вінець, і посуд, і вилки, і весь мідний посуд, ті приладдя, якими служили: саффоти² і масмароти³, посуд для олії <...>, взяв архімагір. (Єремія 52:12, 18–19)

¹ Архімагір – начальник охорони, досл. головний кухар.

² Саффот – євр. миски.

³ Масмарот – євр. прилади для обтинання гнотів.

І один з них сказав чоловікові, одягнутому у ваддін¹. (Даниїл 12:6)

¹ Ваддін – євр. льняний одяг.

А Ісуса повели від Каяфи в преторій¹. (Іван 18:28)

¹ Преторій – місце в римському військовому таборі, де перебував полководець.

4) Метамовні пояснення:

Як самотньо сидить місто¹, що було спонене народами, воно перетворилося, немов на вдову! (Плач 1:1)

¹ Слова місто, Єрусалим, Сіон у євр. і гр. мовах жіночого роду. Це важливо для розуміння використаних тут образів.

Найбільша кількість приміток (понад 50) припадає на дослівне відтворення типових для старозавітної поетики емфатичних синтагм, тобто плеоназмів. Саме цей тип приміток – нетиповий для попередніх перекладів:

А з дерева пізнання добра і зла – не їжте з нього: у той день, коли з'їсте з нього, неодмінно помрете¹! (Буття 2:17)

¹ неодмінно помрете! –досл. смертю помрете (євр. емфатична синтагма).

Інші приклади емфатичних синтагм у примітках: *примножуючи, примножу; знаючи, знати-меш; стаючи, буде; обрізанням буде обрізаний; розмножуючи, розмножу; рятуючи, рятуй; відплату відплатив; відвідинами відвідає; побачивши, побачив; виганятиме вигнанням; клятвою взяв клятву; стертям зітру; слухаючи, слухатимеш; камінням буде каменована; знищенням знищиш; руйнуванням зруйнуєш; розливом розіллються; викупленням не була викуплена; не очищенням очистить; життям житимеш, тощо.*

Примітки до Нового Завіту – це переважно пояснення історичних реалій, а також численні перехресні посилання, цікаві з погляду інтертекстуального зв'язку між Новим та Старим Завітами і всередині Нового Завіту.

У 2020 р. УБТ нарешті видає повний переклад Біблії, де Старий Завіт перекладено з давньогебрейської. Видавці запропонували розмаїту гаму кольорів палітурки: крім традиційного чорного, книга доступна у білому, синьому, червоному і зеленому кольорах. На палітурці – тиснення золотом «Біблія. Сучасний переклад». Принцип «сучасності», наближення до читача висловлено й у невеликій передмові: «[...] намагались якомога «скоротити відстань» між текстом, написаним тисячі років тому, і сучасним читачем» [Турконяк, 2020, с. 7]. Стратегію перекладу визначено як «умовну золоту середину», принцип якої полягає у тому, щоб «[...] не бути рабом букви, але й не розпливатись у парафразі, втрачаючи чіткість і ясність авторської оригінальної думки» [Турконяк, 2020, с. 7].

Хоча цей переклад є продовженням проекту Р. Турконяка, прізвище перекладача тут окремо не виділено. Натомість у передмові йдеться про те, що цей переклад розпочато УБТ у 1992 і завершено «відомими в Україні церковними і громадськими діячами спільно зі знавцем давніх мов, великим ентузіастом в галузі біблієзнавства і патріотом української мови, лауреатом Шевченківської премії, доктором богослов'я, о. Рафаїлом Турконяком» [Турконяк, 2020, с. 7].

Окрім традиційного для інших перекладів виділення курсивом слів, відсутніх в оригіналі, у «Сучасному перекладі» використано доситьтип паратексту – незвичне чергу-

вання шрифтів для слова «Господь»: звичайний шрифт відповідає гебрейському «Адонай», кирилический шрифт – гебрейському «Яхве», а курсив використовується замість займенника для кращого розуміння.

Хоч це й не згадано в передмові, «сучасний» переклад відрізняється від попереднього «нового» лише текстом Старого Завіту. Новий Завіт залишено без змін як на рівні тексту перекладу, так і на рівні приміток.

Переклад Старого Завіту вміщує багато приміток, що часто нагадують невеликі статті, де пояснюється

1) Альтернативний переклад. Перекладач зв'язався не лише з відомими європейськими перекладами, як от англійська Біблія короля Якова чи німецькомовний переклад Мартіна Лютера, але й з попередніми українськими перекладами, посилаючись на них у примітках:

Однак знищений буде Каїн: незабаром Ашшур візьме тебе в полон.* (Числа 24:22)

* **Каїн.** Хоча деякі перекладачі Біблії, за прикладом Короля Якова, замість слова «Каїн», подають «Кенієць», в оригінальному тексті стоїть слово «Каїн».⁶

*Невже я маю взяти мій хліб, мою воду** і м'ясо моїх тварин, яке я приготував тим, котрі стрижуть моїх овець, і віддати їх людям, про яких я не знаю, звідкіля вони?* (I Самуїл 25:11)

** **Вислів «мою воду»** зумовлений тим, що для пиття в умовах того клімату, використовувалось вино, п'ятикратно розбавлене водою. Переклад Септуагінти подає: «моє вино». Те саме і в перекладі І. Хоменка.

2) Пояснення біблійних метафор і символів. Важливо, що примітки цього типу фактично ніколи не повторюють паратекстуальну інформацію з попередніх українських перекладів:

*Він осквернив і Тофет що в Долині Синів Гіннома, аби вже ніхто не переводив свого сина чи свою дочку через вогонь для Молоха***. Цар також прибрав коней, яких Юдейські царі тримали в стайнях неподалік входу до Господнього Храму, як посвячених сонцю****.* (II Царі 23:10–11)

*** **Переводити дітей через вогонь** – м'який вислів, що означав принесення дітей на спалення їх у череві бога Молоха.

**** **В ув'язненні язичників біг коней (живих чи в скульптурі)** символізував рух по небу сонця. Їх запрягали в колісницю сонця, особливо під час процесій на честь сонця. Тому й стайні коней були неподалік Храму.

Принцип «осучаснення» спостерігаємо й у тому, що це перший переклад, який допускає просторічні українські еквіваленти у паратекстуальних поясненнях давньогебрейської ідіоматики, як от:

Навіть мій приятель, з яким я в мирі, якому довіряв, котрий їв мій хліб, підняв на мене п'яту!* (Псалом 41:10)

* **Вислів «підняв п'яту»** означає зневагу, приниження, удар ногою (грб. «дати копняка»).

2) Пояснення історичних реалій. Окрім традиційних описових пояснень, наводяться цікаві факти, підтверджені найновішими дослідженнями:

*Авімелех воював з містом протягом цілого дня; нарешті він захопив місто, а людей, котрі були в ньому, всіх знищив, а саме місто зруйнував і засіяв його сіллю****.* (Судді 9:45)

**** **Засіяти зруйноване місто сіллю** означало приректи його віковичну пустелю. Археологічні розкопки підтвердили цей факт. Місто залишалось у руїнах, доки пізніше, його не відбудував Єровоам I, зробивши його своєю столицею (див. 1 Цар.12:25).

Хто підняв зі сходу мужа правди, і закликав його прямувати за Собою, поневолюючи перед ним народи і підкорюючи під його владу царів?* (Ісаїя 41:2)

* За одностайним твердженням дослідників Біблії, «*мужем правди*» тут названий майбутній цар Кір, котрий за Божим провидінням мав відновити історичну правду. На відміну від асирійських царів, відомих своєю звірчою жорстокістю, Кір, як знаряддя в Божих руках, мав стати посланцем миру.

⁶ Тут і далі цитати з «Сучасного перекладу» Біблії подаються за виданням: Турконяк Р. (Перекл.) (2020). Біблія. Сучасний переклад з давньоєврейської та давньогрецької мов. Київ: Укр. Біблійне Товариство. Надалі вказуємо лише книгу, розділ і вірш.

Оригінальність і «сучасність» приміток до цього перекладу простежується й на рівні історичної контекстуалізації й адаптації, зокрема наводяться вірогідні дати описаних у Старому Завіті подій (напр. прим. до Ездра 7:8; Єремія 32:1; Єзекиїль 8:1, 20:1, 29:1) і навіть зріст велетня Голіафа у метрах і вага його панцира в кілограмах (І Самуїл 17:4-7).

Типовими у примітках до «Сучасного перекладу» є аналогії з реаліями сучасності:

Накажи Ізраїльтянам, щоб вони вислали з табору всіх прокажених, всіх з виділеннями і кожного нечистого через дотик до мертвої людини.* (Числа 5:2)

*Хворі на виділення з організму, або течиві, вважалися церемоніально нечистими, а тому повинні бути ізольованими поза табором, де і проходили лікування. Нині таку роль відіграють спеціальні лікарні та диспансери.

У багатьох примітках знаходимо цікаві міркування, орієнтовані на сучасні цінності рівноправ'я і наукові факти:

<...> дочки Манасії отримали спадщину між його синами.* (Ісус Навин 17:6)

* Цей унікальний випадок свідчить про шанобливе ставлення Бога та Його народу до прав жінок, тоді як переважна частина людського суспільства вважала жінок за рабинець, тобто особисте живе майно чоловіка. У 6-му вірші жінки патріарха Манасії названі його дочками нарівні з синами.

Так звершені були небо й земля, і всі їхні вистроєні сили.* (Буття 2:1)

* **Вистроєні сили** – небесні світила Сонячної системи.

Позбавлене догматичного тлумачення і пояснення до Пісні Пісень, де любов тлумачиться не у сенсі духовного єднання *agape*, а у сенсі *eros*: І хоч цю книгу в давнину розглядали як пророчу алегорію взаємин між Богом та Ізраїлем, проте жодних підтверджень або посилань на цю Книгу в Біблії не знаходимо. Тому більшість теологів сходяться на думці, що це унікальна в Св. Письмі Книга, яка присвячена темі кохання (гр. *eros*).

Таким чином, останній повний переклад Біблії українською повністю виправдовує свою підназву «сучасний» не лише завдяки природній і максимально наближеній до читача мові, але й завдяки паратекстам, передусім посторінковим приміткам.

Оуті Палопоскі називає примітки «слідами перекладача», «вікном у сприйняття перекладачем своєї аудиторії, його усвідомлення власного завдання і ролі. Примітки проливають світло на те, як перекладач бачить свою місію щодо інформаційного наповнення, ідеологічних уроків, пояснень і відступів» [Paloposki, 2010, с. 90]. Паратексти біблійного перекладу (з примітками включно) мають певні особливості, як от 1) розмита агентність (у багатьох випадках важко визначити внесок перекладача чи теологічних і літературних редакторів), 2) обмежувальні вимоги видавця-патрона; 3) вплив загальної стратегії перекладу на характер та смислове наповнення паратекстів. Проте жодні обмеження не можуть приховати імпліцитного читача кожного з цих перекладів, до яких апелюють паратексти як «другий голос» основного тексту.

Паратекстам перших часткових українських перекладів Святого Письма періоду Конфесіоналізму (друга пол. XVI ст.) властивий дидактизм та моноконфесійно-політична спрямованість. На прикладі найвагомішого тогочасного перекладу – Пересопницького Євангелія – виділено наступні типи вербальних паратекстів: 1) ідентифікаційні, що вміщують дані про замовника і виконавців перекладу та дату і місце його створення; 2) інформативні, що надають усю додаткову, відсутню в протографі перекладу інформацію, зокрема стислі перекази змісту головного тексту, дати церковного календаря, інформацію про структуру книги; часто мають моноконфесійно-полемічне спрямування; 3) метамовні, що у глосах пояснюють церковнослов'янську лексику українськими відповідниками або наводять українські синоніми до української лексики.

Майже всі повні переклади Святого Письма українською зроблені за сприяння Міжнародного Біблійного Товариства, що протягом XX ст. змінювало свою назву і вимоги до перекладачів, але твердо дотримувалося принципів міжконфесійності, доступності для усіх християн і «функційної лояльності», яку Крістіана Норд влучно назвала «усвідомленою іншністю» (*Otherness Understood*), коли переклад робить чужу культуру зрозумілою для читача, не затираючи її особливості й незвичності [Nord, 2016, с. 578]. Дослідження доводить, що ці принципи простежуються і на паратекстуальному рівні українських перекладів. Найважливішими паратекстами українських перекладів Біблії, зроблених під егідою БЗБТ, були посторінкові примітки, які вражають розмаїттям особливо від другої половини XX

ст. після скасування вимоги «без приміток і коментарів». Лише у перекладах Біблії XXI ст. з'являється передмова – коротка, із загальною інформацією щодо перекладацької стратегії («Сучасний переклад», 2020) або розлога, з детальним обґрунтуванням вибору мови прототографа, порівняльної таблиці канонів Старого й Нового Завіту в різних перекладах і загальними відомостями про зміст Біблії («Новий переклад», 2011).

Посторінкові примітки, що об'єднують всі українські переклади під егідою Біблійних товариств поділяємо на: пояснення біблійної метафорики; пояснення етимології власних назв; пояснення біблійних традицій; альтернативне прочитання; іншомовні відповідники; метамовні пояснення. Перевага і особливості тих чи тих приміток впливає зі стратегією перекладу. Так, тільки серед приміток у перекладі Огієнка простежуємо такі типи як дослівний переклад ускладнених біблійних метафор і пояснення етимологічної гри слів. Крім того, у перекладі Огієнка кількісно переважають пояснення біблійних метафор. Такі паратекстуальні особливості повністю узгоджуються зі стратегією дослівності, яку перекладач постулює вже на титульній сторінці. «Сучасний переклад» 2020 р., зроблений Р. Турко-няком за сприяння Українського Біблійного Товариства має на меті наблизити Святе Письмо до сучасного вірнянина, не в останню чергу завдяки приміткам. Якщо примітки Огієнка пропонують альтернативне прочитання деяких віршів «сакральними» мовами (латиною, грецькою й церковнослов'янською), то Турко-няк наводить еквіваленти з перекладів сучасними європейськими мовами та попередніх українських перекладів. Елементами «осучаснення» в примітках вважаємо й просторічну лексику та проведення аналогій з реаліями та цінностями сьогодення.

Міжконфесійний характер українських перекладів виявлявся уже на рівні віросповідання особистостей, залучених до проекту, як от тандем православного Куліша і греко-католика Пулюя, співпраця митрополита Української Автокефальної Православної Церкви Огієнка і протестантів Кузіва і Жабка-Потаповича, «Новий» (2011) і «Сучасний» (2020) переклади в межах проекту Українського Біблійного Товариства, яке об'єднало представників усіх конфесій незалежної України.

Єдиний моноконфесійний український переклад, т.зв. «Римську Біблію» зробив о. Хоменко під егідою ордену отців-василіан УГКЦ, відповідно, над виданням не тяжіли обмежувальні вимоги Біблійних Товариств щодо неприпустимості «доктринальних» пояснень і небажаності передмов. Однак виділяється цей переклад передусім не доктринальними, а національними паратекстами у передмові та сумаріях до різних частин Біблії, які набували особливої ваги у темні часи радянської окупації України. Крім того, до роботи над редакцією перекладу були залучені знані українські письменники православного віросповідання. Завдяки цьому тандему, у тексті перекладу прочитувалися алюзії на твори класиків української літератури, передусім Т. Шевченка. Посторінкові примітки у цьому перекладі загалом відповідали попередньо наведеній класифікації, за винятком певного осучаснення у порівнянні з майже одночасним перекладом Огієнка.

На відміну від західноєвропейських й трансатлантичних перекладів Святого Письма, українські переклади, хоч і створювалися під егідою біблійних товариств чи церкви, були результатом подвижницької праці харизматичних особистостей, для яких цей проект став справою всього життя. До перспектив дослідження належить аналіз епітекстів українських перекладів Святого Письма, передусім епістолярію і наукових розвідок, де перекладачі і рецензенти обговорювали стратегії, тактики і соціокультурні аспекти перекладу, який у XX ст. виконував надважливу функцію націєтворення.

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CHARACTERISTIC FEATURES OF PARATEXTS IN UKRAINIAN TRANSLATIONS OF THE HOLY SCRIPTURES

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Key words: *agency, epitext, paratext, Bible translation, peritext, footnotes, summaries.*

The current paper aims to present linguistic, pragmatic, and sociocultural features of the paratexts of the Peresopnytsia Gospel and five complete Ukrainian translations of the Holy Scriptures. The ultimate goal of the study is to highlight the peritextual and epitextual dimensions of these translations and to classify translation paratexts, whose characteristics are determined by both the translator's strategy and the mono-confessional or interconfessional requirements of translation commissioners. The article's assumptions are grounded in the interdisciplinary approach at the interface of translation studies, biblical studies, religious studies, and historiography. The objective of developing a classification of paratexts in Bible translations within historical, theoretical, and critical contexts is accomplished via the *methods* of analysis, synthesis, induction, and modelling. The interpretive textual and cultural analysis methods are applied to identify and explain cultural, national, and religiously determined connotations of the paratexts. The comparative translation analysis provides a historically based translation quality assessment.

As a result, paratexts of Ukrainian Bible translations have been classified according to thematic and pragmatic criteria. The paratextual dimensions of Bible translation are marked with 1) blurred agency (in many cases, it is difficult to determine the contribution of the translator or theological and literary editors), 2) restrictive requirements of the commissioner, 3) the impact of the overall translation strategy on the nature, type, and content of paratexts. However, no restrictions can conceal the implicit reader of each of these translations, to whom the paratexts appeal as a "second voice" of the main text.

Paratexts of the first partial Ukrainian translations of the Holy Scriptures of the Confessionalism period (second half of the 16th century) are characterised by didacticism and a mono-confessional political orientation. The most important translation of that time, the Peresopnytsia Gospel, is analysed to specify the following types of verbal paratexts: 1) identification, containing data on the commissioner/publisher and the translators, as well as the date and place of its creation; 2) informative, providing all additional information not found in the prototext, including brief paraphrases of the main text, dates of the church calendar, and information on the structure of the book; they are often mono-confessional and polemical; 3) meta-lingual, explaining Church Slavonic vocabulary in glosses with Ukrainian equivalents or providing Ukrainian synonyms for Ukrainian words.

The findings of the study prove that all complete translations of the Holy Scriptures into Ukrainian, both at the textual and paratextual levels, adhered to the principles of interconfessionality, accessibility for all Christians, and “functional loyalty”. The footnotes were the most important paratexts of the Ukrainian Bible translations made under the auspices of Bible Societies. Only in translations of the Bible of the 21st century does a preface appear, either a short one with general information about the translation strategy (*Modern Translation*, 2020) or a lengthy one with a detailed justification for the choice of the prototext’s language, a comparative table of the canons of the Old and New Testaments in different translations, and general information about the content of the Bible (*New Translation*, 2011). The footnotes in all Ukrainian translations done under the auspices of Bible Societies are divided into: explanations of biblical metaphor; explanations of the etymology of proper names; explanations of biblical traditions; alternative readings; foreign language equivalents; and meta-lingual explanations. The prevalence and peculiarities of footnotes depend upon the translation strategy. Thus, only among the footnotes in Ohiyenko’s translation can we trace such types as literal translations of complicated biblical metaphors and explanations of etymological wordplay. In addition, explanations of biblical metaphors are quantitatively prevalent in this translation. Such paratextual features are explained by the principle of foreignization, on which this translation is based. The *Modern Translation* by R. Turkoniak, in tandem with the Revising Committee of the Ukrainian Bible Society, aims to bring the Scriptures closer to the modern believer, not least through its footnotes. While Ohiyenko’s footnotes offer an alternative reading of some verses in “sacred” languages (Latin, Greek, and Church Slavonic), Turkoniak provides equivalents from translations into modern European languages and previous Ukrainian translations. The elements of “modernization” in the footnotes include vernacular vocabulary and associations with the realities and values of today.

The interconfessional nature of Ukrainian translations of the Bible becomes visible in the church affiliations of the agents, such as the tandem of Orthodox Kulish and Greek Catholic Puluj, the cooperation of Ohiyenko, the Metropolitan of the Ukrainian Autocephalous Orthodox Church and Protestant pastors Kuziv and Zhabko-Potapovych, the New (2011) and Modern (2020) translations as part of the project of the Ukrainian Bible Society, which brought together representatives of all denominations of independent Ukraine.

“The Roman Bible” of 1963, the only mono-confessional complete Ukrainian translation of the Holy Scriptures, contains some doctrinal and numerous national paratexts, which were highly topical during the Soviet occupation of Ukraine. Besides, the literary editors of this translation, prominent Ukrainian writers Kostetskyi, Barka, and Orest-Zerov, professed Orthodoxy. As a result of their controversial tandem with the translator, Greek-Catholic priest Khomenko, the translation text alludes to the works of the classics of Ukrainian literature, especially Taras Shevchenko.

Ukrainian translations of the Bible, published under the auspices of Bible societies or churches, resulted from the ascetic work of charismatic individuals who devoted their entire lives to this project. This enhances the importance of studying epitextual materials, especially the translators’ correspondence and research profiles.

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TRANSLATION STRATEGIES IN ENGLISH-UKRAINIAN RENDERING OF DUAL-NUMBER QUANTIFIERS

Стаття присвячена розгляду стратегій перекладу англійських квантифікаторів двоїни *both, either, neither* українською мовою у сучасному художньому дискурсі. Метою роботи є виявлення локальних і глобальних стратегій та прийомів перекладу квантифікаторів на етапі узагальнення результатів перекладацького досвіду. Завдання включають встановлення типів перекладацьких трансформацій, прийомів і стратегій, застосованих для досягнення еквівалентності й адекватності українського перекладу. Еквівалентність розуміється як співвідношення між текстами оригіналу та перекладу зі збереженням семантичної (референційної, конотативної), стилістичної та прагматичної (функціонально-комунікативної) інформації при передачі змісту оригіналу. Адекватність трактується як якість перекладу, що дозволяє вважати його загально прийнятним або задовільним і передбачає відтворення змісту оригіналу з урахуванням прагматичної мети та без порушення мовних норм.

Дослідження виконано на матеріалі роману Дж. Роулінг «Гаррі Поттер і в'язень Азкабану» та його авторизованого перекладу, здійсненого В. Морозовим, із яких методом суцільної вибірки було відібрано 96 квантифікаторів двоїни. *Методи* і процедури дослідження наступні: 1) повна вибірка; 2) Аналіз одномовних і двомовних словникових статей; 3) Аналіз безпосередніх складових; 4) контекстуальний аналіз; 5) трансформаційний аналіз перекладу; 6) синтаксичний аналіз пропозицій і процедури кількісного розрахунку.

У результаті аналізу словникових дефініцій виявлено функціонально-семантичні властивості та прями перекладні еквіваленти даних одиниць. За допомогою аналізу за безпосередніми складниками та контекстуального аналізу ідентифіковано 17 семантичних ролей референтів даних лексем у тексті оригіналу, найчастотнішими з яких є агенс (36,4%), локатив (14,6%), експерієнтів (11,4%). Виявлено 19 комбінацій семантичних ролей і синтаксичних функцій квантифікаторів у тексті оригіналу, серед яких найчастішим є агентивний підмет (37,5%); частота решти становить приблизно по 10%. Аналіз перекладацьких трансформацій дозволив установити основні прийоми перекладу квантифікаторів українською мовою, що включають опущення (62,5%), буквальний переклад за допомогою еквівалентів еквіваленти (21,9%) та лексичні заміни (15,6%). Доведено, що основними стратегіями перекладу, включаючи по дві «на оригінал» і «на читача», локальними стратегіями при відтворенні даних одиниць українською мовою є 1) комунікативний переклад (термін П. Н'юмарка) (68,8%) за допомогою опущення (компресії) зі зменшенням опущення, компресії, зменшення емфазі, парафрази із синтаксичними змінами та зменшенням експліцитності, а також за допомогою еквівалентів із синтаксичними змінами, включаючи додавання, та зміною емфазі; 2) буквальний переклад (15,6%) із використанням прямих (чистих) (4,2%) і непрямих (змішаних) еквівалентів (11,4%) зі зміною емфазі та/або синтаксичними змінами; прямих і непрямих еквівалентів, 3) семантичний переклад (15,6%), включаючи синонімічні заміни, зміни емфазі, парафразу синтаксичні зміни, модуляцію, усі з яких застосовано спільно з 4) глобальною стратегією «одомашнення» (100%), що забезпечують еквівалентність та адекватність англо-українського перекладу даних квантифікаторів.

Ключові слова: стратегія перекладу, прийом перекладу, квантифікатор, семантична роль, еквівалент, опущення, заміна, буквальний переклад, семантичний переклад, комунікативний переклад.

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Introduction

Translation is a complex process that involves combinations of global and local strategies applied at every stage to attain equivalence and adequacy of the target text. Local strategies (translation procedures) “relate specifically to the translation of particular language structures and lexical items [Kearns, 2009. p. 283], to “individual expressions in the source text, such as words, grammar constructions, idioms, etc.” [Romaniuk; Zapotichna, 2020, p. 127]. Global strategies (or translation methods) “operate at a more general level and pertain to broad questions of textual style and the choice between suppressing or emphasizing specific aspects of the source text [Kearns, 2009. p. 283]; being “applied to a text as a whole” and aimed at “reproduction of the whole conceptual image of the source text,” and “the global translation strategies involve the local ones” [Romaniuk; Zapotichna, 2020, p. 127].

Equivalence is “a central concept in translation theory, but also a controversial one,” commonly defined as “a relationship between a source text (ST) and a target text (TT)...or parts of STs and TTs... that allows the TT to be considered a translation of the ST” based on their referential or denotative, connotative, text-normative, formal, pragmatic aspects etc. [Kenny, 2009, p. 96]. P. Newmark (1988) claims that the overriding purpose, and a desirable result, of any translation, should be “to achieve ‘equivalent effect,’ i.e. to produce the same effect (or one as close as possible) on the readership of the translation as has been obtained on the readership of the original,” called the ‘equivalent response’ principle” [Newmark, 1988, p. 48], also referred to by E. Nida as “dynamic equivalence” based on “the ST and TT words having the same effect on their respective readers” [Nida, Taber, 1969]. Adequacy of translation is viewed as its quality of being satisfactory or acceptable. According to Bakker et al., “adequate translation is a reconstruction of source text textemes and consists of an explicitation of the textual relations and functions of the source text [Bakker, Koster, Van Leuven-Zwart, 2009, p. 272].

Translation strategies are classified differently in modern translation studies; for instance, Catford (1965) proposes the term ‘translation shifts’ (level shifts & category shifts, structural & class shifts, unit shifts & intra-system shifts), defining translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL),” the term ‘equivalent’ being used as ‘a key term,’ [Catford, 1965, pp. 20–21] and, based on the extent, levels and ranks of translation, he distinguishes such types as full, partial, total, restricted, rank-bound and unbounded translation etc. A. Chesterman (1997) differentiates ‘comprehension strategies’ relating to the cognitive analysis of the ST and ‘production strategies’ relating to the production of the TT, dividing the latter into (mainly local) ten syntactic/grammatical, nine semantic and five pragmatic strategies, with subcategories in each group and no obvious distinction between them [Chesterman, 1997, pp. 92–112], describing strategies as ‘ways in which translators seek to conform to norms . . . not to achieve equivalence, but simply to arrive at the best version they can think of’ [Kearns, 2009, p. 285]. According to Chesterman (1997), translation strategies are text-manipulating, process-oriented, goal-oriented, problem-centered, consciously applied and inter-subjective. In regard to global translation strategies, L. Venuti (2001) distinguishes between ‘foreignization’ and ‘domestication’ strategies based on the translator’s ‘moving the reader towards the author or the author towards the reader’ [Venuti, 2001]. These strategies involve translation methods, ‘determined by cultural, economic, and political factors,’ serving as the means of coping with translation problems [Venuti, 2008, p. 240]. P. Newmark (1988) equates global strategies to translation methods, which refer to the whole text, and local strategies to procedures regarded as a translator’s options applied for sentences and smaller units, thus differentiating eight translation types based on the source text (language) focus and the target text (language) focus, the first including ‘word-for-word, literal, faithful and semantic translation,’ the second being ‘adaptation, free, idiomatic and communicative translation’ [Newmark, 1988]. L. Kyrychuk (2018) differentiates between “two basic, directly opposite in character, translation strategies, namely: the strategy of imitative, direct, ST-oriented translation and oblique, indirect, target receptor-oriented or functional translation” [Kyrychuk, 2018, p. 74]. E. Davies (2003) distinguishes seven strategies, namely: localization, globalization, addition, omission, preservation, transformation and creation (which, in particular, were used by W. Dukmak (2012) to describe the translation of culture-specific references in the Harry Potter books into Arabic). M. Baker (1992) proposes the eight most frequent strategies employed by

professional translators in dealing with translation problems, namely, translation by: a) a more general word, b) a more neutral / less expressive word, c) cultural substitution, d) a loan word or loan word plus explanation, e) paraphrase using a related word, f) paraphrase using unrelated words, g) omission, h) illustration [Baker, 1992, pp. 26–42].

Generally, translation strategies are regarded as a long-term set of rules, approaches and actions, methods and procedures aimed at adequate rendering of an original text into a foreign language in accordance with “the communication goal, cognitive needs and interests of the target audience” [Romaniuk, Zapotichna, 2020, p. 127], with cultural, linguistic and extra-linguistic factors taken into account. Moreover, they are the means of overcoming translation problems that arise from the inappropriateness of literal translation. According to Z. Owji (2013), provided that literal translation is acceptable, “the strategies may not be needed” [Owji, 2013].

Besides, every stage of the translation process involves translation tactics, which are different from local strategies, since, according to Romaniuk and Zapotichna (2020), they are ‘directed to different objects,’ i.e. local strategies are intended to ‘reproduce conceptual meaning or the function of a certain piece of text,’ while tactics are aimed at determining ‘which semantic or formal characteristics of the language units of the original text are subject to reproduction in translation to achieve the specified strategy’ [Romaniuk, Zapotichna, 2020, p. 127]. Local strategies are based on ‘logically interrelated translation tactics’ regarded as ‘specific speech actions aimed at implementing a strategy and achieving the goal of translation at each stage’ [ibid, p. 127]. The impossibility of adhering to one translation strategy solely leads to combinations of global and local strategies, including related methods – all depending on the type and genre of the text being translated.

To summarize various theories, **translation strategy** is herein defined as a long-term systematic plan of explicit mental and behavioural actions to render the semantic, pragmatic and cultural aspects of the original text semantic, pragmatic and cultural aspects of the original text or text segment (translation unit, i.e. a sentence, clause, phrase or word as a lower unit) by foreign language means, preserve its style, genre characteristics and imagery to ensure therefore equivalence and adequacy of the translated text or unit. According to P. Newmark (1988), translation units are divided into higher units (paragraphs and texts) and lower units (sentences, groups, clauses and words). “The largest quantity of translation in a text is done at the level of the word, the lexical unit, the collocation, the group, the clause and the sentence [Newmark, 1988, p. 54].

The **subject** of this study is translation strategies employed in rendering the English dual-number quantifiers (DNQs) *both*, *either* & *neither* into Ukrainian in modern fiction discourse. The **aim** is to analyze and identify the strategies and methods of adequate English-Ukrainian translation of the DNQs at the post-translation stage, as well as the post-translation strategy of generalizing the translator’s experience. The **objectives** are: 1) to compile a register of English DNQs based on the novel by J.K. Rowling “Harry Potter and the Prisoner of Azkaban;” 2) to determine their functional-semantic characteristics and direct translation equivalents; 3) to identify their semantic roles and syntactic functions in the source text; 4) to specify the types of grammatical shifts translation shifts and methods of their rendering into Ukrainian; 5) to identify and analyze the respective translation strategies applied. The research **methods** and procedures are: 1) entire sampling; 2) monolingual and bilingual dictionary entries’ analysis; 3) immediate constituents’ analysis; 4) contextual analysis; 5) translation transformational analysis; 6) sentence parsing and quantity calculations procedures.

In recent years, English quantifiers were investigated within translation studies in various aspects, including, to name a few, contrastive studies of non-numerical quantificational NPs produced by English speakers and Mandarin & Korean learners of English [Crosthwaite, Choy, Bae, 2016], distributive quantifier scope in English-speaking learners of Japanese on “the syntax-semantics interface” [Marsden, 2009]; corpus-based cross-linguistic analysis of English and Lithuanian non-numerical quantifiers for practical applications in translation, lexicography and language teaching [Ruzaitė, 2009]; corpus study of determiners in English quantificational expressions used by Korean learners of English and native English-speakers [Yoo, Shin, 2019]; English lexical equivalents of Thai quantifiers based on English-Thai parallel corpora [Wijitsopon, 2021]; linguistic attributes of English numerals and denumerals [Kobyakova, Shvachko, 2019]; quanti-

fictionation in human languages “to build Natural Language Generation algorithms that mimic humans’ use of quantified expressions” [Chen, Deemter, Pagliaro, Smalbil, Lin, 2019]; semantic, cognitive and pragmatic meanings of quantifiers [Knowlton, Trueswell, Papafragou, 2023] etc. Concerning translation difficulties, S. Finn and O. Bueno claim that quantifier variance in natural languages “faces a number of difficulties and... is not compatible with charitable translation” [Finn, Bueno, 2018]. At the same time, little attention has been given recently to analyses of translation strategies and methods employed in rendering the DNQs *both*, *either* & *neither* in contemporary fantasy fiction.

Applicable to this investigation are the following global and local strategies elaborated by different researchers: 1) domestication [Venuti, 2004] – an ethnocentric approach wherein the emphasis is laid on the linguistic and cultural values of the target language, and “the author approaches the reader;” 2) communicative translation [Newmark, 1998] – a target text-oriented strategy aimed at reproducing the exact message of the source text content into the target language with emphasis on naturalness and comprehensiveness of the target text readership; 3) semantic translation [Newmark, 1998] – a source text-oriented strategy aimed at preserving the meaning of the original text with emphasis on naturalness; 4) literal translation [Newmark, 1998; Chesterman, 1997], i.e. converting the original-text individual words and grammatical structures into the nearest equivalents in the target text, which according to Chesterman [1997], is a “default” strategy.

Besides, relevant to this research are the following direct (literal) and oblique translation strategies proposed by Chesterman [1997]: to local strategies, **semantic strategies**: 1) synonymy – selecting the closest synonym, which is not the first literal translation of the source text word or phrase; 2) antonymy – selecting a word with the opposite meaning, mostly combined with a negation; 3) emphasis change – increasing, decreasing or changing the emphasis of the translated text items in comparison to the original; 4) paraphrase paraphrase – creating a liberal approximate translation wherein some lexical items may be ignored, which corresponds to Davies’ and Baker’s omission, as well as related or unrelated-word paraphrase [Baker, 1992]; **syntactic strategies**: 1) literal translation – following the source text form as closely as possible without following the source language structure, which, according to Venuti [2004], is an oblique method of rendering a source language text into the appropriate idiomatic or grammatical equivalent in the target language; 2) transposition – changing one part of speech into another, which corresponds to Venuti’s modulation, i.e. changing in viewpoint (e.g. changing a part of speech); 3) phrase paraphrase structure change – changing the internal structure of the noun phrase or verb phrase, although the source language phrase itself maybe translated by a corresponding phrase in the target language, which correlates with transformation [Davies, 2003, p. 86] – totally changing the text in a way that could be considered distorting to the original, i.e. substitution (replacement) of a reference with another one; 4) clause and sentence structure change – changing the organization of the constituent phrases, clauses or sentences; **pragmatic strategies**: 1) cultural filtering – concrete realization, at the level of language, of the global strategy of domestication universal strategy [Venuti, 2004] or target culture-oriented translation; 2) explicitness change – adding or deleting some information to make the text more or less explicit, which also corresponds to Davies’ addition – preserving the original reference but supplemented with additional information judged necessary by the translator and omission – deleting an item “so that no trace of it is found” [Davies, 2003, pp. 77, 79]. The above strategies correlate with such translation methods as direct or oblique literal translation (i.e. by equivalent), equivalent translation, lexical substitution and omission or compression.

Results

By entire sampling at the first stage of the investigation, a total of 96 lexemes (100%) were selected from the source text, namely: *both* – 62 (64.6%), *either* – 31 (32.3%), *neither* – 3 (3.1%). According to monolingual dictionary entries, the following lexico-semantic variants of the lexemes under study exist:

Both: 1) **predeterminer, determiner, pronoun, quantifier**: used to refer to **two** people or things, regarded, identified and considered together; 2) **conjunction**: used in the structure *both... and...*, wherein *both* precedes words, phrases, or clauses joined by the coordinating conjunction

and, to refer to **two** facts or alternatives and emphasize that each of them is true or possible, to indicate that not just one, but also the other of the joined elements is included and that the statement being made applies to each of the alternatives. The phrase *to have it both ways* means “to benefit from two incompatible ways of thinking or behaving”.

Either: 1) **conjunction:** used before the first of **two** (occasionally more) given alternatives, the other being introduced by ‘or’ in the structure: *either...or...*; 2) **adverb** (with negative): a) used to indicate a similarity or link with a statement just made; b) “for that matter; moreover”, used to add an extra piece of information, and to emphasize that both are equally important; 3) **determiner, pronoun, quantifier:** a) “one or the other of **two** people or things”; b) “each of two” or “both”; c) used with a broad negative to refer to each of two things, people, or situations to indicate that the negative statement includes both of them. The phrase *either way* means “whichever of two given alternatives is the case”.

Neither: 1) **determiner, pronoun, quantifier:** “not the one nor the other of two people or things; not either”; 2) **conjunction:** used before the first of two (or occasionally more) alternatives, the others being introduced by ‘nor’ in the structure: *neither...nor...*; to indicate that they are each untrue or each does not happen; 3) **adverb:** used to introduce a further negative statement and/or to emphasize another negative statement. Syn: *nor*. The phrase *neither here nor there* means “of no importance or relevance”.

The source text contains DNQs that pertain to such functional-semantic classes as: the quantifier proper, determiner, predeterminer, pronoun, emphasizing (emphatic) pronoun, pronominal adverb and conjunction. Immediate constituents’ analysis revealed the most frequent types, which are the emphatic pronoun and determiner (more than 20% each), less frequent are the conjunction, adverb and quantifier proper (12–19%), the least frequent being the pronoun and predeterminer (less than 10%). These functional-semantic types influence the choice of local translation strategies with the corresponding translation methods and determine the types of grammatical shifts.

In this paper, the DNQs are analyzed in terms of **semantic roles (SR)**, which are defined as “the underlying relationships that a participant has with the main verb in a clause”, i.e. the actual roles a participant plays in some real or imaginary situation, apart from the linguistic encoding of those situations, also known as case frames [Fillmore, 1968] and thematic roles [Dowty, 1991]. In this paper, SRs are assigned not only to arguments in predicate-argument structures but also to adjuncts.

As a result of contextual analysis, the following semantic roles of the DNQs are identified: 1) agent (**Ag**), 2) experiencer (**Ex**), 3) patient (**Pt**), 4) recipient (**Rc**), 5) instrument (**In**), 6) locative (**Lc**), 7) event (**Ev**), 8) quality (**Ql**), 9) state (**St**), 10) source (**Sc**), 11) time (**Tm**), 12) goal (**Gl**), 13) manner (**Mn**), 14) theme (**Th**), 15) quantity (**Qn**), 16) similarity (**Sm**), 17) addition (**Ad**). The most frequent are Ag (35–36.4%), Lc (14–14.6%) and Ex (11–11.4%) in the source text, while all the other roles are found in less than 10% of cases each. Ag and Ex jointly constitute almost 48% of cases as they refer to human beings who are the characters and active participants of the plot. These semantic roles also have a significant impact on the choice of translation strategies and methods in their rendering into another language.

Grammatical shifts in rendering the DNQs are, for the most part, conditioned by their syntactic functions in the source text. As a result of the sentence parsing procedure, the DNQs are found in five surface syntactic functions (**SF**) in the source text: 1) subject (48–50%), 2) object (11–11.5%), 3) predicate predicative (6–6.25%), 4) attribute (2–2.1%); 5) adverbial modifier (29–30.2%). Generally, the most numerous are the subject and adverbial modifier (50% and 31.3%, respectively); while the object is much less frequent (11.5%), the predicate, predicative and attribute being the least frequent functions (less than 7% each). The procedure of detailed parsing revealed three deep SFs of the DNQs, namely: 1) determiner (22–22.9%), 2) subject & object complement compound (21–21.9%), 3) connector (19–19.8%). Distributed almost equally, the deep SFs are registered in 62 cases (64.6%), whereas in 34 cases (35.4%), the DNQs perform solely surface SFs.

Besides, 19 combinations of the DNQs’ semantic roles and surface syntactic functions are registered in the source text, among which the most frequent is Ag subject (more than 35%); while Ex subject and AM of place and similarity are less frequent (more than 10% each), the oth-

er 16 combinations being considerably less frequent (less than 10% each). These combinations of semantic roles and syntactic functions determine the types of grammatical shifts in rendering the DNQs, as well as the translation methods incorporated in the local and global translation strategies.

Translation methods of English DNQs into Ukrainian include equivalent translation, lexical substitution and omission. According to bilingual dictionary entries, the following direct (pure) translation equivalents of the DNQs are available:

Both: 1) predeterminer, determiner, pronoun, quantifier: a) **обидва** (masculine and neuter gender), **обидві** (feminine gender) – Ukrainian collective numerals that denote “each of the two mentioned or known persons, things, objects, phenomena etc.”, syn. **обоє**; b) **той і другий; і той, і другий** – pronominal phrases comprised of the indicative pronoun *той* [that] and the ordinal numeral *другий* [second], which corresponds to the cardinal numeral *one*, linked by the coordinate conjunction *і* [and]; **2)** adverb: **теж, також** – Ukrainian adverbs [also, too, likewise, as well]; **3)** conjunction *both... and...: як... так і...; і... і...; [and... and...], не тільки... а (але) й... [not only but also]* – compound coordinate conjunctions that link homogeneous members of a sentence.

Either: 1) determiner, pronoun, quantifier: a) **той чи той** – indicative pronouns linked by the disjunctive conjunction [that or that]; **один з двох** – numerals [one of two]; **кожний** – attributive pronoun [every, each, any]; b) **обидва** – collective numeral [both]; *on either side – з обох боків, обабіч*; c) **будь-який** (з двох) – indefinite pronoun [some, any; whichever, (of two)]; *either will do – перший-ліпший підійде*; **2)** adverb: **також, теж** – adverbs that mean *also, too, likewise* used with negative; **3)** conjunction: **або** – disjunctive conjunction [or]; *either ...or... – або ... або ... [or...or...]*.

Neither: 1) determiner: **ні той, ні інший**; (iterative negative particle with the indicative pronoun *той* [that] and attributive pronoun *інший* [other, another, different] – [not that, not other]; **жоден** – negative pronoun used with the subject or object in negative sentences to express absolute negation; **ні один, ніякий** [no one, not any, none, nobody]; **2)** pronoun, quantifier: **ніхто** – a negative pronoun to express absolute absence of the animate subject or object of action [nobody, no one, none]; **жоден** [no one, not any, none, nobody]. **3)** adverb: **також не** – adverb [also, too, likewise] with the negative particle *не* [not]; **4)** conjunction: **неither ... nor – ні ... ні ...** (negative emphatic coordinating conjunction comprised of the negative particle *ні* [no, not, not any] preceding each alternative); *neither here nor there – ні до ладу, ні до прикладу; не до речі*.

In this research, these equivalents are classified as pure equivalents that in translation practice can be blended, or mixed, with other elements, thus leading to modulation, emphasis change, grammatical shifts, etc.

Translation transformational analysis revealed the following local strategies applied in rendering the DNQs: 1) literal translation, which, borrowing Chesterman’s idea, is regarded as a default strategy, 2) source text-oriented strategy of semantic translation, 3) target text-oriented strategy of communicative translation – each implemented alongside the target text-oriented strategy of domestication. Correlating with the above strategies are the following main translation methods: 1) equivalent translation, 2) lexical substitution and 3) omission.

Rendering ‘both’ into Ukrainian involves such methods as equivalent translation (10 of 62 cases (16.1%)), lexical substitution (3–4.8%) and omission (49–79%), which correlate with Chesterman’s syntactic, semantic and pragmatic local strategies incorporated in literal, semantic and communicative translation strategies..

In particular, literal (equivalent) translation direct literal translation strategy of *both* is registered in 10 cases of 62 (16.1%), with *both* being a quantifier proper (1–1.6%), pronominal quantifier (i.e. pronoun) (5–8%), including a pro-form (1–1.6%), and a determiner quantifier (i.e. determiner) (4–6.4%).

As a **quantifier** and a **pronoun**, *both* is rendered into Ukrainian by means of the dual-number collective numerals *обидва, обоє* [both, the two] in the following phrases: **both of them, sitting** – *вони обоє сиділи* (quantifier); **both very bright** – *обидва розумні* (pronoun); **they both turned away to hide their laughter** – *відвернувшись, обоє пирснули сміхом*; **they both grinned** – *обидва усміхнулися* (emphasizing pronoun). As a **determiner** *both* is rendered by the dual-num-

ber collective numeral *обидва / обидві* in the attributive function in the following word combinations: **both** teams – **обидві** команди; **both** Bludgers – **обидва** важкі бладжеру; **both** hands – **обидві** руки; from **both** wands – з **обох** чарівних паличок.

The following fragment illustrates a direct literal translation strategy involving equivalent translation of the determiner *both* in the syntactic function of a recipient (mal-factive) object:

(E) *Madam Hooch awarded both teams penalties.*

(U) *Мадам Гуч покарала обидві команди штрафними ударами.*

The following case is equivalent translation of *both* as a pronoun in the syntactic function of experiencer subject in an elliptical sentence by the dual-number collective numeral *обидва* associated with literal translation strategy:

(E) *Both very bright, of course – exceptionally bright, in fact.*

(U) *Обидва розумні... блискучий розум...*

Equivalent translation of *both* as a source object determiner is as follows:

(E) *A flash of blue-white light erupted from both wands.*

(U) *З обох чарівних паличок вистрілило сліпуче блакитно-біле світло.*

In this case, equivalent translation of *both* is affiliated with the local syntactic strategy of sentence structure change, resulting in word order change by shifting the prepositional object to the initial position followed by the predicate, with the subject in the final position, which is norm in Ukrainian whereby the theme of an utterance precedes the rheme in actual division. This syntactic strategy, in its turn, suggests the application of the target reader-oriented communicative translation strategy.

Below is equivalent translation of *both* as Ag subject by means of the dual-number collective numeral *обоє* in the syntactic function of a postpositive attribute:

(E) *They were there, both of them, sitting outside Floean Fortescue's Ice Cream Parlor.*

(U) *Вони обоє сиділи біля «Кафе-морозива Флореана Фортеск'ю».*

This case illustrates the application of the communicative translation strategy incorporating the syntactic strategy of sentence structure change by compression of the phrase “*they were there, both of them, sitting...*” reducing it to (literally) **they were both sitting*, which results in explicitness change on the pragmatic level and a slight decrease in emphasis. This, in turn, implies the application of the pragmatic strategy of explicitness change and the semantic strategy of emphasis change.

Equivalent translation of *both* as an emphatic quantifier in the function of Ag subject by the collective dual-number numeral *обоє* is as follows:

(E) *[...] they both turned away to hide their laughter [...]*

(U) *[...] відвернувшись, обоє пирснули сміхом.*

In this fragment, the syntactic strategy of clause structure change is applied involving, firstly, the predicate's shift to the initial position (before the subject) and its converting into a non-finite form (adverbial participle) and, secondly, deleting the first part of the subject *they both*, i.e. rendering the emphatic pronoun *both* by its neutral, emphasis-free equivalent, which leads to emphasis decrease, thus resulting in literally **turning/having turned away, both burst out laughing*. These transformations suggest implementing the target reader-oriented communicative translation strategy.

The following fragment illustrates equivalent translation of *both* as a pro-form in two simultaneous syntactic functions, namely Ev object and Ev predicate connector, in an elliptical nominative sentence:

(E) *Did you check the lunar chart and realize that I was always ill at the full moon? Or did you realize that the Boggart changed into the moon when it saw me?" "Both," Hermione said quietly.*

(U) *Ти перевірила місячні фази і зрозуміла, що я завжди хворію під час повного місяця? Чи, може, помітила, що ховчик, коли мене бачить, завжди перетворюється на місяць? – І те, і те, І те, і те, – тихо відказала Герміона.*

In the above case, the pronoun *both* is rendered by the iterative coordinating conjunction *i [and]* comprising the structure *i..., i...*, whose pure (direct) equivalents is *both... and...*, with the addition of the iterative demonstrative pronoun *me* forming the phrase *i me, i me* [**and that, and that*] with reference to the options expressed in the previous two interrogative sentences. In the function of Ev object, the reconstructed two-member sentence is **I did both*, which sug-

gests applying the syntactic strategy of phrase structure change in communicative translation. In the further reconstruction of this pro-form's referent, its function can also be defined as Ev predicate connector in the sentence **I both checked... and realized...*, which makes it possible to classify this case as a blended equivalent (with addition) employed in literal translation.

There is one case of equivalent translation of *both* as a conjunctive adverb in the structure *both... and* in a mixed locative-temporative semantic role and the syntactic function of adverbial modifier of place and time, whereby literal translation strategy is realized, e.g.:

(E) *"I knew your father very well, both at Hogwarts and later, Harry", he said gently.*

(U) *"Я дуже добре знав твого батька – і в Гогвортсі, і пізніше", – м'яко вимовив він.*

Thus, in the target text, the Ukrainian pure equivalents of *both* include the dual-number collective numerals *обидва, обоє* [*both, the two*], the iterative coordinating conjunction *і..., і... [and..., and...]*, and the compound conjunctive phrase *і me, і me* [**and that, and that*], which is herein regarded as a blended equivalent. As a result of the analysis, the following strategies have been identified: the syntactic strategy of sentence/clause structure change, which includes, in particular, word order change, addition and compression, the semantic strategy of emphasis decrease and the pragmatic strategy of explicitness change. Besides, they are found incorporated into communicative translation strategy (5–50%) and literal translation strategy (4–40%), with 10% of cases displaying ambiguous, mixed characteristics, which is evidence of certain overlap as to their differentiation.

Lexical substitution of *both* is found in three cases, wherein it is substituted for the adverbs of time *двічі* [*twice*] and *водночас* [*simultaneously; at the same time*], and the numeral *два* [*two*]. In these contexts, *both* explicitly manifests its genuine dual-number nature, which makes it logical to render them by numerals. Such cases illustrate the oblique semantic strategy of modulation and the semantic strategy of synonymic translation.

The sentence below shows lexical substitution of the quantifier *both* as an experiencer subject by the numeral *two*:

(E) *"You're nutters, both of you", said Ron shakily.*

(U) *"Ви якісь... два психи", – тремтячим голосом озвався Рон.*

The syntactic strategy of phrase structure change can be observed in the following case of lexico-grammatical substitution of the conjunctive adverb *both* in the structure *both... and...* in the St predicative function for the adverb of time *водночас* in the function of adverbial modifier of time:

(E) *Harry turned around to see Professor Lupin, who looked both shaken and pleased.*

(U) *Гаррі озирнувся й побачив професора Люпина, що здавався враженим і щасливим водночас.*

Below is lexico-grammatical substitution wherein the Ev subject determiner *both* is substituted for the temporal adverb *двічі* [*twice*] in the function of adverbial modifier of time, which is reiterated in the target sentence to produce the stylistic effect of emphasis in accordance with the semantic strategy of emphasis change and paraphrase combined with the syntactic strategy of phrase structure change:

(E) *The fact remained, however, that it had now appeared twice, and both appearances had been followed by near-fatal accidents.*

(U) *Та хоч би там як було, а Грим з'являвся уже двічі, і двічі Гаррі ледь не загинув.*

In the above case, semantic and syntactic changes are incorporated into the target reader-oriented communicative translation strategy, whereby the translation is to a great extent distorting to the original.

Thus, the target text contains one lexical substitution of *both* for the cardinal numeral *два* [*two*] (33.3% of 3 cases) and two lexico-grammatical substitutions of *both* as a determiner and a conjunctive adverb for the adverbs of time *двічі* [*twice*] and *водночас* [*simultaneously; at the same time*] (66.7%). These cases exemplify the semantic strategy of modulation synonymic translation incorporated in semantic and communicative translation strategies.

Omission of *both* is registered in 49 of 62 cases (79%): as a quantifier proper (6–9.7%), emphatic quantifier (18–29%), determiner (5–8%), predeterminer (1–1.6%), pronoun (5–8%), conjunction (14–22.6%). The use of this translation method is evident in applying the communicative translation strategy combined with the syntactic strategy of clause and sentence structure

changes, semantic strategies of paraphrase and emphasis change, and the pragmatic strategy of explicitness change.

Omission of *both* as a quantifier proper occurs in such contexts as *teachers, both of whom had lasted only one year; both of them had their eyes open; both of them looked up at the ceiling; Ron edged away from both of them; confounded, both of them; both of you*. Below is omission of *both* as an Ag subject:

(E) *Both of them had their eyes open too, reflecting the starry ceiling.*

(U) *Вони лежали з розплющеними очима і розглядали зоряну стелю.*

In this case, the phrase structure change and paraphrase lead to explicitness change on the pragmatic level, which conveys the overall message in communicative translation. However, such changes distort the source sentence, altering it to (literally) **they were lying with open eyes / their eyes open...*

The following case is omission of Ex subject in an elliptical verbless sentence:

(E) *Confounded, both of them...*

(U) *Їх цілком збили з пантелику.*

In the above fragment, the phrase structure change causes explicitness change by deleting the reference to dual number, accompanied by word order change and paraphrasing by adding the adverbial modifier of degree *цілком [entirely, absolutely, completely, totally]*, which, nonetheless, suffices to efficiently express the message in communicative translation, albeit in violation of the original, translated back literally as **they are entirely confounded*.

Omission of locative object is as follows:

(E) *Ron edged away from both of them, dragging his leg.*

(U) *Рон, притримуючи ногу, почав від них відповзати.*

This is a similar case of explicitness change on the pragmatic level, resulting from deleting the reference to a dual number, combined with word order change and substitution of the participle *dragging* for the adverbial participle that literally means **holding back* (unrelated-word paraphrase) to provide communicative translation with a certain disregard for accuracy of the information contained in the original.

Omission of *both* as an emphatic quantifier is registered in such contexts as: *he and Hedwig were both asleep; he poked them both awake; they were both abroad; they were both wide and muscley; I want to see you both; they both opened their books; they both had to stifle their laughs; Harry and Ron, who both staggered away; Ron and Hermione had both placed hands on the top of Harry's head; they were both staring at him; Harry and Ron both made furious moves; they both glared at Hermione; you're both mental; Black and Lupin were both out of their minds; Black and Lupin both looked staggered; Black and Lupin both gone; they both burst into speech; they both took a fourth piece of chocolate*. Such cases suggest applying the semantic strategy of emphasis decrease in communicative translation. For instance, omission of the emphatic quantifier *both* as an Ag subject is as follows:

(E) *"Right," said Ron as they both opened their books at pages five and six.*

(U) *"Так", – сказав Рон, коли вони розгорнули книжки на п'ятій і шостій сторінках.*

This fragment illustrates the decrease in the semantic strategy of emphasis and the change in the pragmatic strategy of explicitness by deleting the reference to dual numbers in providing communicative translation.

The next case is omission of *both* as an experiencer subject:

(E) *Black and Lupin both looked staggered.*

(U) *Блек і Люпин були приголомшені.*

This exemplifies the application of the semantic strategy of emphasis decrease and the pragmatic strategy of explicitness change in combination with unrelated-word paraphrase by substituting the link verb *look* in the compound nominal predicate for the verb of being, which is a more general word, literally translated back as **Black and Lupin were staggered*.

The following two are similar cases of emphasis decrease and explicitness change in communicative translation, e.g. omission of *both* as a patient object:

(E) *Harry sighed, then poked them both awake.*

(U) *Гаррі зітхнув, а тоді поштурхав їх, щоб розбудити.*

Below is omission of *both* being a goal object complement:

(E) *I want to see you **both**!*

(U) *Ви мені потрібні!*

Despite the fact that the latter case presents a scarce opportunity for valid word-for-word translation, the target sentence is transformed into (literally) **I need you* by means of word order change and paraphrasing with omission of the verb *to see*.

Omission of *both* as a determiner occurs in the following word combinations: **both hands**, **both arms**, **both sets of front claws**, and as a predeterminer in one case **both its rotting hands**. The fragment below contains omission of *both* as an agentive instrument object determiner:

(E) *Harry threw himself forward, took **both** hands off his broom.*

(U) *Гаррі метнувся вперед і випустив з рук мітлу.*

This illustrates explicitness change by shifting the reference to dual number into implication, with the noun *hands* used in the plural implicitly indicating “a pair” in the target sentence.

Similarly, the dual number is implied in the following two fragments where the strategy of explicitness change is observed, e.g. omission of *both* as an agentive instrument subject determiner:

(E) *Crookshanks had joined the fray; **both** sets of front claws had sunk themselves deep into Harry's arm.*

(U) *У битву встряг Криволапик – його пазурі вп'ялися в Гарріну руку.*

Omission of *both* as a predeterminer in an agentive instrument object group is shown in the following sentence:

(E) *Then it raised **both** its rotting hands — and lowered its hood.*

(U) *Тоді підняв свої зогнили руки... і відкинув каптур.*

Omission of *both* as a pronoun is found in the following contexts: **both waving frantically at him**, **both very pale**, **both smirking in a satisfied sort of way**, **both holding the Firebolt**, **both raised their wands**.

For example, omission of *both* as an agentive subject is as follows:

(E) *He and Hermione paused, gasping for breath, edging forward. **Both** raised their wands to see what lay beyond.*

(U) *Вони з Герміоною [...] Вони з Герміоною, відсапуючись, на хвильку зупинилися, підняли чарівні палички й зазирали всередину.*

This case illustrates explicitness change in combination with sentence structure change involving deletion of the phrase *edging forward* as well as the DNQ *both* in communicative translation, which is to some extent a distortion of the source text.

Below is omission of *both* as an experiencer subject in a verbless clause:

(E) *Ginny and Neville looked back at him, **both** very pale.*

(U) *Сполотнілі Джіні з Невілом дивилися на нього.*

This communicative translation fragment contains clause structure change resulting from omission of the DNQ and the adverb of degree *very*, with word order change, which leads to changes in emphasis and explicitness.

The conjunctive adverb *both* in the structure *both... and* occurs in the following phrases: **both Harry and Ron**; **both Harry and Hermione**; **both Lavender and Parvati**; **both Ron and Hermione**; **both excited and apprehensive**; **both boring and useless**; **both inside and outside**; **both stunned and impressed**; **both the Ravenclaw and Hufflepuff tables**; **both Black and Lupin**. In such phrases omission of *both* causes emphasis decrease, e.g. the case below illustrates omission of *both* integrated into the agent subject that consists of two homogeneous members of the sentence expressed by proper names:

(E) ***Both Ron and Hermione** had tried to disarm Snape at exactly the same moment.*

(U) *Одночасно з ним Снейпа обеззброїли Рон і Герміона.*

Similarly, omission of *both* being part of an experiencer subject is as follows:

(E) ***Both Ron and Hermione** seemed to be much more frightened of Black than he was.*

(U) *Вони злякалися Блека значно більше, ніж він.*

In this case, omission of *both* results in a decrease in emphasis and is combined with replacement of the proper names by the personal pronoun *вони [they]*, thus reducing the target sentence subject to *they*, which manifests a concise way of presenting information with disregard for details in communicative translation.

Below is omission of *both* incorporated in an adverbial modifier of place:

(E) *There was a stunned silence, both inside and outside the common room.*

(U) *Запала приголомшлива тиша.*

(E) *The whole common room listened with bated breath. "Sir Cadogan, did you just let a man enter Gryffindor Tower?" "Certainly, good lady!" cried Sir Cadogan. There was a stunned silence, both inside and outside the common room. "You – you did?" said Professor McGonagall.*

(U) *Уся вітальня затамувала віддих. – Сер Кадоган, чи впускали ви щойно у грифіндорську вежу якогось чоловіка? – Авжеж, милостива пані! – вигукнув сер Кадоган. Запала приголомшлива тиша. – Ви... ви це зробили?*

In this fragment, the entire adverbial modifier of place is omitted, resulting in sentence structure change and explicitness change, which is presumably caused by an effort to focus more on the dynamism of the events being described, as well as on the characters' feelings and behavior, rather than on the details of the external surroundings in accordance with the global strategy of domestication, which directly correlates with the pragmatic strategy of cultural filtering in providing a target reader-oriented communicative translation.

The following is omission of *both* in a compound nominal predicate expressed by two homogeneous participles participial adjectives that denote emotional state:

(E) *"Hermione!" Ron said again, sounding both stunned and impressed.*

(U) *«Герміоні!..» – не знаходив слів приголомшено-захоплений Рон.*

The above fragment displays the semantic strategy of emphasis decrease and the syntactic strategies of phrase structure change and modulation, as it contains a 'predicative' predicate → a 'tribute' grammatical shift wherein the separate participles *stunned* and *impressed* are replaced by a synthetic form, namely the equivalent compound adjective *приголомшено-захоплений* used in the attributive function in the agentive subject group.

Omission of the conjunction *both* incorporated in homogeneous patient objects is observed in the fragment below:

(E) *He grabbed both Harry and Ron and pulled them into a bone-breaking hug.*

(U) *Він притулив до себе Гаррі й Рона і так їх стиснув, що аж затріщали кістки.*

The overall message in the communicative translation above is not affected by a slight decrease in emphasis caused by omission of *both* in the object group.

Thus, the most frequent method of rendering *both* into Ukrainian in the target text is omission (49–79%), which in some cases is not entirely justified with respect to the accuracy of translation but is widely employed in the implementation of the target reader-oriented communicative translation strategy that correlates with the semantic strategies of paraphrase and emphasis change, the syntactic strategies of phrase, clause & sentence structure change and modulation, as well as with the pragmatic strategy of explicitness decrease. The vast majority of cases contain omission of *both* as a conjunctive adverb in the structure *both... and...* (14 of 16 cases (87.5%)) and an emphatic pronoun (18 of 21 cases (85.7%)). Omission of *both* as a quantifier proper is registered in 6 of 8 cases (75%), as a pronoun in 5 of 7 cases (71.4%), and as a determiner and predeterminer in 6 of 10 cases (60%). Equivalent translation of *both* is found in 10 cases of 62 (16.1%), namely: as a pronoun – 5 (50% of 10), including a pro-form (1–10%), determiner – 4 (40%) and conjunction – 1 (10%), which suggests implementing the "default" literal translation strategy. Substitution of *both* as a determiner, quantifier and conjunction occurs in three cases (4.8% of 62), among which lexical substitution – one case (1.6%) and lexico-grammatical substitution – two cases (3.2%), which is evident in the application of synonymic translation strategy the syntactic strategy of modulation combined with phrase structure change and emphasis change in rendering *both* into Ukrainian in line with semantic translation.

Rendering 'either' into Ukrainian includes such methods as equivalent translation (9–29%) of 31 cases, lexical substitution (12–38.7%), and omission (10–32.3%) in accordance with literal, semantic, and communicative translation strategies.

Literal translation strategy is observed in the cases of equivalent translation of *either*, in particular with *either* as a pronominal adverb in negative sentences by means of the Ukrainian adverbial phrases *також не* [neither; not either], *теж нічого / нікого* [literally: *also nothing / nobody] [also nothing / nobody], *теж ніколи* [literally: *also never] [also never] in the syntactic function of adverbial modifier of similarity and addition; adverbial modifier of manner that

expresses similarity or addition. In this function, although the lexeme *either* cannot be classified as a DNQ proper, it nonetheless retains its dual-number nature as, according to monolingual-dictionary entries [John Sinclair, John M. Sinclair, 2008], it is used as an adverb at the end of the second negative statement to indicate “a similarity or link with a statement just made”, to add “an extra piece of information and to emphasize that both are equally important”. For this reason, such cases are also analyzed in this research.

For instance, below is equivalent translation of *either* as an adverb in the function of adverbial modifier of manner that expresses similarity in a negative sentence by the adverb *також*, which shifts to the position before the verb:

(E) *Harry's other best friend from Hogwarts, Hermione Granger, hadn't been in touch either.*

(U) *Ще одна добра Гарріна приятелька з Гогвортсу Герміона Грейнджер, **також** не озивалася.*

The next case is equivalent translation of *either* in the function of adverbial modifier of addition, adverbial modifier of manner whose semantic role is the addition of another fact expressed in the negative statement: another object of the action performed by the agent:

(E) *“Your father didn't set much store by rules **either**”,*

(U) *“І правила твій батько **також** не зневажав”*

(E) *“My dad didn't strut,” said Harry, before he could stop himself. “And neither do I”. – “Your father didn't set much store by rules **either**,” Snape went on, pressing his advantage, his thin face full of malice.*

(U) *“Мій тато не задирав носа!” – не стримався Гаррі. – “І я також”. “І правила твій батько **також** не зневажав”, – не вгавав Снейп, а його худе обличчя спотворювала злоба.*

The following fragment illustrates equivalent translation of *either* by the adverb *теж*, whose function is adverbial modifier of manner expressing similarity is adverbial modifier of similarity:

(E) *“Harry! I forgot you weren't going to Hogsmeade **either**!”*

(U) *“Гаррі! Я й забув, що ти **теж** не їдеш у Гогсмід!”*

As an adverb in negative sentences *either* also occurs in the following contexts: *Hermione Granger, hadn't been in touch **either*** – Герміона Грейнджер, *також* не озивалася; *Ron, who wasn't eating **either*** – Рон, який *теж* нічого не їв; *nothing there **either*** – там *теж* нічого; *she's never missed one of them **either*** – вона *теж* ніколи не пропускає; *you weren't going to Hogsmeade **either*** – ти *теж* не їдеш у Гогсмід; *I haven't done it **either*** – я *теж* його ще не написав.

Equivalent translation of the determiner *either* by the collective numeral *обидва* is found one time (3.2%) of 31 in the following case:

(E) *They seated themselves **on either side** of Harry and didn't talk to each other for the whole class.*

(U) *Герміона з Роном сіли **по обидва боки** від Гаррі і не розмовляли до кінця уроку.*

Equivalent translation of *either* as a conjunction in the structure *either... or...* is registered one time (3.2%) by means of the iterative conjunction *або...або...*, e.g.:

(E) *“It was **either** a very big cat **or** quite a small tiger”, said Harry.*

(U) *“**Або** величезний кіт, **або** маленький тигр, – відповів Гаррі”.*

The above case illustrates literal translation combined with sentence structure change by compression, i.e. deleting the subject *it* and the linking verb *was*, resulting in an elliptical sentence, which can be regarded as oblique literal translation.

Thus, equivalent translation of *either* includes 9 cases of 31 (29%), with *either* being a pronominal adverb, determiner and conjunction, of which one case is direct literal translation (3.2%), and 8 cases (25.8%) contain pure equivalents accompanied by clause / sentence structure changes (mainly word order changes) that occur due to structural differences between the two languages. One blended equivalent (with substitution). It should be noted that no cases of equivalent translation of *either* as a quantifier proper have been found in the analyzed text.

The **semantic strategies** of synonymic translation, phrase structure change, emphasis change and modulation are observed in the cases of **lexical substitution** of *either* registered 12 times (38.7%) out of 31, with *either* being a determiner (6–19.3%) and an adverb (6–19.3%). It should be noted that the above strategies are implemented in line with the global strategy of domestication and the local target text-oriented strategy of semantic translation.

Lexical substitution of *either* as a determiner occurs in the locative phrase **on either side**, where it is rendered into Ukrainian by the adverbs of place (locative adverbs) **поруч** [*near, close by, side by side, beside*], **пообіруч** [*on both sides*], **обабіч** [*on both sides; on each side*], the adverb of manner **обіруч** [*with both hands*]; and in the adverbial phrase **either way -- так чи інакше** [*in either case, anyhow, somehow or other, by some means or other, right or wrong*].

(which, in fact, are equivalents blended with substitution).

These cases are evidence of implementing the semantic strategy of related and unrelated-word paraphrase. For example, lexical substitution of the locative phrase *on either side* with the adverb of place *поруч* is illustrated below:

(E) *They went to sit down on either side of her. Harry prodded her awake.*

(U) *Вони посідали поруч і Гаррі легенько її штурхнув.*

The following is contextual lexical substitution of the phrase *on either side* for the adverb of place *пообіруч* [*on both sides, on all sides*]:

(E) *Without warning, twelve-foot wings flapped open on either side of Harry.*

(U) *Зненацька пообіруч від Гаррі розгорнулися десятиметрові крила.*

Lexical substitution of *either* as a determiner of a locative noun in the function of adverbial modifier of place for the Ukrainian locative adverb *обабіч* is as follows:

(E) *As the carriage trundled toward a pair of magnificent wrought iron gates, flanked with stone columns topped with winged boars, Harry saw two more towering, hooded Dementors, standing guard on either side.*

(U) *Коли диліжанс підкотився до розкішних кованих залізних воріт, обабіч яких стояли кам'яні колони з крилатими вепрами угорі, Гаррі побачив ще двох дементорів у каптурах, що височили біля воріт на варті.*

The context *gripping on either side of his neck – обіруч міцно обхопив шию*, where *обіруч* is an adverb of manner that means that translates ‘with both hands’ (unrelated-word paraphrase strategy). These substitutions are caused by the differences in the grammatical structures of English and Ukrainian; in particular, analytical forms in English correspond to synthetic forms in Ukrainian. On the other hand, such cases could also be classified as omissions with compensation by unrelated-word paraphrase (*gripping on either side – обіруч обхопив* [*gripping with both hands*]) and compensation by synonymy (related-word paraphrase), e.g. the metonymic lexico-grammatical substitution of the locative phrase *on either side* with the adverb of manner *обіруч* [*with both hands*] is as follows:

(E) *“Get on – there’s not much time,” said Harry, gripping Buckbeak firmly on either side of his sleek neck to hold him steady.*

(U) *“Швиденько... мало часу!” – сказав Гаррі. Він обіруч міцно обхопив лискучу шию Бакбика, утримуючи його на місці.*

In the above case, the local strategy of semantic translation involves unrelated-word paraphrase strategy with noun structure change.

Lexico-grammatical substitution of *either* as a determiner of the action noun *way* in the function of adverbial modifier of manner is in the following sentence:

(E) *“It all depends on the points -- a margin of a hundred either way.”*

(U) *“Все залежатиме від очок – так чи інакше усе вирішить якась сотня”*

This case contains a substitution of the noun phrase *either way* for two adverbs of manner linked by an alternative conjunction to form a phrase that literally means [**so/like this (that) or otherwise*].

As an adverb *either* occurs in the syntactic functions of adverbial modifier of manner whose semantic roles are addition and similarity. In the former case, *either* is rendered into Ukrainian by means of the adverbial phrases *до того ж* [*besides; moreover; in addition*], *а ще* [*more, in addition, as well, too*] and coordinating connective conjunctions *й* [*and*], *і* [*and*]. In the latter case *either* is rendered by the emphasizing interrogative particle *чи* [*is that so?, really?*] and the negative compound coordinating conjunction *ні... ні...* [*neither... nor...*].

Below is lexical substitution of *either* as an adverb in the function of adverbial modifier of addition for the adverbial phrase *до того ж* [literally **to that*], whose pure equivalents are *besides; moreover; in addition*:

(E) *Harry was still an underage wizard, and he was forbidden by wizard law to do magic outside school. His record wasn’t exactly clean either.*

(U) *Гаррі й досі був неповнолітнім чарівником, якому за чаклунськими законами заборонялося вдаватися до магії поза школою. До того ж минулого літа Гаррі вже отримав офіційне попередження.*

This fragment illustrates unrelated-word paraphrase with sentence structure change, which is a distortion of the original presumably resorted to in implementing the communicative translation strategy.

Lexical substitution of *either* in the function of adverbial modifier of addition for the adverb **це** [*more, in addition, as well, too*] with the coordinating connective conjunction **а** [*and*] in the phrase **а це** [literally **and more*] is as follows:

(E) [...] *they were both abroad, and with Hedwig gone, he had no means of contacting them. He didn't have any Muggle money, either.*

(U) [...] *вони були за кордоном, а без Гедвігу він навіть не міг з ними зв'язатися. А це він зовсім не мав маглівських грошей.*

In this case, the local semantic synonymic translation strategy is combined with the paraphrase strategy, which is realized through the addition of a connective conjunction **а** [*and*] at the beginning of the sentence.

The following case illustrates lexical substitution of the synonymic translation strategy combined with emphasis change and sentence structure change, e.g. contextual lexical substitution of *either* as an adverb in the function of adverbial modifier of addition for the coordinating connective conjunction **й** [*and*], which is close in meaning to the particles *теж, також* [*also, too, likewise, as well*]:

(E) *But Hermione didn't turn up all lesson... Hermione wasn't at lunch either.*

(U) *Але Герміона так і не з'явилася на уроці... Герміона не прийшла й на обід.*

Lexical substitution of *either* in the function of adverbial modifier of addition in a negative sentence for the coordinating connective conjunction **і** [*and*] is below:

(E) *It wasn't a horse. It wasn't a unicorn, either. It was a stag.*

(U) *То був не кінь. І не одноріг. То був олень.*

Lexical substitution Antonymic translation strategy with paraphrase and sentence structure change can be observed in the following case of *either* being an adverb in the function of adverbial modifier of similarity in a negative sentence for the negative compound coordinating conjunction **ні... ні...** [*neither... nor...*]:

(E) *The Dursleys didn't sign my permission form, and Fudge wouldn't either.*

(U) *Ні Дурслі, ні Фадж не підписали мені дозволу.*

The next case illustrates unrelated-word paraphrase strategy combined with emphasis change via lexical substitution of *either* as an adverb in the syntactic function of adverbial modifier of similarity in a negative sentence for the emphatic interrogative particle **чи**, which is used for emphasis at the beginning of rhetorical questions with the meaning *is that so?, really?* to express confidence or certainty about a contrary answer:

(E) *"Don't listen properly, do they? Don't look properly either".*

(U) *"А хіба вони взагалі щось чують? Чи бачать?"*

On the whole, the target text contains cases of lexical substitution of *either* as a pronominal adverb or as a determiner, with no cases of *either* as a quantifier proper, pronoun, or conjunction.

Omission of *either* is found in 10 cases (32.3%), where *either* is a quantifier (3–9.7%), determiner (5–16.1%), adverb (1–3.2%) and conjunction (1–3.2%). The main translation strategies in these cases are domestication and communicative translation with clause / sentence structure changes. In these cases, the meaning conveyed by *either* is not necessary in adequate comprehension of the target text and in many a case the translation is, to a great extent, target reader oriented.

Omission of the quantifier *either* as Ex subject is shown in the following fragment, wherein the subject *you* employed alone suffices in the target sentence:

(E) *"Have either of you ever seen anything in a crystal ball?"*

(U) *"А ви бачили хоч що-небудь у тій кришталевій кулі?"*

The following case illustrates omission of the quantifier *either* as Ag subject accompanied by clause structure change:

(E) *Before either of them could say another word, something ginger streaked past Harry; Crookshanks leapt onto Black's chest and settled himself there, right over Black's heart.*

(U) *Тієї миті щось руде метнулося повз Гаррі – Криволапик стрибнув Блекові на груди, мовби захищаючи йому серце.*

In this case the temporal clause *before either of them could say another word* is rendered into Ukrainian by means of the temporal phrase *мієї миті [at that moment; in an instant, in a flash]*, whereby the translator resorts to compression, replacing the entire adverbial clause with an adverbial temporal phrase, presumably focusing on providing only essential details relating to the duration of the events being described in the dynamically unwinding situation, with disregard for other details in communicative translation.

Omission of *either* as a determiner is registered in the locative phrases *on either side of him / her / them from either side. on either side of the window frame* in the syntactic function of adverbial modifier of place, e.g.

(E) *Black placed a hand on either side of the window frame.*

(U) *Блек ухопився за віконну раму.*

(E) *Black placed a hand on either side of the window frame and heaved his head and shoulders out of it.*

(U) *Блек ухопився за віконну раму і висунув надвір голову й плечі.*

The above target sentence contains predicate paraphrase with compression of the locative object group, resulting in **Black gripped / seized the window frame.*

Omission of *either* as an adverb in the function of adverbial modifier of manner expressing similarity in a negative sentence is as follows:

(E) *"Neville, I believe you live with your grandmother?" <...> "But – I don't want the Boggart to turn into her either".*

(U) *"Невіле, здається, ти живеш з бабусею?" <...> "Але... я не хочу, щоб ховчик перетворився на бабусю".*

In the above target sentence, the adverb *також / теж* is omitted without affecting the overall message in communicative translation.

There is one case of omission of *either* as a conjunction within a compound verbal double predicate compound nominal predicate of state in a negative sentence:

(E) *To his great surprise, Hermione did not appear either excited or intrigued by the news. On the contrary, her face fell, and she bit her lip.*

(U) *На його превеликий подив, Герміона спохмурніла й закусила губу.*

In this case, the original fragment *"did not appear either excited or intrigued by the news. On the contrary"* is deleted from the target text, which implies an unjustified blending of partial translation with communicative translation.

Generally, omission is predominantly observed in the cases of *either* being a quantifier proper and a determiner in the locative phrase '*either side*', whereas in the cases of *either* as an adverb and a conjunction omission is much less frequent.

Thus, the analysis has shown that literal translation, lexical substitution and omission are almost equally employed in rendering *either* into Ukrainian – around 33% respectively. The most frequent method is lexical substitution, found in 12 out of 31 cases (38.7%); slightly less frequent are translation by equivalent and omission, registered in 9 (29%) and 10 cases (32.3%), respectively. It should be noted that in some cases omission does not appear completely justified. These translation methods correlate with the local strategies of semantic, literal and communicative translation. The most recurrent semantic translation strategy (38.7%) incorporates synonymic translation, phrase structure change, emphasis change and clause / sentence structure changes. Less recurrent are literal translation via pure and/or blended equivalents (29%) and communicative translation (32.3%) that involves related- and unrelated-word paraphrase, emphasis change, clause / sentence structure change and explicitness change – all of these being an inseparable part of the global strategy of domestication.

Rendering 'neither' into Ukrainian involves the methods of equivalent translation (2–66.7%) and omission (1–33.3%), which primarily correlate with literal and communicative translation strategies.

Direct **equivalent translation** of *neither* is shown in the following fragment, wherein *neither* is a conjunctive adverb in the negative structure *neither... nor* with reference to two homogeneous experiencer subjects:

(E) **Neither Ron nor Hermione felt like going, however...**

(U) **Але ні Рон, ні Герміона не палали бажанням туди їхати...**

The following case illustrates the application of the local literal translation strategy using direct equivalent translation method combined with omission of the negative particle *не*, i.e. a blended equivalent. In this case, *neither* is an adverb in the syntactic function of adverbial modifier of manner in a negative sentence used in the character's informal speech:

(E) **"My dad didn't strut," said Harry, before he could stop himself "And neither do I".**

(U) **"Мій тато не задирав носа!" – не стримався Гаррі. – "І я також".**

The fragment above involves the syntactical strategy of sentence structure change, namely: word order change and the grammatical shift: (SL) "two-member sentence with inversion and negation" → (TL) "one-member (nominative elliptical) sentence with no negation, i.e. omission of the negative particle *не*," which is caused by differences in the grammatical structures of the source and target languages.

Omission is observed in the following case with *neither* as the first component of a compound experiencer subject whose meaning is not necessary to reproduce in accordance with the target-reader oriented strategy of communicative translation:

(E) **The day was fine and breezy, and neither of them felt like staying indoors, so they walked past the Three Broomsticks and climbed a slope...**

(U) **День був ясний, повівав легенький вітерець, тому вони проминули «Три мітли» і вирішили прогулятися ще.**

In the above fragment, the rendering of the phrase *neither of them* is reduced to the usage of the personal pronoun *вони* [*they*] in the syntactic function of the subject in the target sentence. In this case, omission can possibly be explained by the universal tendency towards minimizing the use of language means to avoid redundant wordiness in the target text.

In the above fragment, the clause *neither of them felt like staying indoors* is omitted, which is distorting to the original. Such clause structure change can be clarified by the translator's focus only on essential information, which is a rather subjective approach, in an effort to concisely convey the overall message in the target text to comply with communicative translation and domestication strategies.

Thus, the dominant translation strategy (66.7%) in rendering *neither* into Ukrainian has been proved to be a literal translation, involving the method of equivalent translation by direct (pure) equivalent (33.3%) and blended equivalent, i.e. with sentence structure change (33.3%). In particular, these equivalents include the pure equivalent **ні... ні...** (as a conjunction in the structure *neither... nor...*) and the blended equivalent **також** with omission of the negative particle *не* (as an adverb) in an elliptical sentence, which is typical of Ukrainian colloquial speech. The second local strategy has been found to be communicative translation (33.3%) by omission, with *neither* being the first component of the pronominal of-phrase *neither of them*, whose meaning is not expressed in the target text, which results in explicitness decrease on the pragmatic level. In addition, these strategies are implemented alongside the global strategy of domestication, which is herein regarded as an integral part of the local strategies.

As a result of the investigation, three principal local strategies in rendering the English DNQs *both*, *either* & *neither* into Ukrainian have been identified, namely: the source text-oriented strategies of literal and semantic translation as well as the target text-oriented strategy of communicative translation – all integrated into the global strategy of domestication regarded herein as an integral part of the local strategies. The latter include three subtypes, in particular, 1) semantic strategies (synonymic translation, emphasis change and paraphrase), 2) syntactic strategies (phrase / clause / sentence structure change and modulation), 3) pragmatic strategy (explicitness change). Besides, all of the above strategies are closely linked with the main translation methods, such as equivalent (literal) translation, substitution and omission. The results are summarized in Tables 1, 2 and 3 below, which show the translation methods and strategies applied in rendering the English DNQs into Ukrainian.

Table 1

Translation methods in rendering English dual-number quantifiers

№	DNQ	AF	Translation method					
			equivalent		substitution		omission	
			AF	RF	AF	RF	AF	RF
1	<i>both</i>	62	10	16.1%	3	4.8%	49	79%
2	<i>either</i>	31	9	29%	12	38.7%	10	32.3%
3	<i>neither</i>	3	2	66.7%	-	-	1	33.3%
Total AF & RF		96	21	21.9%	15	15.6%	60	62.5%

Hence, the main translation methods employed in rendering the English DNQs into Ukrainian are equivalent translation, lexical substitution and omission. The most recurrent is omission, which occurs in 60 out of 96 cases (62.5%) due to the application of the communicative translation strategy aimed at concise presentation of the target reader-oriented message, notwithstanding a certain degree of imprecision compared to the source text. Equivalent translation is found in 21 cases (21.9%) and lexical substitution in 15 cases (15.6%). The combinations of translation methods and strategies are shown in Table 2:

Table 2

Translation strategies & methods in rendering English dual-number quantifiers

#	Strategy	Translation method		
		equivalent	substitution	omission
1	semantic	emphasis change	synonymy; emphasis change	emphasis change; paraphrase
2	syntactic	clause / sentence structure change; addition	phrase structure change: modulation; clause / sentence structure change	clause / sentence structure change
3	pragmatic	-	-	explicitness change
4	ST-oriented	literal	semantic	-
5	TT-oriented	communicative domestication	- domestication	communicative domestication

The semantic strategy of emphasis change was used with all three methods, i.e. translation by equivalent, lexical substitution and omission. Synonymic translation was found combined with substitution, and paraphrase with omission. The syntactic strategies of phrase structure change and modulation were applied in translation by lexical substitution, whereas clause / sentence structure change was used in translation by all three methods. The pragmatic strategy of explicitness change was implemented with omission. Besides, it is to be noted that equivalent translation by pure or blended equivalent was found in two types of strategies: literal and communicative. In contrast, substitution and omission were found in semantic and communicative strategies, respectively. Generally, the most frequent strategies have been proved to be syntactic (88–91.7%), less frequent being semantic (62–64.6%) and pragmatic (60–62.5%) ones. The data obtained are summarized in Table 3.

Table 3

Translation strategies in rendering English dual-number quantifiers into Ukrainian

#	Strategy	<i>both</i> (62)	<i>either</i> (31)	<i>neither</i> (3)	Total
1	Semantic:				62–64.6%
	1. Synonymy	-	1	-	1–1%
	2. Emphasis change	40	4	-	44–45.8%
	3. Paraphrase	8	9	-	17–17.7%
2	Syntactic:				88–91.7%
	1. Phrase structure change	25	6	-	31–32.3%
	2. Clause / sentence change	29	23	2	54–56.3%
	3. Modulation	3	-	-	3–3.1%
3	Pragmatic:				60–62.5%
	1. Explicitness change	49	10	1	60–62.5%
4	ST-oriented:				30–31.2%
	1. Literal:	4	9	2	15–15.6%
	1.1) direct	2	1	1	4–4.2%
	1.2) oblique	2	8	1	11–11.4%
	2. Semantic	3	12	-	15–15.6%
	5	TT-oriented:			
1. Communicative	55	10	1	66–68.8%	
2. Domestication	62	31	3	96–100%	

As a result, the most frequent syntactic strategy has been found to be clause and sentence structure change (56.3%), the less frequent is phrase structure change (32.3%), and the least frequent one is modulation (3.1%). Within the semantic strategies, the most recurrent is emphasis change (45.8%), the least recurrent one is synonymic translation (1%), with paraphrase being in the middle (17.7%). The pragmatic strategy of explicitness change has been registered in 62.5% of cases.

Thus, the source text-oriented strategies of literal and semantic translation of English DNQs into Ukrainian have been identified in 15 cases (15.6%) each, whilst the target reader-oriented strategy of communicative translation has been found in 66 cases (68.8%), thus being the most frequent strategy applied. Direct literal translation has been registered in 4 cases (4.2%), while oblique translation, i.e. by equivalent with emphasis change and clause / sentence structure change, mainly word order change and/or addition, has been found in 11 cases (11.4%). The global strategy of domestication is observed in 100% of cases. These strategies are combined with translation methods local strategies, such as 1) equivalent translation, i.e. via pure equivalent or blended equivalent (with emphasis change and clause / sentence structure change and/or addition) in both literal and communicative translations; 2) lexical substitution in semantic translation by synonymy, phrase structure change, emphasis change, modulation and clause & sentence structure change; 3) omission in communicative translation involving, related and unrelated-word paraphrase, emphasis decrease, clause & sentence structure change and explicitness decrease.

Conclusion

In conclusion, the analysis has revealed the following global and local translation strategies that include two ST-oriented and two TT-oriented ones in rendering the English DNQs *both*, *either* & *neither* into Ukrainian, which jointly ensure equivalence, adequacy and naturalness of the target text: 1) literal translation (ST), 2) semantic translation (ST), 3) communicative translation (TT), applied alongside the global strategy of domestication (TT) 1) domestication in correlation with three main translation methods, namely: equivalent translation, lexical substitution and omission.

The obtained results can be explained by several factors. First, recurrent application of communicative translation strategy in combination with the global strategy of domestication, which involves omission in rendering the DNQs into Ukrainian, is caused by a) the intrinsic features of the Ukrainian language structure, b) the translator’s efforts to convey the message concisely by creating a target reader-friendly text with focus on the most essential details contained in the original notwithstanding the violation of the source text; b) the universal tendency towards

minimizing excessive use of language means to avoid unjustified wordiness; c) stylistic peculiarities of the target text typical of the genre of imaginative fiction. Second, the literal translation strategy, employing pure and blended equivalents, is implemented as a default strategy using corresponding target language means that adequately convey the meanings of source language units. Third, semantic translation strategy that involves lexical substitution through synonymy, emphasis change, phrase structure change, as well as clause and sentence structure changes. It is applied as the second (after literal translation) most suitable ST-oriented strategy alongside the global strategy of domestication to attain due adequacy and naturalness of the target text.

The research prospects include investigation into translation strategies implemented in rendering English paucal quantifiers into the Ukrainian language for the purpose of further applying the obtained data in academic practice.

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TRANSLATION STRATEGIES IN ENGLISH-UKRAINIAN RENDERING OF DUAL-NUMBER QUANTIFIERS

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Key words: *translation strategy, method, quantifier, semantic role, equivalent, omission, substitution, literal translation, semantic translation, communicative translation.*

The article deals with translation strategies implemented in English-Ukrainian rendering of dual-number quantifiers 'both,' 'either,' 'neither' that occur in modern fantasy fiction. The study *aims* to identify local and global translation strategies and methods of their adequate rendering at the post-translation stage of generalizing the translator's experience. The research *objectives* are: 1) to compile a complete register of the lexemes under investigation based on J.K. Rowling's "Harry Potter and the Prisoner of Azkaban" and its authorized Ukrainian translation produced by V. Morozov.; 2) to determine their semantic and functional characteristics and direct translation equivalents; 3) to identify their semantic roles and syntactic functions in the source text; 4) to specify the types of grammatical shifts and methods of their rendering into Ukrainian; 5) to identify and analyze the translation strategies applied by the translator to reach equivalence and adequacy of translation. The research material comprises 96 dual-number quantifiers used in the original text and their translations in the corresponding Ukrainian text fragments. In the course of the study, the following *methods* were employed: 1) entire sampling to compile a register of the lexemes and accomplish the source and target text levelling; 2) dictionary entries' analysis to establish the lexical-semantic and functional properties of the quantifiers and their direct Ukrainian translation

equivalents; 3) contextual analysis and immediate constituents' analysis to identify their semantic roles and syntactic functions in the source text; 4) comparative-contrastive translation transformational analysis to specify the translation methods and types of grammatical shifts applied in their rendering; 5) to identify and analyze the translation strategies implemented by the translator; 6) quantity calculations to determine the frequencies of the analyzed phenomena. As a result, based on dictionary entries' analysis, the main functional-semantic classes of the quantifiers have been found to be the determiner, pronoun, conjunction and pronominal adverb. By means of immediate constituents' and contextual analysis, 17 pure and blended semantic roles of the lexemes' referents in 'state of affairs' situations have been identified, the most frequent being the agent (36.4%), locative (14.6%) and experiencer (11.4%). By way of sentence parsing, 19 combinations of the semantic roles and syntactic functions have been established, the most frequent one being the agent subject (37.5%), the others showing frequencies around 10%. With the aid of translation transformational analysis, the most common methods of rendering the dual-number quantifiers into Ukrainian have been found to be omission (62.5%), equivalent (literal) translation (21.9%) and lexical substitution (15.6%). Correspondingly, the main translation strategies, including ST-oriented and TT-oriented ones, have been proved to be 1) communicative translation (68.8%) by omission with emphasis decrease, related and unrelated-word paraphrase, clause/sentence structure change and explicitness decrease, and by equivalent with emphasis change and clause/sentence structure change and/or addition; 2) literal translation (15.6%) including direct translation (4.2%) by pure equivalent and oblique translation (11.4%) by blended equivalent. i.e. with emphasis change and/or clause/sentence change; 3) semantic translation (15.6%) involving synonymy, emphasis change, phrase structure change, modulation, clause/sentence structure change and explicitness decrease, 4) domestication (100%) incorporated in the above three strategies, all applied to ensure equivalence and adequacy of the translation.

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АСПЕКТИ УГОРСЬКО-УКРАЇНСЬКОГО ПОЕТИЧНОГО ПЕРЕКЛАДУ (НА МАТЕРІАЛІ ПЕРЕКЛАДІВ ЮРІЯ ШКРОБИНЦЯ)

Стаття присвячена розглядові питань, що пов'язані з особливостями угорсько-українського поетичного перекладу. Зазначено, що якість, складнощі та загалом майстерність перекладу художнього тексту багато в чому залежать від творчої особистості перекладача, тобто його знань, умінь та креативності. *Мета* статті полягає у дослідженні теоретичної і практичної специфіки поетичного угорсько-українського перекладу на матеріалі художніх перекладів Ю. Шкробинця. Задля досягнення цієї мети поставлено наступні завдання: 1) окреслити культурно-світоглядні домінанти творчої особистості Ю. Шкробинця; 2) простежити характерні мовностилістичні відмінності між угорською та українською мовою і труднощі, які вони спричиняють у поетичному перекладі; 3) з'ясувати та проаналізувати перекладацькі принципи Ю. Шкробинця задля висвітлення його індивідуального стилю поетичного перекладу; 4) виявити та дослідити лексико-граматичні перекладацькі трансформації, застосовувані Ю. Шкробинцем у межах поетичного перекладу на прикладі перекладеної ним поеми «Толді» Яноша Араня. У статті використовується, окрім загальнонаукових *методів* аналізу, синтезу й узагальнення матеріалу, культурно-історичний метод, метод зіставного аналізу оригінального і перекладного текстів та лінгвопоетичний аналіз.

Доведено, що, не зважаючи на значні відмінності між угорською та українською мовами, можливо здійснити такий професійний поетичний переклад, який відтворює усю систему образів та асоціацій першотвору. Значні мовні відмінності та національні системи віршування і пов'язані з ними особливості римуння не становлять перепон, якщо перекладач добре із ними обізнаний. У статті простежено, що творча особистість Ю. Шкробинця сформувалася під впливом української та угорської культур, синтез яких став складником світогляду перекладача. Перекладацька концепція Ю. Шкробинця сформульована ним у статті «Мій двобій з Толді», котра стала своєрідним узагальненням основних критеріїв його перекладацької діяльності: 1) перекладати виключно з оригіналу; 2) зберегти вірність до оригіналу таким чином, щоб перекладений текст впливав на читача так само, як і першотвір; 3) максимально наближено, наскільки це можливо, передавати як змістові, так і формальні складові твору так, аби зберігання форми не зашкодило змістові; 4) підбирати до мовно-стильових особливостей тексту-оригіналу відповідні засоби української мови. Порівняльний аналіз оригіналу поеми «Толді» Я. Араня та створеного Ю. Шкробинцем перекладу засвідчив неухильне слідування перекладачем виробленої перекладацької концепції. Незважаючи на те, що угорська мова не споріднена з українською та має значні лексичні й граматичні відмінності, Ю. Шкробинцю вдалося здійснити такі переклади угорської поезії українською мовою, у яких майже не відчутно, що ми читаємо переклад. Перекладач добирає ті вирази, фрази та загалом лексику, які найповніше відображають культурні концепти української мови, однак це не йде на шкоду першотвору, бо ключові елементи угорської мовокультури він також зберігає. Ю. Шкробинець майстерно передає особливості угорського віршування та підбирає вдалі відповідники до фразеологічних одиниць та безеквівалентної лексики. Усе це разом сприяє створенню якісного художнього перекладу.

Ключові слова: поетичний переклад, переклад з угорської мови українською, перекладацькі трансформації, перекладацька концепція.

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Угорсько-українські літературні взаємини у сфері художнього перекладу мають давню традицію та безперечно, що найпліднішим періодом їхнього розвитку було XX ст., зокрема його друга половина. Саме тоді побачила світ найбільша кількість перекладів угорської художньої літератури українською мовою. Перекладачами цих творів були О. Баран, К. Бібіков, Е. Жежерун, П. Іванюк, М. Лембак, М. Лукаш, Е. Лустіг, О. Маркуш, І. Мегела, Л. Мушкетик, С. Панько, Л. Первомайський, І. Петровцій, М. Томчаній, П. Цибульський, І. Чендей, І. Черненко, К. Шахова, Ю. Шкробинець та інші (уклала бібліографію перекладів угорської художньої літератури українською та здійснила її загальний огляд науковиця та перекладачка Л. Мушкетик [Мушкетик, 2006]). Серед перекладених угорських творів значна частина належить прозовим і поетичним текстам, яким кількісно поступається переклад драматургії та фольклору. Оскільки кожен із жанрів художньої творчості має свою специфіку перекладу, у цій праці ми зосередимо увагу на аспектах угорсько-українського поетичного перекладу.

Виконання повноцінного поетичного перекладу — складне та в той же час креативне завдання, труднощі та особливості якого пов'язані як із його жанровими ознаками, так із мовними відмінностями та своєрідністю різнонаціональних традицій віршування. Андрій Дворніков, мовлячи про перекладацькі аспекти відтворення оригіналу в поетичному перекладі, узагальнює, що практичного вирішення потребують наступні проблеми поетичного перекладу: «1) можливість відтворення у перекладному тексті всієї системи образів та асоціацій, які лежать в основі першотвору; 2) досягнення еквівалентного впливу поетичного перекладу на адресата мови-реципієнта порівняно з адресатами мови-джерела; 3) можливість і необхідність збереження в перекладі поетичного тексту розміру першотвору; 4) формальні та змістові втрати у відтворенні оригіналу в широкому сенсі, зумовлені певним методом/підходом до перекладу поетичного тексту; 5) формальні та змістові втрати у відтворенні оригіналу, які виникли через застосування конкретної перекладацької стратегії; 6) необхідність збереження у перекладному тексті оригінальної ритми першотвору» [Дворніков, 2013, с. 19]. Ці ж питання є актуальними й для угорсько-українського поетичного перекладу, адже, не зважаючи на те, що в Україні накопичено чималий досвід з теорії та практики перекладу, до сьогодні художній переклад із угорської мови українською залишається малодослідженим.

Наразі єдиною науковою працею великого формату, яка розкриває основні теоретичні та практичні питання художнього та наукового перекладу з угорської мови українською, є монографія Лесі Мушкетик «Переклад з угорської на українську мову: теоретичні узагальнення і практичний досвід» [Мушкетик, 2006]. Ця книга містить порівняльну характеристику української та угорської мов, розглядає лексичні та граматичні трансформації у перекладі, передачу національного колориту, питання передачі власних імен та назв, передачу фразеологічних явищ тощо. Авторка простежує та наводить приклади частково на матеріалі власних перекладів не лише художніх текстів, а й наукових. Науковиця подає загальну техніку перекладу, виходячи із власного досвіду. У монографії не розглядаються окремо особливості художнього прозового та поетичного перекладу, не простежується, до прикладу, аналіз чи труднощі перекладу угорських віршових розмірів.

Дослідниці Евеліна Балла та Вікторія Штефуца простежили загальні аспекти авторської інтерпретації угорськомовної поезії в перекладі українською П. Скунца, зокрема проаналізували художню якість цих перекладів, їх зміст і тематику, а також поетико-стильовий діапазон [Балла, Штефуца, 2022].

Дослідженням питань, що належать до сфери угорсько-українського перекладу присвячені декілька наших публікацій. Зокрема, нами простежено особливості та труднощі перекладу угорських поезій українською на прикладі перекладу поезій закарпатського угорськомовного поета В. Ковача та проаналізовано перекладацькі трансформації, які застосував П. Скунець як перекладач [Талабірчук, 2022]; розглянуто питання фальшивих друзів перекладача в угорсько-українській мовній парі [Талабірчук, 2023]; проаналізовано переклади українською мовою творів визначного угорського поета Шандора Петефі, які здійснив перекладач Юрій Шкробинець.

Якість, характерні особливості та загалом майстерність перекладу художнього тексту багато в чому залежить від творчої особистості перекладача, тобто його знань, умінь та

креативності. В історії перекладознавства зустрічаємо чимало прикладів, які засвідчують, що навіть здійснені в один історичний період переклади одних і тих же художніх текстів мають суттєві відмінності залежно від перекладача. На нашу думку, в сфері поетичного угорсько-українського перекладу саме Ю. Шкробинець здійснив найякісніші поетичні переклади. За півстоліття перекладацької діяльності, яку митець поєднував спочатку з роботою в школі, а згодом із журналістською професією, він здійснив переклади з давньоукраїнської, чеської, словацької, німецької, угорської, осетинської та мови комі українською, а також із української мови угорською. Однак, саме переклади з угорської та угорською складають левову частку всього перекладного доробку митця. Бібліографія здійснених ним перекладів з угорської мови вражає, проте, як влучно відзначила Олександра Ігнатович, «так поведлося в українській традиції, що найчастіше оспівуємо поета, прозаїка чи драматурга, і насамкінець, десь принагідно, згадаємо творчість перекладача» [Ігнатович, 2013, с. 19]. Так трапилося і з перекладним доробком Ю. Шкробинця, який залишається не дослідженим, не поцінованим понині.

Перекладацька діяльність митця розглядалася епізодично: з кінця 50-х рр. минулого століття у періодиці час від часу публікувалися газетні замітки чи невеликі розвідки, які стосувалися якогось конкретного перекладу, здійсненого Ю. Шкробинцем, або ж подавалася загальна інформація про його творчість, наприклад, з нагоди ювілею чи отримання відзнаки за перекладацьку діяльність [Балла, 1959; Балла, 2008; Керекеш, 1968; Фединишинець, 1970; Панько, 1970; Рудловчак, 1974; Колмошій, 1993; Ковтюк, 1978; Керекеш, 1983; Хланта, 1998; Куля, 2003]. Автори цих публікацій високо оцінювали переклади Ю. Шкробинця, відзначали його талант і вправність, ставили його в один ряд із такими визначними перекладачами як Борис Тен, Микола Лукаш, Григорій Кочур [Фединишинець, 1970, с. 3], наголошували на його вмінні створити такий переклад, який сприймається як оригінал: «Юрій Шкробинець так тонко передає все багатство змісту й архітектоники оригіналу, що читач, зачарований поетичною музикою контексту, часом забуває, що має справу з перекладом, а не з першотвором» [Панько, 1970, с. 51]. Олена Рудловчак, аналізуючи переклади угорськомовних художніх творів О. Духновича українською мовою, зазначила, що його перекладацький досвід і майстерність дозволили «передати у своїх перекладах саме те, що робить поезію поезією: музику, ритм, відтінки настроїв, фарб і тонів, знайти для поетичних образів Духновича адекватні українські ідіоми-відповідники, уклавши їх у розмір оригіналу» [Рудловчак, 1974, с. 64]. Саме довіра до постаті перекладача, котрий приписав О. Духновичу дві поезії, стосовно яких не вдалося беззастережно довести їх авторство, спонукає дослідницю покласти на Ю. Шкробинця, адже, на її думку, «його добра обізнаність з угорською літературою є запорукою того, що він не схибнув» [Рудловчак, 1974, с. 64].

О. Ігнатович створила літературний портрет Ю. Шкробинця крізь призму осмислення його перекладацької діяльності, у якому влучно підмітила, що за радянського часу він належав до тих одинаків, котрі «ставали на лицарський шлях, шлях, що відкривав нашим людям культуру зарубіжжя, пояснюючи специфіку мислення, філософських основ, естетичних смаків інших народів» [Ігнатович, 2013, с. 19]. Такою культурою, яку Ю. Шкробинець наблизив до українського читача є угорська. Саме за переклади угорської художньої літератури він був удостоєний високими відзнаками. Зокрема, у 1968 р. отримав угорську пам'ятну медаль за літературну працю, згодом у 1973 р. відзначений медаллю Шандора Петефі (на 150-річний ювілей угорського поета), наступною стала премія Всеугорського агенства охорони авторських прав у 1977 р., а вже у 1979 р. нагороджений медаллю ім. Жігмонда Моріца. Окрім цього, Ю. Шкробинця у 1983 р. було нагороджено за переклади угорської класичної і сучасної поезії премією ім. М. Рильського, вшанований він і Золотим вінком Товариства угорсько-радянської дружби (1986 р.), а в 1990 р. за вагомий внесок у співробітництво, взаєморозуміння між народами Угорщини та Центральної Європи – міжнародною премією ім. Г. Бетлена [Плоскіна, 1996, с. 5]. Однак, як бачимо з огляду публікацій, у літературно-критичній думці обмаль наукових досліджень, які б стосувалися фахового детального аналізу перекладацької діяльності Ю. Шкробинця.

Поетичні українськомовні переклади Ю. Шкробинця вирізняються мовним багатством та стилістичною майстерністю, що простежується у збереженні всіх структурних особли-

востей першотвору. Зважаючи на вище сказане, вважаємо, що детальний розгляд перекладацьких принципів та перекладацької концепції Ю. Шкробинця сприятиме поглибленню знань та виробленню вмінь і навичок, необхідних сучасному перекладачеві з угорської мови українською. Відзначимо, що й теоретичні питання поетичного перекладу з угорської мови українською потребують ґрунтовнішого висвітлення у межах часткової теорії перекладу, зокрема україній необхідним є простеження й опис різних типів відповідників на лексичному, граматичному та стилістичному рівнях. Оскільки розгляд подібних аспектів поетичного угорсько-українського перекладу здійснювався лише частково, то це зумовлює актуальність та новизну нашої праці, яка сприятиме розширенню обрії українського перекладознавства.

Мета статті полягає у дослідженні теоретичної і практичної специфіки поетичного угорсько-українського перекладу на матеріалі художніх перекладів Ю. Шкробинця.

Задля досягнення цієї мети поставлено наступні *завдання*:

1) окреслити культурно-світоглядні домінанти творчої особистості Ю. Шкробинця; 2) простежити характерні мовностилістичні відмінності між угорською та українською мовою і труднощі, які вони спричиняють у поетичному перекладі; 3) з'ясувати та проаналізувати перекладацькі принципи Ю. Шкробинця задля висвітлення його індивідуального стилю поетичного перекладу; 4) виявити та дослідити лексико-граматичні перекладацькі трансформації, застосовувані Ю. Шкробинцем у межах поетичного перекладу на прикладі перекладеної ним поеми «Толді» Яноша Араня.

У статті використовується, окрім загальнонаукових *методів* аналізу, синтезу й узагальнення матеріалу, культурно-історичний метод, метод зіставного аналізу оригінального і перекладного текстів та лінгвопоетичний аналіз.

Перекладацький шлях Ю. Шкробинця розпочався у 1948 р. з дати публікування перекладу поезії «Національна пісня» видатного угорського поета Шандора Петефі. Твір для перекладу було обрано неспроста та й сама ідея здійснювати переклади мала під собою міцне підґрунтя, адже на той момент Ю. Шкробинець вільно та досконало володів угорською мовою і був тісно знайомий з угорською культурою ще з дитинства. З 11-річного віку протягом п'яти років він мешкав та навчався у Будапештській гімназії ім. Йожефа Етвеша [Плоскіна, 1996, с. 4], що дало йому змогу пізнати тонкощі, відтінки та стилістику угорської мови, познайомитися з надбаннями угорської художньої літератури, а також зануритися у вир життя угорців та спізнати їхній менталітет і загалом культуру. Таке духовно-практичне освоєння іншомовного світу сприяло становленню його творчої особистості, формуванню ширшого світогляду, адже через пізнання іншого людина краще розуміє саму себе. Як відзначає Наталія Гриців, «особистість не існує поза суспільно-художнім середовищем і формується, по-своєму відбиваючи грані свого часу. Вона неодмінно поєднує у своїй творчості спільне, притаманне традиції поколінь (попередніх і сучасних), і відмінне, властиве тільки їй. На перетині, взаємодії цього спільного й відмінного, повторюваного й неповторного, викристалізовується творча особистість, індивідуальний вияв типу епохи, типу митця» [Гриців, 2005, с. 17]. Міркуємо, що саме отриманий у юності досвід перебування у двох культурних середовищах заклав підвалини майбутньої перекладацької діяльності Ю. Шкробинця. Тож, не дивно, що будучи студентом українського відділення тодішнього Ужгородського державного університету, він захотів спробувати свої сили в художньому перекладі. Ю. Шкробинець обирав для перекладів твори тих авторів, яких він добре знав, розумів та хистом яких захоплювався ще з часів гімназійної парти. Отже, можемо сказати, услід за міркуваннями М. Рильського, що між Ю. Шкробинцем та автором оригіналу була «внутрішня спорідненість» [Рильський, 1987, т. 16, с. 240], він був справжнім майстром перекладу, в роботі якого переважав індивідуальний чинник.

Бібліографія здійснених ним перекладів художньої літератури з угорської мови українською налічує 24 окремі видання як прози, так і поезії, зокрема це: оповідання «Примирення» Шандора Нодя (1952), роман «Народжені в пустах» Дюлі Йїєша (1958), роман «Жага» Клари Бігарі (1961), роман «Будь чесним до самої смерті» Жіґмонда Моріца (1963), роман «Хмари без дощу» Ласло Балли (1965), повісті та оповідання «Даруйте, пане вчителю...» Фрідеша Карінті (1966), поема «Апостол» Шандора Петефі (1968), поема «Толді» та балади Яноша Араня (1969, 1994), переклади з угорської класичної та сучасної поезії

«Угорська арфа» (1970), повість «Бунтарі з восьмого» Пала Ілку (1971), повість у віршах «Витязь Янош» Шандора Петефі (1972), оповідання «Чайки» Ласло Балли (1974), закарпатські народні казки, зібрані Михайлом Фінцицьким «Таємниця скляної гори» (1974), роман «Пан Фіцек» Антала Гідаша (1974, пер. 1986), «Угорські прислів'я та приказки» (1975), збірник «Угорське оповідання» (1976), роман «Кенгуру» Булчу Берти (1977), вірші для молодшого шкільного віку «Ой, вернись лелеко» Шандора Петефі (1986, 1988), вірші та казки «Чарівний дзвіночок» Борбали Салаї (1986), закарпатська народна казка «Три золотих яйця» (1997), вибрані поезії «Автопортрет» Мілана Фюшта (2008) та численні поезії, надруковані в періодичних виданнях та збірниках [Бадида, Балаж, Канюка, Слуцька, 2008, с. 27–38].

Оскільки переклад поетичного та прозового твору має істотні відмінності, то в межах цієї статті ми зупинимося на розгляді здійснених Ю. Шкробинцем поетичних перекладів. Особливості перекладу прозових жанрів заслуговують на окремі дослідження.

Перекладацький шлях Ю. Шкробинця розпочався із перекладу поезій, можливо, тому, що автор і сам пробував реалізувати себе у віршуванні ще зі шкільних років, хоча за життя жодної книги власних творів так і не видав. Як відзначив Янош Вароді-Штернберг, для Ю. Шкробинця, котрий пише вірші, критичні статті, есеї та наукові розвідки, справжньою пристрастю є переклад українською мовою творів угорських поетів [Váradí-Sternberg, 1981, с. 284]. Дослідник цитує самого перекладача, який зізнається, що мало пише власних віршів, проте значно більше перекладає і саме переклад поезій витіснив із його життя оригінальну поезію, хоча, наголошує Шкробинець, «це не повністю доречне формулювання, бо перекладений, перетворений вірш у немалій мірі також є власністю перекладача» (*переклад наш*) [Váradí-Sternberg, 1981, с. 284].

Збірка оригінальних поезій Ю. Шкробинця вийшла друком завдяки старанням його сім'ї у 2007 р. під назвою «Може, в Лету не кане ім'я...». Як відзначає Василь Густі, «у цих словах — характер поета-скарбошукача, який дуже вимогливо ставився до написаного» [Густі, 2013]. Ця вимогливість, старанність простежується і в перекладах, адже Ю. Шкробинець мав у собі сильне вільне творче начало, то закономірно, що й переклади виходили з-під його пера майстерними та довершеними. Степан Ваш дуже вдало та поетично охарактеризував талант Ю. Шкробинця у перекладі поезій: «Хоча Шкробинець знаний як перекладач широкого діапазону, природною його стихією є переклад саме угорської поезії. У її хвилі він залюбки пірнає щирим угорцем і, невимушено, грайливо полишаючи улюблену глибину, здійснюється над нею, ширяючи у синяві неба вільнолюбним українським птахом» [Ваш, 2006, с. 229]. Така характеристика відповідає дійсності, адже переклад з угорської мови вимагає не лише мовної вправності, а й глибокого розуміння культурних нюансів та літературних традицій, які формують угорське красне письменство. Угорська мова є справжнім викликом для більшості перекладачів, але Ю. Шкробинцю вдалося зробити такі переклади угорської поезії українською мовою, у яких майже не відчутно, що ми читаємо переклад. Для прикладу наведемо переклад поезії «Я так хотів свій вік прожити» відомого угорського поета, письменника, журналіста (до речі уродженця м. Хуст Закарпатської області) Езекіїла Шьона, котрий взяв собі за псевдонім ім'я та прізвище Ерне Сейп.

*Én úgy szerettem volna élni,
Minden halandóval beszélni.*

*Я так хотів свій вік прожити
Із кожним смертним говорити*

*Mindenkinek nevét kérdezni,
Mindenkinek szívét érezni.*

*У кожного ім'я питати
І серце серцем відчувати*

*A járdán osztani virágot,
Tegezni az egész világot.*

*З проходими ділитись квітом
І бути на «ти» з усім із світом*

*Megsímogatni ami állat,
Érinteni minden fűszálat.*

*І кожну гладити тварину
Торкнути кожну стебелину*

*Imádni végtelen sereggel,
A Napot, ha fellángol reggel*

*Всім табором молити сонце
Коли вогню сипне в віконце*

*És énekszóval összejönni,
Az esti csillagnak köszönni*

*S testvéri csókkal hazatérni,
Én így szerettem volna élni [Szép, 2015].*

*Vitatusь піснею своєю
Із вечоровою зорею*

*Цілунок хату звеселити
Я так хотів свій вік прожити [Шкробинець,
1970, с. 80].*

У поезії Ерне Сейпа простежуємо специфіку угорського віршування, що спрямоване на такт. В угорській мові наголос не рухомий, завжди наголошений перший склад, за яким може бути кілька ненаголошених складів, які й утворюють такт. В аналізованій поезії це тритактна дев'ятка, тобто у кожному рядку дев'ять складів, котрі діляться на три такти: в одному такті наголошений один склад і один, два чи три ненаголошені. Окрім цього, наявне парне римування. Ю. Шкробинець у перекладі дотримується кількості складів у рядках та відтворює римування оригінального твору, не втрачаючи при цьому змісту поезії. У цьому перекладі, як і в багатьох інших, простежуємо один із основних принципів його перекладацької діяльності: «В той же час я прагну до того, щоб вірність формі не пішла на шкоду змістові» [Арань, 1994, с. 157]. Вважаємо, що вміння збалансувати зміст і форму, особливо при перекладі з неспорідненої віддаленої мови уже є саме по собі мистецтвом.

Одним із кращих своїх здобутків Ю. Шкробинець вважав переклад поеми «Толді» Яноша Араня. Цей твір справив неабияке враження на нього під час вивчення у гімназії. Але перекладачеві знадобилося багато років кропіткої перекладацької діяльності, щоб зрештою приступити до роботи над поемою. Про складність та важливість цієї праці свідчить і те, що Ю. Шкробинець навіть присвятив цьому перекладові статтю під промовистою назвою «Мій двобій з Толді», у якій детально описує як свої хвилювання стосовно перекладу такого масштабного твору, так і підіймає завісу власного творчого процесу. Цю статтю автор спочатку опублікував угорською мовою для ужгородської угорськомовної газети «Карпаті Ігоз Со» у 1966 р., а власне переклад поеми було надруковано у 1969 р. в одній книзі з перекладами балад. Цей переклад є першою українськомовною версією першотвору. Згодом у 1994 р. переклад поеми разом із перекладом статті українською, яка стала післямовою, було видано окремою книгою. Особливістю цього видання є те, що оригінал твору та його переклад подано паралельно, що дає змогу одразу відстежити два тексти.

Я. Арань написав поему «Толді», котра принесла йому визнання та славу одразу після публікації, у 1846 р. У творі опрацьовано легенду про народного героя Міклоша Толді, котрий був неймовірно сильним, мав життя сповнене пригод, та здійснив чимало героїчних учинків. Під час написання твору автор черпав натхнення із народного джерела, бо писав цей текст для участі в конкурсі, умовою якого було відтворення у художньому тексті визначної історичної події чи персоналії угорського народу. Тож Арань використовував мовно-стильові засоби народної поезії, взяв до уваги традиції старої угорської літератури, зокрема й опрацював попередній варіант оповіді «Балада про Міклоша Толді», який був написаний Пийтером Шеймешем Ілошваї у 1574 р., та взяв із цього твору епіграми до власних пісень поеми. Написаний Аранем твір став засобом виховання не лише угорської інтелігенції, адже з 1879 р. й понині він входить до списку обов'язкової художньої літератури для вивчення угорськими школярами, але й угорської душі. Оскільки мова поеми надзвичайно багата та рясніє поетичними прийомами (в угорській науковій думці закріпилося твердження Дежева Костолані про те, що Араневі з угорською мовою вдалося «створити диво», що «він сам — угорська мова» [Kosztolányi, 1976, с. 145]), то й переклад її іншою мовою теж є завданням надскладним. Тому і Ю. Шкробинець довго не міг наважитися перекладати цей шедевр літератури: «Хоча Міклошева сила, Араневе мистецтво – либонь, непереборні суперники для перекладача. Іноді ловиш себе на думці, що змагання з ними понад людські сили й можливості, що я ніколи не впораюся з непомірною ношею. І в мене мороз біжить по спині, коли я відчуваю на дотик Араневу зображальну могуть, дивовижну рясноту його мови, його простоту і злитність із народом, із народним мисленням» [Арань, 1994, с. 155]. Варто відзначити, що навіть після публікації перекладу українською мовою, як згадував Ю. Шкробинець, багато хто з угорців взагалі сумнівався у можливості цього [Плоскіна, 1996, с. 4]. Вважаємо, що за-

порукою успішного перекладу стало те, що перекладач досконало знав не тільки угорську мову, а й тонкощі твору, розумів його естетичне, ідейне значення та зумів це відтворити у перекладі. Вимога перекладати з оригіналу становить одну з перших ключових засад перекладацької діяльності, сформульованих Ю. Шкробинцем: «Лиш тепер я збагнув до кінця, яку священну правду відстоюють ті, хто наголошує на тому, що перекладати треба без посередника, з оригіналу, бо тільки в цьому разі можна справді наблизитися до його недосяжної краси, а значить – і відтворити її» [Арань, 1994, с. 155].

Ю. Шкробинцю вдалося передати усю красу угорської мови засобами української, підібрати такі відповідники, ніби цей твір був написаний саме українською. Наводимо для прикладу заспів до поеми:

*Мов пастуша ватра, що крізь ніч осінню
Миготить у пусті, ген над широчінню,
Образ Толді сяє, з давнини зринає,
З далечі десятка поколінь палає.
Міклошеву бачу велетну поставу,
Ратище здійсмає, йде на битву праву.
Чую грізну силу в голосі гучному,
Нині хтось гадав би: то удари грому.*

*Був богатирем він між богатирями.
Не знайти такого й за семи морями.
Гей, коли б сьогодні Тодлі міг устати,
Мусили б ви з дива очі протирати.
Ви не впорались би й троє з булавою,
З ратищем довжезним, пращею важкою.
Ви б жахнулись, люди, і щита страшного,
І острог, що красять чоботи у нього [Арань, 1994, с. 9].*

Відомий перекладач Андрій Содомора, перефразувавши вислів Сенеки «Яке життя – така й мова», сказав: «Яке світовідчуття, така й мова» [Сенека, 2022, с. 26]. Вважаємо, що цей вислів правомірно можна застосувати й до постаті Ю. Шкробинця, адже проаналізувавши переклад можемо стверджувати, що використати усе розмаїття відтінків мови для передачі образів та загалом мовокультури може лише та людина, котра сприймає світ у чуттєво-емоційній формі. Погоджуємося з думкою Тараса Шмігера про те, що «перекладач – це аж ніяк не копіювальник і не наслідувач, він намагається передати частину світобуття однієї дійсності в іншу цільової нації» [Шмігер, 2018, с. 104]. Подібний принцип сформулював для себе і Ю. Шкробинець: «Щонайважливіше для мене – зберегти вірність до оригіналу, а водночас дати в руки українським читачам таку інтерпретацію твору, на якій не відчувалося б, що перед ними – саме переклад. Інакше кажучи, мені хотілося б, щоб український “Толді” впливав на читача так, як впливає оригінал» [Арань, 1994, с. 157]. Перекладачеві вдалося втілити цю вимогу: текст поеми читається легко та природньо, він цілком зрозумілий українському читачеві ба, навіть, подекуди створюється враження, що цей твір писаний українцем:

*Ősztövért kutágás, hórihorgas gémmel
Mélyen néz a kútba s benne vizet kémlel:
Óriás szunyognak képzelné valaki,
Mely az öreg földnek vérit most szíja ki.*

*Витяглись розсохи. Журавель цибатий
Загляда в колодязь: мо', води б дістати.
Здалеку здається: велет комарище
Із землі сирії кров, як воду, хлище
[Арань, 1994, с. 10–11].*

Використання перекладачем діалектного *мо'*, збільшувального *комарище*, епітету *сира* земля, який притаманний слов'янській міфології, хоча в оригіналі вжито епітет *стара* земля, та порівняння *кров, як воду*, яке наявне в українській мові створює враження не перекладу, а оригінального твору. У наступних рядках перекладач вдається до незначних змін у тексті, проте вони не шкодять змістові твору, навпаки текст стає зрозуміліший саме українському читачеві:

*Válunál az ökrök szomjasan delelnék,
Bőgölyök hadával háborura kelnek:
De felült Lackó a béresek nyakára,
Nincs, ki vizet merjen hosszú csatornára.*

*Ген воли стовбичать біля водопою,
Ремигають, б'ються з оводнею злою.
Та в гарячу пору ліньки й батракові.
Хто налле водиці в жолоби дубові?
[Арань, 1994, с. 10–11].*

Те, як воли спрагло ревуть біля корита та готуються до битви з оводами Ю. Шкробинець перекладає вживаючи слова *стовбичать*, *ремигають*, що дійсно відповідає поведінці тварин на водопої, тобто тут мова йде про художній переклад, коли перекладач застосовує трансформацію тексту, однак детально передає ситуацію. А третій рядок із процитованого вище тексту поеми «*De felült Lackó a béresek nyakára*», котрий у дослівному перекладі звучав би так (переклад тут і далі наш): «Але сів Лацков на шию заробітчан» (тут маються на увазі сезонні робітники, як правило чоловіки, яких винаймали на сільськогосподарську роботу на певний період), перекладач змінює повністю. В оригіналі автор поеми дає примітку, пояснюючи, що вислів «*Felült Lackó*» є саркастичною насмішкою угорського селянина над тим найманим працівником, котрому в спеку набридає робота і він працює в'яло. Просто переклад був би зовсім не зрозумілим для українського читача, тому Ю. Шкробинець трансформує цей рядок, вживає слово батрак і передає значення угорського вислову максимально близько до оригіналу: «*Та в гарячу пору ліньки й батракові*».

Прагнення Ю. Шкробинця так перекласти поему, щоб вона стала зрозумілою для українського читача, є відчутним у цілому тексті. Він добирає такі вирази, фрази та загалом лексику, яка найповніше відображає культурні концепти української мови та загалом менталітету, національного світовідчужання.

*Egy, csak egy legény van talpon a vidéken,
Meddig a szem ellát puszta földön, égen;
Szörnyű vendégoldal reng araszos vállán,
Pedig még legénytoll sem pehelyzik állán.*

*Гей, на всі околи, далі і широти
Легіня одного не беруть дрімоти.
Молоко ще сохне на губах, до речі, —
Зняв рубля товстого на широкі плечі
[Арань, 1994, с. 12–13].*

У поданому вище уривку перекладач додає до першої строфи вигук *гей* для вираження захоплення, а також вводить у строфу слова, що вказують на просторову характеристику *на всі околи, далі і широти*, замінюючи таким чином угорський вираз «*скільки сягає око на пустій землі, на небі*». Він підбирає не прямі відповідники до слів, а передає смислове значення тексту оригіналу. Від такої трансформації переклад не втрачає своєї суті, бо ситуація, описувана автором оригіналу та перекладачем, та сама, лише засоби її вираження інші. Так, де угорець каже *talpon van* — дослівно «*є на ногах*», тобто мається на увазі не спить, то українською поетичніше звучить «*не беруть дрімоти*». Ю. Шкробинець вдало підбирає жартівливий фразеологізм *молоко ще сохне на губах*, що відповідає характеристиці дуже молодого хлопчини, про якого і мовиться у тексті як такого, котрий *ще не має навіть пушка щетини на підборідді*.

Мовні засоби, якими послуговується у перекладі Ю. Шкробинець, відображають його творчу натуру. У перекладі зримою є гра митця зі словом, те, як він добирає еквіваленти та при цьому зберігає емоційний і смисловий сенс першотвору, гідне подиву. У поданому нижче уривку перекладу алегорії сну він використовує заміну форм слів, цілісну перебудову, перестановку та опущення, але смисл тексту-оригіналу та його форма залишаються майже тотожними. Перекладач навіть створює неологізм *бархатноодіжний* для передачі образу сну, котрий у поемі описаний як солодкий, у подібні метелика, та окутаний в строкатий халат:

*Majd az édes álm pillangó képében
Eltevődött arra tarka köntösében,
De nem mert szemére szállni még sokáig,
Szinte a pirosló hajnal hasadtáig.*

*Отоді барвистий, бархатноодіжний
Пурхнув сон над хлопцем, мов метелик ніжний;
Та не смів він сісти хлопцеві на вії,
Не складав до ранку крильця золотії
[Арань, 1994, с. 38–39].*

Застосовувані перекладачем трансформації зумовлені синтаксичними особливостями мов, відмінним порядком слів в угорській та українській мові й загалом значними грама-тичними розбіжностями. Однак Ю. Шкробинець знаходить вдалі рішення, подекуди опу-скаючи незначні деталі чи навпаки розширюючи текст:

*Három napig magát ekkép vesztegette,
Harmadik nap a nád megzörrent megette,
Azt gondolta farkas, meg se moccan karja,
Mert ellátta, hogy őt csak testvére marja.*

*Третю днину Міклош нудився без діла,
Враз очеретина десь зашаруділа.
Толді й не здригнувся... Вовк — то ще нічого,
Щоб не Дьєрдь. Той зліше гострить зуб на нього*
[Арань, 1994, с. 40–41].

У першому рядку перекладач додає ім'я головного героя на заміну вжитого в оригіналі зворотного займенника, а також перекладає фразеологізмом *нудився без діла* угорське *втрачав себе*, таким чином він зробив зрозумілішим для читача зміст поеми, бо в цьо-му контексті Міклош дійсно нудьгував, не мав чим зайняти себе, поки ховався від людей. У другому рядку Ю. Шкробинець опускає уточнення *на третій день*, бо про це вже сказа-но в попередньому, та залишає лише опис дії, яка була новою в цій ситуації, тож переклад не втратив нічого суттєвого. У перекладі третього та четвертого рядків вже спостерігаємо цілісну перебудову, адже характерне для угорського синтаксису підрядне речення: *Те по-думав — вовк, його рука навіть не здригнулася, бо розумів, що його лише його брат роздирає* (переклад наш), перекладач розділяє на три. Для конкретизації він додає імена персонажів, оскільки в оригіналі вжито слово *tésvér*, яке в угорській мові через відсутність категорії роду означає когось рідного по крові: брата чи сестру, воно потребує уточнення, окрім цього перекладач розширює передачу змісту поеми фразеологізмом *гострить зуб на нього*, значення якого загалом відповідає значенню угорського слова *marja*.

Ю. Шкробинець знаходить цікаві рішення задля передачі не лише змісту, але і форми поеми. Часто він добирає із ряду синонімів відповідників саме ті, які краще підходять для збереження римуння. Це своєрідна задача, яку він сформулював собі сам: «Прин-цип вірності до першотвору стосується як змісту, так і форми поеми. Гадаю, тут криється найважча частина мого завдання. Якомога більшою мірою — у рамках можливого — хочу зберегти засоби художнього вислову, особливості ритміки і, звичайно, римуння» [Арань, 1994, с. 157]. Відзначимо, що для угорських народних пісень притаманним є квалітативне віршуння, особливості якого використав і Я. Арань у поемі «Толді». Вірші дванадця-ти пісень поеми складаються із восьмирядкових строф. У одному рядку 12 складів, які поділяються на два такти, тобто в одному такті 6 складів, відповідно до угорськомовної термінології це напівдванадцятка: 12 складів 6 // 6. У творі відчутним є нахил до хорею, проте подекуди замість хорею з'являється ямб. Римуння у всьому тексті парне: а а b b с с d d. Провівши порівняльний аналіз текстів першотвору й перекладу, можемо стверджувати, що Ю. Шкробинцю вдалося відтворити у перекладі ці особливості ритмомелодики, а саме: перекладач зберігає максимально наближено, наскільки це можливо, довжину рядків, кількість складів у рядках та римуння і водночас передає художні образи у відповідності до оригіналу. У наведеному нижче прикладі можна чітко простежити тісне поєднання у перекладі вірності як змісту, так і форми:

*Elfeküdt már a nap túl a nádas réten,
Nagy vörös palástját künn hagyá az égen,
De az éj erőt vett, csakhamar beronta,
Az eget, a földet bakacsinba vonta.
És kiverte szépen koporsószegével:
Fényes csillagoknak milljom-ezerével,
Vége a szép holdat előkerítette
S ezüst koszorúnak fejtül odatette.*

*Сонце заховалось за померклим гаєм,
Червен плащ лишило попід небокраєм.
Ніч була сильніша, вдерлася у днину,
Загорнула землю в чорну скатертину,
Всіяла все небо гожими зірками,
Мов труну оббила мідними цвяхами;
Місяцеве коло за вінець обрала —
Дню-небіжчикові в голови поклала*
[Арань, 1994, с. 52–53].

Приклад такого поєднання збереження і змісту, й форми поеми можемо простежити у наступних рядках:

*Aztán csak néz, csak néz előrehajolva
Mint ha szive-lelke a szemében volna.*

*І зорить, зорить він і не назориться,
І неначе світ весь — у його зіницях*
[Арань, 1994, с. 12–13].

Перший рядок, котрий дослівно звучить наступним чином: «*Потім лише дивиться, лише дивиться, нахилившись вперед*», Ю. Шкробинець перекладає значно поетичніше, зберігаючи при цьому суть ситуації. Угорському слову *néz*, що означає *дивиться*, він підбирає відповідник із розмовної мови *зорить*, тим самим передає і зміст висловлювання, адже юнак дійсно вдивляється у далечінь, а також це слово у формі *назориться* підходить для збереження римування. У другому рядку перекладач вдається до конкретизації та водночас узагальнення. Точний переклад рядка такий: «*Ніби його серце-душа були в його очах*». Ю. Шкробинець конкретизує *оці* на *зіниці* та замінює вираз *серце-душа* на більш зрозумілий *весь світ*, що певною мірою логічніше, адже коли ми вдивляємося у далечінь, у простір, то у зіницях ніби віддзеркалюється світ.

Майстерно підходить Ю. Шкробинець і до перекладу різних фразеологічних явищ. В угорській мові є багато таких фразеологізмів, які не мають відповідників в українській мові. У таких випадках перекладач підбирає такі вислови, які найточніше відповідають змісту висловлювання. Так, вираз «*Ember ez magáért*» [Арань, 1994, с. 16], який вживається в угорській мові досить рідко як характеристика особливо прекрасної людини, Ю. Шкробинець перекладає як «*От же ж парубійко!*» [Арань, 1994, с. 17], що цілком відповідає змісту художнього тексту, адже йдеться про опис Міклоша. Фразеологічне зрощення у рядку «*Toldi Miklósnak sincs ám galamberéje*» [Арань, 1994, с. 28], що означає нетерпеливу вдачу, а дослівно відсутність *жовчі голуба*, Ю. Шкробинець передає українським фразеологізмом *теж не з лика шитий*. Оскільки мова йде про запальну вдачу Міклоша та його миттєву реакцію на братову образу, то вживання цього фразеологізму вважаємо вдалим рішенням.

Художня мова поеми «Толді» насичена специфічними мовно-зображальними засобами. Як уже було відзначено нами, автор поеми під час написання твору керувався принципом збереження та відтворення в першу чергу уснопоетичних форм угорської мови. Ця знакова особливість твору була добре зрозумілою й Ю. Шкробинцю, котрий усвідомлював, що без збереження цієї індивідуальної риси не можна здійснити якісного перекладу: «Однією з найхарактерніших рис поеми “Толді” є її народність. Арань щедро черпав із криниці народної поезії, мовного багатства простого люду. Без відтворення цих фольклорних властивостей годі й уявити собі адекватний переклад поеми. Як на мене, досягти такої вірності можна тільки за однієї умови: вдаючись до використання відповідних засобів української народнопоетичної творчості» [Арань, 1994, с. 157–158].

Серед перекладачів існують суперечки стосовно того, як потрібно перекладати твори, що належать до фольклору та просякнуті національними реаліями. Перекладачка та науковиця Леся Мушкетик наводить думки перекладачки угорською мовою, серед іншого й українських дум та історичних пісень, Жужи Раб та інших перекладачів, котрі вважають, що при перекладі фольклору потрібно підбирати особливі засоби так, щоб це не співпадало з мовою якогось конкретного краю, бо це звучатиме дивно [Мушкетик, 2006, с. 149]. У той же час інша група перекладачів, до яких належить і Кінга Клауді, дотримується доцільності підбору в перекладі реалій максимально близьких та наявних у мові-перекладу відповідників за допомогою соціолінгвістичних методів [Klaudy, 1999, с. 37]. Незважаючи на заявлені Ю. Шкробинцем намагання перекласти поему «Толді» засобами української мови таким чином, щоб у творі не відчувалося, що це переклад, все ж таки йому вдалося зберегти й національний колорит твору, зокрема завдяки транскодуванню власних імен та назв: Міклош, Дьєрдь, Толді, Надьфалу, Бенце тощо. Перекладач транслітерує реалію державно-адміністративного устрою Угорського королівства *надор* та дає примітку, що вона означає, а також транслітерує ім'я цього вельможі:

*Itt van immár a had, Laczfi nádor hada,
Itt kevély hadával Laczfi Endre maga;*

Ось примчали вої, надорові вої,
Ось сам надор Лацфі** іх веде при зброї*
[Арань, 1994, с. 14–15].

Вважаємо вдалим перекладацьким рішенням і переклад імені матері Міклоша Толді як *Лерінциха*:

*Nincs halotti tora Toldi Lőrincnének,
Narja sem derült fel új menyegzőjének;
Másért sütnek-főznek, másért lakomáznak:
György van itthon, első szülötte a háznak.*

*То не поминання в Толді Лерінцихи,
Не весілля грають у вдови музики.
П'є-гуляє нині вся своя родина —
Мати зустрічає первісточка-сина*
[Арань, 1994, с. 22–23].

Для української мови притаманні такі фемінітиви, що мотивовані власними назвами чоловіків. Проте і в угорській мові до сьогодні часто вживаються на означення жінок імена чоловіків, до яких додається частинка *lé*, яка може приєднуватися як до імені, так і до прізвища чоловіка чи навіть його посади та дослівно означає, наприклад, дружина Яноша або дружина Ковача.

Одним із найдавніших тропів, що широко використовується в усній народній творчості, є порівняння [Гром'як, Ковалів, Теремко, 2007, с. 546]. У поемі «Толді» Я. Арань не тільки вживає народнопоетичні художні засоби, але й творить індивідуально-авторські уподібнення за їхнім зразком, які однак швидко засвоїлися та стали вже в угорській культурі загальноновживаними. Ю. Шкробинець підходить до перекладу таких тропів зважено, тобто враховує як макроконтекст, так і стиль автора. Опис Міклоша, який складається із порівнянь, став також класичним зразком вживання порівнянь у художньому тексті:

*Mint komor bikáé, olyan a járása,
Mint a barna éjfé, szeme pillantása,
Mint a sértett vadkan, fú veszett dühében,
Csak nem összeroppan a rúd vas kezében.*

*Що не крок у Толді — наче віл ступає;
Що не зирк — сердитим вовком поглядає;
Що не дмух — то дише кабанюга грізний;
І тріщить жердина у руці залізній*
[Арань, 1994, с. 18–19].

У процитованому вище перекладі перший, третій і четвертий рядки Ю. Шкробинець перекладає максимально близько, наскільки це можливо засобами української мови, до оригіналу. У другому рядку, де йдеться про порівняння погляду Міклоша з опівнічною темнотою, перекладач вдається до заміни цього виразу на більш звичний для українця *сердитим вовком поглядає*. У широкому контексті твору така заміна є зрозумілою та прийнятною і підходить до вираження внутрішнього стану головного героя, а також відповідає стилю народної творчості. Переклад цієї строфи виступає ще одним свідченням вияву творчого начала перекладача, котрому вдалося так глибоко зрозуміти автора і його твір, що в перекладі він уподібнюється до нього та творить текст, який цілком відповідає авторським інтенціям.

Під час перекладу образних порівнянь Ю. Шкробинець вдається і до часткової заміни окремих складових частин тексту оригіналу. Проте робить він це завжди із збереженням подібності з уже існуючими виразами в українській мові. Так він перекладає порівняння: «*S mint szilaj csikóé, tagas volt a kedve*» [Арань, 1994, с. 30], яке дослівно звучало б досить громіздкою конструкцією: *Як у нестримного лошати був піднесений у нього настрій*, як більш зрозумілий українцям вислів: «*Гедзкаються хлопці, мов баскі лошата*» [Арань, 1994, с. 31]. З контексту строфи зрозуміло, що мова йде про свиту Дьєрдя Толді, коли всі сп'яніли та розважаються, тому додавання іменника хлопці та вживання множини є повністю виправданим, бо в попередньому рядку вжито займенник *mindenik* — *усі*, після якого в угорській мові вживається однина, але в українській мові множина, тобто тут застосовано граматичну трансформацію. Для розуміння ширшого контексту наводимо оригінал та переклад цілої строфи:

*Ifju vér, öreg bor fickándott erökben,
A fa dárda vígan perdült jobb kezökben;
Mindenik kötődött, hangosan nevetve,
S mint szilaj csikóé, magas volt a kedve.*

*Од вина старого юна кривця п'яна.
Замашно злітає піка дерев'яна.
Сварки, перепалки, сміх, борня завзята.
Гедзкаються хлопці, мов баскі лошата
[Арань, 1994, с. 30–31].*

Прикладом відтворення індивідуально-авторських уподібнень із частковою заміною є й наступні рядки:

*Mint olajütőben szétmállott a teste,
És az összetört hús vérolajt ereszte.*

*Мов насіння в ступі, розплескалось тіло,
Мов олія з цівки, кров задзюркотіла
[Арань, 1994, с. 34–35].*

У наведеному уривку Ю. Шкробинець для передачі змісту висловлювання залишає акцент у перекладі на найважливішому. Оскільки у першому рядку порівнюється тіло із насінням у ступі, то перекладач, розвиваючи цю думку, додає і в другий рядок порівняння витоку крові, як олії з цівки. У тексті-оригіналі цей рядок звучить трохи інакше: «*І розбита плоть сочилася кривавою олією*». Варто відзначити, що додавання митцем порівняння дало йому змогу підібрати вдале римунання та зберегти суть висловлювання.

У народнопоетичному ключі перекладає Ю. Шкробинець і безеквівалентну лексику. Так, вираз *eszem a lelkedet*, який дослівно перекладається як «*ім твою душу*», не має відповідника в українській мові. В угорській мові цей вислів є вираженням найсердечнішого та найлюбов'язнішого звертання до когось, при чому ці почуття не обов'язково висловлюють почуття кохання, ця форма прийнятна і для вираження любові та захоплення безвідносно до статі. У поемі так звертається до Міклоша його старий вірний слуга, котрий віднайшов хлопця після його триденного переховування за межами села: «*Jaj! eszem a lelkedet, beh jó, hogu meglellek*» — «*Соколе мій милий! .. Я ж тебе шукаю!*» [Арань, 1994, с. 42–43]. Перекладач у цьому випадку вирішує використати традиційне для українців ласкаве називання чоловіка або жінки, яке переважно вживається при звертанні: *Соколе мій милий!* [Жайворонок, 2006, с. 560]. Вважаємо таку перекладацьку дію доцільною, адже прямий переклад угорського вислову, навіть у разі пояснення його перекладачем у коментарі, був би для читача дивним та незрозумілим, у той час, як вжите звертання цілком відповідає ширшому контексту твору та виконує таку ж функцію, як і в оригіналі.

Загалом, можемо відзначити, що увесь текст перекладу поеми «Толді» Я. Араня заслуговує на увагу з точки зору перекладацького аналізу та може слугувати основою більшого за об'ємом дослідження.

Отже, проведений нами аналіз поетичного перекладу засвідчив, що, не зважаючи на значні відмінності між угорською та українською мовами, можливо здійснити такий професійний поетичний переклад, який відтворює усю систему образів та асоціацій першотвору. Значні мовні відмінності та національні системи віршування і пов'язані з ними особливості римунання не становлять перепон, якщо перекладач добре із ними обізнаний. Це підтверджує здійснений нами огляд перекладацької діяльності Ю. Шкробинця, творча особистість якого сформувалася під впливом двох культур: української та угорської. Глибоке пізнання з самого дитинства та синтез цих двох мовокультур породив мистецько обдарованого індивідуума, який знайшов вираження свого творчого начала у сфері художнього перекладу. Досконале володіння угорською мовою стало запорукою одного з головних принципів його перекладацької роботи: перекладати завжди лише з оригіналу, бо тільки так можна відтворити усі нюанси першотвору в перекладі. Культурно-світоглядні погляди Ю. Шкробинця знайшли вираження і в підборі творів для перекладу, адже він обирав із розмаїття письменства Угорщини тих авторів та ті тексти, які йому припали до душі та водночас найбільшою мірою віддзеркалювали духовне розмаїття угорської літератури. Одним з таких угорських поетів-геніїв, творчість якого захоплювала перекладача ще з дитинства, був Я. Арань. І саме переклад його шедевр — поеми «Толді» — Ю. Шкробинець вважав одним із найбільших викликів та водночас успіхів у житті. Праця над перекладом поеми «Толді» спонукала Ю. Шкробинця до вироблення власної чіткої системи перекладацьких принципів, які ста-

ли своєрідним підсумком та прикладом роботи митця над інтерпретацією тексту. Перекладацьким кредом Ю. Шкробинця було прагнення створити такий переклад українською мовою, щоб він сприймався читачами та мав на них такий самий вплив, як і оригінал твору. У той же час відзначимо, що йому вдалося зберегти міру: так, переклад сприймається як український твір, однак культурно-національні реалії угорського народу в ньому також добре відображені.

Проаналізувавши переклад поеми «Толді» Я. Араня українською мовою, можемо констатувати, що Ю. Шкробинець як перекладач вірний своїм перекладацьким принципам та завжди підбирає такі еквіваленти перекладу, щоб не порушити ні змісту, ні форми, ні художньої естетичності твору. Для цього він використовує і діалектну лексику української мови, і тропи (епітети, порівняння, метафори), і фразеологізми, які притаманні в першу чергу українській словесності. Це дає йому змогу зберегти в перекладі поетичну мову художнього тексту, яка в першотворі є надзвичайно багатою на словесно-виражальні засоби. За допомогою лексичних трансформацій перекладач передає смислове значення тексту оригіналу таким чином, що переклад не втрачає своєї сутності, бо ситуація, описувана автором оригіналу та перекладачем, тотожна, відмінні лише засоби її вираження. Вважаємо, що застосовані Ю. Шкробинцем перекладацькі трансформації, а саме повна та часткова заміна форм слів, цілісна перебудова, перестановки, опущення, конкретизація, генералізація, узагальнення, транскодування власних імен і назв цілком вмотивовані та зумовлені в першу чергу синтаксичними особливостями угорської та української мов і загалом значними граматичними розбіжностями. Також без використання комплексних як лексичних, так і граматичних трансформацій перекладачеві не вдалося б відтворити поетичну образність твору-оригіналу та зберегти особливості римування. Заслугує на увагу й власний поетичний талант перекладача, що знайшов вираження у неологізмах та мистецькому перекладі індивідуально-авторських особливостей тексту оригіналу.

Зважаючи на вищесказане, можемо твердити, що Ю. Шкробинцю вдалося передати мовно-образну картину світу, створену Я. Аранем угорською мовою, засобами української мови дуже якісно та точно до першотвору. Усе це свідчить про високий рівень його майстерності як перекладача, який потребує подальших ґрунтовних досліджень.

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SPECIFIC TRAITS OF HUNGARIAN-UKRAINIAN POETRY TRANSLATION (BASED ON YURI SHKROBYNETS' TRANSLATIONS)

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Key words: *literary translation, translation from Hungarian into Ukrainian, principles of translation, lexical-grammatical transformations, translation considerations, translator's worldview.*

The article addresses matters related to the peculiarities of Hungarian-Ukrainian poetic translation. It was noted that the quality, complexity and overall mastery of literary translation largely depend on the translator's artistic personality, i.e., their knowledge, skills, and creativity. In our opinion, Yuri Shkrobynets was the one to perform the highest quality poetry translations in the field of poetic Hungarian-Ukrainian translation. During half a century of translation experience, he performed translations from Old Ukrainian, Czech, Slovak, German, Hungarian, Ossetian and Komi languages into Ukrainian, as well as from Ukrainian into Hungarian. The most significant portion of his translation heritage consists of translations of belletristic from Hungarian into Ukrainian, particularly these are 24 separate editions of both prose and poetic texts, and numerous poems, printed in periodic magazines and collections.

Ukrainian translations of poetry by Yurii Shkrobynets are distinguished by linguistic richness and stylistic mastery, which can be seen in the way how all the structural features of the original work were preserved. The article's topicality is determined by the insufficient research of both the theoretical issues of Hungarian-Ukrainian poetic translation, which require more thorough coverage within the framework of the partial theories of translation (in particular, it is of high importance to identify and describe different types of equivalents at the lexical, grammatical, and stylistic levels), and the translation principles and the translation concept by Yurii Shkrobynets. This [research] will contribute to the development of knowledge, skills and abilities that are necessary for a today's Hungarian-Ukrainian translator.

The purpose of the article is to trace and analyze the theoretical and practical aspects of poetic Hungarian-Ukrainian translation based on the literary translations by Yurii Shkrobynets. In order to achieve this purpose, the following objectives were set: 1) to outline the principal cultural and worldview patterns of Yurii Shkrobynets' artistic personality; 2) to trace the distinguishing linguistic and stylistic differences between the Hungarian and Ukrainian languages and the difficulties they cause in terms of literary translation; 3) to identify and analyze the translation principles of Yurii Shkrobynets in order to highlight his individual style of poetic translation; 4) to find and examine the lexical-grammatical transformations used by Yurii Shkrobynets within the literary translation framework, using Janos Arany's poem "Toldi" in his translation as an example.

In addition to general scientific *methods* of analysis, the following methods of analysis are used: synthesis and generalization of the material, the cultural-historical method, the method of comparative analysis of original and translated texts, and *linguo-poetic analysis*.

It was proved that, despite the significant differences between the Hungarian and Ukrainian languages, it is possible to make such a professional literary translation can indeed reproduce the original work's system of images and associations in full. Neither significant language differences nor national versification systems and related rhyming features become an obstacle, if the translator is well knowledgeable of them.

The article investigates that the creative personality of Yurii Shkrobynets was formed under the influence of both Ukrainian and Hungarian cultures, the synthesis of which constitutes a part of the translator's worldview. The profound understanding of cultural peculiarities and literary traditions that form both Ukrainian and Hungarian belletristic, as well as a perfect command of two languages contributed to the development and skills sharpening of Yurii's talent for translation. It was proved that the translator had his own aesthetic preferences, and therefore, he introduced works into the Ukrainian cultural polysystem that primarily resonated with his own worldview and cultural values.

The translation concept of Yurii Shkrobynets was formulated by himself in his article "My duelling with Toldi", which became a resume of the following main ideas of his translation activity: 1) to translate exclusively from the original; 2) to keep faith in the original in such a way that the translated text affects a reader in the same way as the original; 3) as close as possible to deliver both content and formal components of the work in such a way that the adherence to the form does not cause damage to the contents; 4) to select the appropriate means of the Ukrainian language for the linguistic and stylistic features of the original text.

A comparative analysis of the Hungarian poem "Toldi" by J. Arany and the translation performed by Yurii Shkrobynets, which is considered one of his best achievements, showed the translator's strict adherence to his own translation concept. Despite the fact that the Hungarian language is not related to the Ukrainian language and there are significant lexical and grammatical differences, Yurii Shkrobynets managed to produce such professional translations of Hungarian poetry into Ukrainian that they were barely recognized as translations. The translator selects such kinds of expressions, phrases and lexicons which fully reflect and depict the cultural concepts of the Ukrainian language. However, it does not damage the original because the translator saves the key elements of the Hungarian linguistic culture.

Yurii Shkrobynets, in his translation, uses a dialectal vocabulary of the Ukrainian language, tropes (namely, epithets, comparisons, metaphors), and phraseological units, which are primarily attributed to Ukrainian folklore. By means of lexical transformations, he transfers the meaning of the original text in such a way that the translation does not lose its essence, as far as the situation described by the original author and the translator is identical and is different only by means of its expression.

We believe that the translation transformations applied by Yurii Shkrobynets, like full and partial replacement of word forms, complete reconstruction, rearrangement, omission, concretization, generalization, and transcoding of proper names and titles are well founded and caused primarily by the syntactic features of Hungarian and Ukrainian languages, as well as significant grammatical differences in general. Additionally, the translator could not manage to reproduce the poetic imagery of the original work and preserve its rhyming features without the usage of complex both lexical and grammatical transformations. Furthermore, the translator's own poetic talent is worthy of being noted as it is expressed in neologisms and creative artistic translation of the individual original author's features of the source text. Yurii Shkrobynets skillfully reproduces the features of the Hungarian versification and successfully matches with the equivalents to phraseological units and non-equivalent vocabulary. Altogether, these principles lead to the formation of a high-quality and adequate literary translation.

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АНТОЛОГІЯ «ВОЄННИЙ СТАН»: СИНЕРГЕТИКА, ПРОБЛЕМАТИКА, ЖАНРОВА СВОЄРІДНІСТЬ ТЕКСТІВ

Антологія «Воєнний стан» – це художньо-документальна проза про кровопролитну війну, яку розв'язала Росія на українських землях, це проза, у якій автори крізь призму власного світосприйняття, здобутого досвіду й пережитих емоцій пропонують широкому читацькому загалу зафіксовані трагедії «позачасової правди», факти тяжких протиправних злочинів російських окупантів.

Мета статті – розглянути рецепцію подій воєнного стану в антології як літературу non-fiction у сучасній українській прозі. Об'єктом дослідження є тексти антології «Воєнний стан», об'єднані предметом зображення воєнних подій в Україні з метою задокументувати війну в різних її виявах і розповісти про неї світові «українським голосом». Дослідження проведено з використанням елементів описового, структурно-семантичного, рецептивно-інтерпретаційного, контекстного методів аналізу.

Антологія «Воєнний стан» – це жанрові трансформації, у яких сходяться «виточена художня проза і точність документалістики» (В. Саєнко), у ній переважають нариси, есе, спогади, які відносно недавно науковці зараховують до художньо-документальної літератури. Текстуально-суспільні висновки «Воєнного стану» з апеляцією до автобіографічної пам'яті дали можливість розглядати тексти в жанрі «невигаданої прози» (Т. Бовсунівська): вони містять автобіографізм, автори апелюють до особистого досвіду, вказують на причетність до описаних подій, розповідь ведеться від першої особи й вибудовується на достовірному факті, як у мемуарних жанрах.

Стрижневий формат текстового наповнення антології визначає історія повсякденності. Автори книжки (їх п'ятдесят), як і герої творів, – письменники й громадські діячі, журналісти й науковці, волонтери й військовослужбовці ЗСУ. Письменники-комбатанти, тобто діючі військові, – Олександр Михед, Артем Чапай, Артем Чех – створюють сюжети не за чужими враженнями, а за побаченим і пережитим, доводять, що проблеми військовослужбовця пов'язані не лише з боями й відстоюванням позицій, а й із *естетикою виживання*, з вірою в перемогу над агресором для подальшого розвитку суспільства.

Тексти антології «Воєнний стан» містять жанрові «включення» («Сирена-гієна» Л. Таран, «Under the bridge» С. Поваляєва, «Після окупації» В. Пузік), які органічно вписуються в авторську нарацію, підтверджують знакові події, підсилюють відповідальність реципієнта в процесі читання. Сміслові ядра наративу «Воєнного стану» визначають заголовки: вони впливають на архітектонічну виразність, інформують читача про об'єктивне відображення подій, фактів і явищ, трансформуються в назви-повідомлення, розкодовують зміст («Бути вчителькою в

окупації» Л. Денисенко, «Мое перше бомбосховище» І. Померанцев, «Після окупації» В. Пузік, «Корінням вверх, або Страх міграції» Т. Гундорова, «Презентація зі стресом» Ю. Винничук) тощо.

Ключові слова: художньо-документальна проза, антологія, жанр, метажанр, текст, щоденники, есе, автобіографізм, колективна пам'ять, історія повсякденності.

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Реалії воєнного стану спонукають вітчизняних письменників творити нові тексти, які значною мірою віддзеркалюють події повномасштабної російсько-української війни, фіксують тяжкі воєнні злочини, що їх чинять загарбники на українських теренах. Процес зародження такої літератури бере відлік з часів окупації українського Криму та Донбасу, захоплення значних територій Донецької та Луганської областей. Створення сил протидії загарбнику – АТО, ООС, спрямованих на оборону й захист українських територій від російських збройних формувань у війні на сході України, – дало значний поштовх до потужних рефлексій у гуманітарній сфері й до оцінки протиправних дій агресора. Творча інтелігенція реагує на виклики воєнного часу різноманітними текстами, фіксуючи найдраматичніші моменти великої війни. Війна за визволення українських територій набуває духовних сенсів, із площини мілітарного спротиву переходить у стан психологічного, морального, ментального протистояння.

Вітчизняні митці розширюють свій тематичний діапазон і фокусують увагу читача на глобальній в Україні проблемі – кровопролитній війні, яку роз'язала Росія на українських землях. Часто авторами текстів є безпосередні учасники бойових дій, письменники, які взяли до рук зброю і стали на захист України. Ці твори освоюють культурницький простір, стають трендом мілітарної тематики, їх друкують в українській періодиці, у соціальних мережах, вони виходять друком окремими виданнями й мають значний суспільний резонанс.

Серед розмаїття такої літератури знаковою є антологія «Воєнний стан», що вийшла друком у чернівецькому видавництві «Meridian Czernowitz». До книжки увійшло 50 текстів сучасних українських письменників, кожен з яких у свій спосіб реагує на масштаби і виклики російсько-української війни, ділиться своїми особистими переживаннями і травматичним досвідом. Серед авторів – письменники і громадські діячі, волонтери й військовослужбовці ЗСУ, журналісти й науковці: Юрій Андрухович, Станіслав Асеев, Тамара Гундорова, Лариса Денисенко, Любомир Дереш, Сергій Жадан, Оксана Забужко, Пітер Залмаєв, Катерина Калитко, Ваханг Кебуладе, Макс Кідрук, Олег Коцарев, Андрій Любка, Юлія Паєвська (Тайра), Ігор Померанцев, Віталій Портников, Мар'яна Прохасько, Тарас Прохасько, Валерій Пузік, Микола Рябчук, Мар'яна Савка, Елеонора Соловей, Ірина Фінгерова, Ірина Цілик, Артем Чапай, Артем Чех. Перелік імен – не повний, кожен автор, як і його текст, – унікальний, оскільки суб'єктивна історія кожного наратора, свідка російських злочинів, – його особистий погляд на війну, його рефлексії на ці події і шляхи порятунку. «В антології «Воєнний стан», – слушно зауважує літературознавиця Галина Райбедюк, – під од-

ним книжковим «дахом» об'єдналось п'ятдесят різних доль, різних історій та різних духовних потрясінь і переживань, тяжких душевних травм і фізичних втрат, болючих роздумів і філософських рефлексій, спогадів і пророцтв на тлі лиха, що його спровокувала експансія імперської росії на українську землю» [Райбедюк, 2023].

Про антологію «Воєнний стан» маємо лише короткі анонси щодо її друку в лютому 2023 р. та публічне обговорення у межах Міжнародного проекту «Science at Risk» («Наука під ризиком»). Обговорення книги відбулося 16 червня 2023 р. в рамках круглого столу «“Воєнний стан” – антологія українського спротиву: поетика, проблематика, образи» за участю провідних літературознавців, які через російську окупацію змушені були покинути свій Дім і в статусі внутрішньо переміщених осіб шукати пристанища на мирних українських територіях, а також тих учених, які сьогодні проживають на прифронтових територіях, проте продовжують свою наукову і педагогічну діяльність. Під час круглого столу свої доповіді виголосили професори Валентина Біляцька (НТУ «Дніпровська політехніка») «Рецепція подій воєнного стану в новітній літературі факту»; Віра Просалова (Донецький національний університет імені Василя Стуса) «“Воєнний стан” як метатекст»; Галина Райбедюк (Ізмаїльський державний гуманітарний університет) «Антиімперський дискурс антології “Воєнний стан”»; Валентина Школа (Бердянський державний педагогічний університет) «Антитеза як семантична і структурна домінанта в текстах антології “Воєнний стан”». Їхні виступи започаткували традицію публічного обговорення проблем війни в літературознавчій площині не тільки в Україні, а й за її межами, дали поштовх до проведення наступних таких заходів з метою висвітлення трагічних подій війни на українських теренах. Антологія стала резонансним явищем соціокультурного життя в умовах війни. Сьогодні література такого зразка викликає значне зацікавлення у літературознавчих колах. Однак тексти, розміщені в збірці, залишаються ще не вивченими.

Антологія «Воєнний стан» синхронізована в англійському перекладі. До іншомовного видання “State of War” [Lopata, Lyubka, 2023] увійшли тексти 35-ти авторів. Перекладний варіант унікальний у плані об'єктивізації правди про війну, наближення чужомовного читача до кривавих реалій, які переживає Україна. Білінгвальний інваріант антології розширює простір прочитання книги, розкриває злочини путінського режиму, засвідчує незламність українців у боротьбі за свободу й самоідентичність, зображує реальні події війни, які переживає українська нація: злочини окупантів на підступах до Києва – у Бучі, Ірпені, Гостомелі, загарбання і визволення Київщини, Сумщини, Чернігівщини, Харківщини, тяжкі наслідки окупації, кровопролитні бої на Донеччині, Луганщині, Запоріжжі та Херсонщині.

Коротку передмову до антології «До читачів в Україні і світі» написав **Валерій Залужний**, Головнокомандувач Збройних сил України. Він наголосив на *значимості, ролі і сутності новітньої мілітарної літератури, її виховній та ідеологічній функції*. «2022-й рік уже став історією. Ця цифра назавжди закарбована в нашій пам'яті... Важливо, щоб правдива історія цього року не загубилася. Щоб вона звучала у світі українським голосом, щоб вона збереглася у видатних творах для майбутніх поколінь. Бо правда – це один із найточніших різновидів зброї. Тому хочу подякувати українським письменникам та письменницям за те, що тримають культурний фронт, доказом чого слугує ця антологія» [Лопата, Любка, 2023, с. 7].

Назва книжки доволі символічна. Цікаві міркування щодо її іменування висловлює генерал Залужний, який смислове навантаження цього назвопозначення вбачає у спадкоємності військових традицій українців, багатовіковій боротьбі за свободу й незалежність, у трагічній і героїчній українській історії. Воєнний стан – це особливий правовий режим існування держави в умовах війни; у козацькі часи – сторожова застава, військовий табір, оборонне укріплення, що символізує щит і броню на захисті свободи і державності. Слово, текст як вербальне віддзеркалення воєнного стану уособлює духовну зброю, що сприймається як мотивація до захисту батьківщини, незітерта пам'ять для нащадків. Назва «Воєнний стан» є спільним об'єднавчим чинником для різножанрових текстів, що увійшли в антологію, важливим паратекстуальним компонентом, який єднає в одній тематичній площині ці твори.

Для обкладинки використано репродукцію картини Матвія Вайсберга «Янгол ЗСУ», що є рефлексією на події війни в Україні і сприймається як додаткове невербальне під-

твердження цілісності змісту і форми цього видання. Куратори видання – Євгенія Лопата та Андрій Любка – концептуально її реалізували, здійснили підбір текстів, щоб у «безвісті» не залишилась ця війна, щоб майбутні покоління зрозуміли, що війна є однією з найруйнівніших подій людства.

Антологія «Военний стан» сприймається як колективна пам'ять, культурно-історична спадщина, досвід і знання, здобуті під час війни. Читач заглиблюється у трагічні реалії часу, стоїчні моменти витривалості духу й боротьби. Дійсність формує нову, іншу колективну сутність, сформовану спільною ідеєю боротьби і непохитної віри у перемогу. Тексти в антології визначають суспільну свідомість, що зберігає тяглість культурно-історичних традицій, насамперед духовну пам'ять, яка конструює нову модель громадської поведінки і генерується рішучим протистоянням і непокорюю ворогу. Словесні коди спротиву і боротьби, передані наступним поколінням, які про війну дізнаватимуться зі свідчень очевидців, мають на меті кристалізувати життєві цінності, духовні й моральні орієнтири, гартувати внутрішню силу у протистоянні ворогу. Олександр Михед, один із авторів антології «Военний стан», висновує слушні думки щодо значимості творчості колективного опору: *«Література – один з інструментів того, щоб прожити нами, наша злість, жах досвіду, через який проходить сучасна Україна, ставали колективною пам'яттю. Література робить так, щоби з кількістю трагедій, які й далі відбуваються – Буча, Маріуполь, Ізюм, Дніпро, Бровари, – щоби з кожною викритою новою катівнею чи масовим похованням наше сприйняття не мутніло, наша лють не вщухала й залишалася гострою»* [Лопата, Любка, 2023, с. 203].

Жанрову природу текстів, що увійшли в антологію «Военний стан», визначити досить непросто. Кожен з них – складне генологічне утворення, синкретичне явище, що поєднує ознаки художньої, художньо-документальної літератури і журналістської творчості. У книжці представлені твори малих жанрових форм, зокрема нефікційна проза – спогади, щоденники, записки, – які легко трансформуються у площину журналістської творчості і прочитуються як есе, нариси, репортажі, коментарі, узагальнені спостереження. Усі ці тексти об'єднані спільним ідейно-тематичним маркером *«прожитого жаху досвіду, через який проходить сучасна Україна»* [Лопата, Любка, 2023, с. 203] і сприймаються як метажанрове явище.

Загальновідомо, що література повсякчас перебуває в перманентному пошуку нових змістоформ, постійно зазнаючи жанрових модифікацій і видозмін. Виникнення нових жанрових різновидів і модифікацій засвідчує невпинність творчого пошуку митців, їхні інтенції до формування на основі «старших жанрів» нових повноцінних варіацій. Такі процеси розкривають генологічну здатність жанрів до оновлення, до осмислення нових принципів конструювання й реконструювання жанрової цілісності. Літературознавці не завжди *«встигають всеохопно реагувати на генологічну варіативність жанрових форм, унаслідок чого більші або менші сегменти (твори, групи творів) письменницького набутку перебувають у жанровій невизначеності, не досить глибоко прочитуються, що не сприяє повному осягненню їхньої естетичної природи, художньої інформативності, оригінальності»* [Рарицький, 2016, с. 20]. Тексти в антології балансують на межі художнього, документального й публіцистичного дискурсів, прочитуються і як журналістські, і як нефікційні твори.

Художньо-документальна проза і сьогодні залишається маловивченою. Наявні дослідження вітчизняних вчених О. Галича [Галич, 2013], О. Рарицького [Рарицький, 2016], М. Федунь [Федунь, 2010], Т. Черкашиної [Черкашина, 2014] неспроможні вирішити теоретичні й практичні питання новітньої літератури факту. Актуальною залишається проблема жанрів нефікційної прози. Дослідники визначають такі різновиди літератури факту, якот: епістолярій, щоденники, мемуари, автобіографія, записки, некролог, усна оповідь. Різною мірою вони присутні в антології «Военний стан». Про це йдеться в нарисі Володимира Шейка з «Невимовної війни»: *«Це свідчення і документація воєнних злочинів, тортур, убивств і крадіжок, зібраних правозахисниками, силовиками й волонтерами для того, аби притягти Росію до відповідальності в міжнародному трибуналі й довести факт скоєння нею “злочину над усіма злочинами” – геноциду проти українців»* [Лопата, Любка, 2023, с. 353].

Тексти «Военного стану» *«описують досвід і репрезентують дійсність війни»* [Лопата, Любка, 2023, с. 339], тому їх необхідно розглядати в контексті співвідношення художньо-

го й документального начал і трактувати як явище метажанру, оскільки вони виявляють «різножанрові сегменти, оформлені в єдине й завершене художнє ціле» [Рарицький, 2016, с. 31]. Водночас у тканині твору спостерігаємо вращення позалітературних елементів – насамперед психологічних, філософських й ідеологічних, що свідчить про дифузію у його структурі різномірних текстових нашарувань, стилістичних елементів та невербальних компонентів. Жанрову своєрідність текстів антології «Воєнний стан» не визначають ні автори, ні упорядники. За спостереженнями Ю. Коваліва, такі твори «ґрунтуються на повному або частковому використанні документальних джерел» [Ковалів, 2007, с. 294], базовані на життєвому досвіді автора й підпорядковуються вимогам його художнього задуму. Наприклад, у творі «Сирена-гієна» Людмила Таран документує факти й обставини життя людей із близького їй середовища в умовах війни. Задля увиразнення трагічних ситуацій, в яких українці проживають воєнний стан, вона використовує образ-символ сирени, який уособлює тривогу, паніку, зловісний неспокій, що створює загрозу людському існуванню. Чорна сирена віддзеркалює стан душі авторки, «розпанахує» її особистісний простір існування: «Сьогодні просиділа три години у метро. Повітряна тривога. Мій похресник Тарас – в окопах на сході України...

Сьогодні вирішила подивитися будинок, в якому від атаки російської ракети загинула журналістка Віра Гурич...

Стояла з такими, як я, у підземному тунелі. Пізніше саме десь тут повітряна тривога застала британців – нейрохірурга й письменника Генрі Марша та журналістку Рейчел Кларк. Може, у їхній генетичній пам'яті вибухнув спогад: 57-денне бомбардування Лондона гітлерівською авіацією...

Вінницю накрило ракетами. Там, у центрі міста, я проходила не раз. Загинули безневинні люди, серед яких чотирирічна дівчинка Ліза...

Коли ми прощалися з Романом Ратушняком, над Майданом Незалежності теж завила сирена. Гучно, утробно, немилосердно. Я пішла провідати Протасів Яр, улюблене місце Романа. Серце плакало, очі розкошували. Та зелену хвилю дерев накрила сирена» [Лопата, Любка, 2023, с. 313–315].

«Сирена-гієна» Л. Таран прочитується як метажанрове явище. Класифікувати його за чіткими генологічними ознаками складно. У творі помітні ознаки літератури факту і медіатворчості. Фрагментарний виклад думки, рефлексії на події дня, авторські коментарі зближують його із записками. Водночас у тексті наявні спогадові й діарійні складники. Оскільки авторка не слідує строгій фіксації подій, висловлює власні оцінки й судження, твір цілком доречно кваліфікувати як щоденникові записки. Одночасно «Сирена-гієна» тяжіє до жанрів журналістської творчості. У творі помітні характерні ознаки есе, нарису, репортажу, зокрема, виразними є довільна композиція, фрагментарність, акцентуація уваги на певних фактах чи явищах, публіцистична підоснова, виразна авторська позиція.

Загалом тексти, уміщені в антології «Воєнний стан», сприймаються як єдиний художньо-документальний дискурс, заснований на медіатворчості. Зображуючи повномасштабну загарбницьку війну, найбільш «задокументовану в історії людства» (В. Шейко), автори діляться власним досвідом, реагують на її виклики, шукають причини й наслідки і спонукають адресатів задля майбутнього винести уроки минулого й сучасного. Документальні і публіцистичні складники такого тексту незаперечні. Послугуючись образним художнім словом, митці часто вдаються до емоційної оцінки, адже «визначальний принцип достовірності нарації пов'язаний з емоційним вчитуванням у текст» [Ковалів, 2007, с. 294]. Враження від пережитого віддзеркалюють важкі психологічні стани авторів розповідей. Біль і страждання створюють єдине емоційне тло, що визначає проблематику творів, які увійшли в антологію. В. Рафеєнко оповідає про просування ворога на шляху до Києва в нарисі «Перші тижні війни»: «Швидко з'ясувалося, що між нами і Києвом уже точаться бої. По Варшавській і Житомирській трасах суне важка техніка росіян, яку наші періодично палять... Стріляли одночасно і справа, і зліва, і за нами, і перед нами. Гули літаки й гелікоптери... Відсутність інформації дошкуляла не менше, ніж постійні вибухи вдень і вночі. Так було і гупало, що дім хитався» [Лопата, Любка, 2023, с. 275]. Висока емоційна напруга характеризує есе В. Пузіка «Після окупації»: «Села на-

вкрузи сірі. Будинки зруйновані. В чорних обгорілих полях стирчать хвости ракет, що розірвалися... Стопни повалені. Їхні залишки підпирають сіре небо. Тут були росіяни» [Лопата, Любка, 2023, с. 267].

Події, відображені в текстах антології «Воєнний стан», можна трактувати як історію повсякдення. Кожен автор пропонує свої оповіді зі щоденного життя пересічних українців в умовах війни. Йдеться про важкі фізичні і моральні втрати, психологічні травми, смерть і боротьбу, відчайдушне протистояння ворогу, самостояння і виживання. Автори переконують читача в тому, що російсько-українська війна триває вже століттями на ідеологічному, політичному, мілітарному рівнях, а на цей час перейшла лише в іншу загострену фазу. У «Відчутті моменту» Олеся Островська-Люта з цього приводу пише: *«Наслідки російської окупації околиць Києва, масові вбивства і катування цивільних не дивували – все це добре пасувало до спогадів наших родичів, до таємних історій, що переказувалися в родині. Все нагадувало радянське підкорення Галичини і Закарпаття після Другої світової війни і Розстріляне відродження»* [Лопата, Любка, 2023, с. 29].

Юрій Андрухович у нарисі «Якого болю нам сподіватися» мовби продовжує думку Олеси Островської-Лютої, зазначаючи, що, окрім загарбання територій, Росія завжди вдавалася до поневолення умів і свідомості наших громадян: *«Ця війна, ця спеціальна операція, вся з минулого. Це навіть не історична тяглість, а щось гірше – повернення часу навспак»* [Лопата, Любка, 2023, с. 222]. Юрій Макаров очима стороннього в одному тексті констатує трагічні наслідки російського впливу на українську ідентичність, водночас вказує на одвічну боротьбу українців за свободу, зазначає непримиренність у ставленні до окупанта, ментальну інакшість з ним: *«На відміну від сусідів за імперським, а потім комуністичним концтабором, тут довгий час панував закон. Зрозуміло, що півтора століття років кріпосного права, а потім сімдесят років нічим не кращого колгоспного рабства для значної частини населення (від 80 до 33% селян упродовж ХХ століття) не покращують характер»* [Лопата, Любка, 2023, с. 187]. На переконання Юрія Макарова, українське суспільство повсякчас протистоїть тоталітарним викликам, однак імперський постсиндром, що насаджувався російськими наративами, ще виразно помітний у свідомості громадян. З цим пов'язана окрема сторінка історії української повсякденності в боротьбі за ідентичність.

Серед авторів антології є військовослужбовці Збройних сил України, які творять свої тексти безпосередньо в зоні бойових дій, *комбатанти* (визначення *Марини Рябченко*), діючі військові. Це Олександр Михед, Артем Чапай, Артем Чех. Їхні твори мають виразні ознаки художнього репортажу і ставлять за мету відтворити воєнну дійсність і справити емоційне враження на читача. Документальна підоснова є важливим чинником таких текстів, що дозволяє розглядати їх у площині нефікційного дискурсу. Здобутий досвід переконує: суспільство в умовах війни активно переорієнтовується на факт і вимагає достовірної інформації про події на фронті, й зрозуміло, що найбільшу довіру висловлює військовослужбовцям. *«Твори авторів із бойовим досвідом – опукліші, правдивіші, позбавлені пафосу й ура-патріотизму»*, – стверджує *Марина Рябченко* [Щокань, 2023]. Вони мають потужний емоційно-психологічний вплив на реципієнта, достовірно і правдиво передають враження фронтових буднів, історію воєнного повсякдення.

У заголовку есе Артема Чапая «За чиїми ми плечима» закодоване запитання, відповідь на яке читач отримує, прочитавши текст. Автор оповідає унікальні історії солдатів – серед них представники різних професій –будівельники, водії, охоронці супермаркетів, офіціанти, комбайнери, шахтарі, сантехніки, продавці з ринку. Вони звичай люди не публічні, не «фігурують» у журнальних статтях та інтерв'ю, здебільшого «замкнуті» в собі. Вони не ставлять за мету описати власний «досвід і переживання» війни, однак ризикують життям заради того, щоб вберегти країну. Хтось із них повернувся з-за кордону і взяв до рук зброю, хтось переймається проблемами родини, яка залишилася в окупації, інший пішов добровольцем, маючи захворювання, а хтось свідомо обманув дружину, інший не розуміє, як буде дітям дивитися очі. Історія кожного виняткова, з таких художніх пазлів-розповідей складається загальний контекст боротьби. *«І ось переважно за плечима всіх цих не-інтелектуалів, не-митців,*

цілком звичайних унікальних особистостей, які не висловлять себе публічно – за їхніми плечима перебуває Україна. А можливо, й майбутнє світу» [Лопата, Любка, 2023, с. 343].

Комбатанти доводять, що будні військовослужбовця пов'язані не лише з боями й відстоюванням позицій, а й з естетикою виживання, з «невидимою війною за свій особистий час..., за право бути собою, мати свої смаки» [Лопата, Любка, 2023, с. 178]. У кожного вона своя: для одних – це музика, для інших – література, для третіх – філіжанка кави. Артем Чех упевнений, що музика робить із солдата людину, сприяє внутрішньому вдосконаленню, вчить пізнавати прекрасне («Музика для солдата»), хоча кожен слухає свою музику: хтось «Пори року» Вівальді, хтось «Байрактар» чи весільні пісні, хтось Лану Дель Рей і Лолу Марш. «В цих лісах музика стала моєю головною супутницею, обов'язковим доповненням до солдата, мов особиста зброя і турнікет, – стверджує автор. Жіночий вокал як саундтрек моєї депресії, як чортівий німб одвічної боротьби добра зі злом, як глухий щем моєї самотності й тінь від солдатської фрустрації» [Лопата, Любка, 2023, с. 347].

Олександр Михед в «Абетці болю: як я знову вчився читати» наголошує на рятівній можливості літератури, зокрема ділиться роздумами про те, як художня творчість під час війни додає сили, «тримає», вселяє надію, хоча в нього, я і в більшості родин, книги «марковані шрапнеллю тригерів». Він суголосний із думкою А. Чеха: естетика виживання тісно пов'язана із творчістю, процес творіння сприймається як спосіб боротьби із неуттвом. «Віру в силу літератури повертає страх російських окупантів перед нашими книжками і культурою загалом, – зауважує автор. – На окупованих територіях вони перш за все називають населені пункти на російський манір, відновлюють радянські символи та влаштовують зачистку бібліотек. Вишукують «шкідливі» книги, ніби ті становлять таку саму небезпеку, як і «підривні елементи. » з плоті й крові» [Лопата, Любка, 2023, с. 203].

З погляду жанрової полісемії тексти «Воєнного стану» – «неканонічні» [Саєнко, 2014], це трансформації, які містять наджанрові модифікації художньо-документальної літератури, що поєднують художню прозу й документальну точність, словесну майстерність і щоденникову наративність: «Я довго сиділа над тілом, замерзаючи до кісток, очікувала евакуації... Я гортала журнал, який ти акуратно вів усі ці роки. Журнал пасенних життів, урятованих доль, зцілених душ. Лиш себе ти не зберіг» («Позивний "Фарш"» Ю. Паєвська (Тайра) [Лопата, Любка, 2023, с. 230]; «Новина про те, що міноборони Росії закупило 45 тисяч мішків для трупів, з'явилася в українських ЗМІ опівдні 23 лютого. Тоді, менш ніж за добу до вторгнення, це остаточно переконало мене в неминучості великої війни» («45 тисяч мішків» М. Кідрук) [Лопата, Любка, 2023, с. 151]; «...кількість убитих російських окупантів досягнула ста тисяч. І я вже не знаю, який спогад стане для мене основним і знаковим» («Чорне на чорному» К. Москалець) [Лопата, Любка, 2023, с. 207]. Для творів антології характерний щоденниковий тип нарації, однак вони мають дещо спорадичний характер. В есе «Країна своїх» Ірина Фінгерова в хронологічній послідовності розписує фатальний день початку війни буквально по годинах: «Двадцять четвертого лютого я була в лікарні, на роботі. О 7:00 я зробила обхід, о 9:00 вже писала лист шефу зі зверненням до керівництва лікарні. Дайте нам перев'язувальний матеріал. Я знаю, у вас є.

Об 11:00 мені зателефонувала знайома журналістка із саксонської газети, щоб сказати, що передала мої контакти в дрезденську редакцію. Можна. Можна!... О 22:00 ми зустрілися в зумі з волонтерами. Я сиділа в темному туалеті з вимкненою камерою, і ми три години з'ясовували, до яких ще організацій треба писати листи» [Лопата, Любка, 2023, с. 325–326]. Далі авторка пише про роботу «Українського координаційного центру» про побачене, почуте, про внутрішньо пережиті події й зустрічі, телефонні розмови й повідомлення, про змарнілих і втомлених подруг К., Д., Т., про одностумців з «одного тіста», з країни, де «люди віддають не тому, що в них є надлишок, а тому що вони не можуть інакше. Країни своїх» [Лопата, Любка, 2023, с. 330].

Як правило, у текстах антології «Воєнний стан» йдеться про якийсь реальний пережитий випадок, який породжує асоціації, роздуми, рефлексії, що впливають на свідомість як автора, так і читача, змінюють їх. Алім Алієв у нарисі «Сепк» розповідає про поселення біженців з різних куточків України, їхню готовність допомагати один одному. У той же час йдеться про «крихкість людських стосунків», про зміни у свідомості людей під час великої війни, коли родинні зв'язки рвуться, багаторічна дружба зникає, а ледь знайомі люди стають найближчими. Автор переконує, що «думки про майбутнє» рятують, він живе мріями про зустріч з рідними в батьківській хаті після перемоги, водночас обтяжений реальністю – тяжко згадує окупацію Криму 2014-го і її трагічні наслідки: *«мілітаризація, заміщення населення, зміна ідентичності і руйнування культурної спадщини, придушення свободи слова і представницьких інстанцій корінного народу. Після повномасштабної агресії півострів перетворився на один з основних плацдармів, з якого запускають ракети на інші терени України, та став рольовою моделлю для окупації нових територій»* [Лопата, Любка, 2023, с. 13].

Історія повсякденності визначає єдиний стрижневий формат текстового наповнення антології. Кожен автор своїми розповідями взаємодоповнює іншого, що дозволяє бачити цілісність задуму упорядників антології задокументувати війну у різних її виявах. Автори пишуть про те, що перші дні, тижні війни у свій спосіб змінили світ кожного. Юрій Винничук у «Презентації зі стресом» зазначає, що, незважаючи на бомбардування, перебування у сховищах, його свідомість до певного часу не сприймала реалій воєнного стану. Усвідомлення прийшло, коли з'явилися перші жертви війни, перші поранені, які потребували не лише лікарської допомоги, а й моральної і психологічної підтримки оточення. Автор переповідає про запрошення на зустрічі із пораненими бійцями. Лікар уже в шпиталі повідомив, що презентація буде проходити не в залі, як зазвичай, а в палатах: *«–Тобі треба підтримати їх на духу, – сказав він. – Якщо провідаєш бодай чотири-п'ять палат, буде добре»* [Лопата, Любка, 2023, с. 66]. У палатах, де було четверо, набивалося більше десяти, і, на здивування письменника, бійці знали його твори й біографічні відомості про нього. Жодна зустріч із читачами так не вичерпувала й не переймала автора. Дорогою додому *«думав про те, як близько війна підступила до мене. Я наповнився по вінця голосами героїв, долоня ще відчувала потиски багатьох рук, а в очах мигтіли бинти, милиці, залізні штирі в ногах, чорні окуляри. Така війна вже не забудеться ніколи»* [Лопата, Любка, 2023, с. 69]. Повсякденність в умовах війни творить нові сенси, що визначають спосіб мислення, раніше абсолютно неприйнятний, українців переповнює лютя, ненависть до ворога, бажання помсти.

Смислове ядро «Воєнного стану» визначають заголовки. Ці паратекстуальні компоненти впливають на архітектонічну виразність тексту, інформують читача про об'єктивне відображення подій, фактів і явищ, трансформуються в назви-повідомлення, розкодовують основний зміст («Бути вчителькою в окупації» Лариса Денисенко, «Моє перше бомбосховище» Ігор Померанцев, «Після окупації» Валерій Пузік, «Корінням вверх, або Страх міграції» Тамара Гундарова, «Презентація зі стресом» Юрій Винничук, «Буча. Спроба ремонту нормальності» Олег Коцарев, «Ворог» Роман Малиновський, «Невимовна війна» Володимир Шейко), спонукають реципієнтів до його відповідної інтерпретації.

Тексти «Воєнного стану» варто розглядати в жанрі «невигаданої прози» (Т. Бовсунівська), у яких домінує автобіографічне й мемуарне начало: відтворено сучасні історичні події, настрої, зображено конкретних людей, особисті думки й почуття. Більшість творів у антології тяжіють до автобіографічного письма, формальною ознакою якого *«залишається оповідь від першої особи, ... з апеляцією до особистого досвіду, внутрішнього приватного світу й офіційної історії»* [Бовсунівська, 2015, с. 131], їх написано від першої особи із вказівкою на очевидність чи особисту участь: *я гадаю, я справді вважав, я можу, я мала улюблену працю, я пригадую новинну студію CNN, я їду додому. Серед творів антології немає великих жанрових форм, переважно це есе-автобіографії, нарис-автобіографії із розповіддю про особисті життєві колізії, достовірні факти, світоглядні роздуми, текстуально-суспільні висновки: «Я дописую ці рядки сьогодні, на 240-й день великого російського вторгнення. Епітет, який я щойно вжив, дався мені нелегко: ніщо російське не хочеться називати великим. Ну хіба що цей злочин – суцільний, масовий, дикий,*

достоєвський. *За яким неминуча, ще більша кара*» («Якого болю нам сподіватися» Юрій Андрухович) [Лопата, Любка, 2023, с. 28]; «*Я дивилась на К., яка втратила контакт зі своєю сім'єю, бо пів року щодня волонтерила на Мессе, де був притулок для біженців, а вечорами ходила перекладати, бо ж приходили літні люди, яким були потрібні талони на лікування... Я дивилась на Л., яка робила дитячий садочок для українських дітей і ще й керувала складом. Дивилась на те, як вона схудла, як у неї з'являлися нові й нові зморшки, і чула, як змінювався тембр її голосу. Я дивилась на них усіх, українців, які видобувають сили з безсилля» [Лопата, Любка, 2023, с. 329–330] («Країна своїх» Ірина Фінгерова); «*Я хочу, щоб про це подумали вчителі і вчительки французької мови у Франції та Бельгії, викладачки англійської у Великій Британії, польської в Польщі, німецької в Німеччині, турецької в Туреччині. Лише за те, що ви закладаєте в дітей культурні патерни, розкриваєте ідентичність, збагачуєте їх та просто допомагаєте стати грамотними людьми, вас хтось може назвати тією чи тим, що роблять із дітей нацистів. Та чому хтось – росіяни*» («Бути вчителькою в окупації» Лариса Денисенко) [Лопата, Любка, 2023, с. 91].*

Автобіографізм окремих творів закладено в назвах – «І навіть коли я дізнаюся, що завтра кінець світу» (Мирослава Барчук), «Я люблю тебе, тату» (Мар'яна Савка). Таким текстом властива автобіографічна пам'ять, адже більшість авторів книжки апелюють до особистого досвіду, вказують на причетність до описуваних подій.

Тексти антології «Воєнний стан» містять специфічні «композиційно-локалізовані формування» (Ю. Ковалів), позалітературні та позажанрові «вручення» (Т. Бовсунівська) в тканину художнього твору, які повноцінно вписуються в авторську нарацію і сприймаються як влучне її доповнення. Такі жанрові вставки характерні для об'ємних документальних полотен, однак, на наше переконання, можуть бути і складником менших жанрових різновидів, зокрема есе, нарису та репортажу. За спостереженнями Т. Бовсунівської [2015], у сучасній літературі складно знайти твір, який би не містив жанрових вручень. У нарисі «Сирена-гієна» Л. Таран цитує представника срібного віку, проводячи аналогії з «виттям сирени» й реальними картинами жахить: «*Земля розверзлась / Витікає кров із вирви / На шматки рознесло / Життя / Прострелене у вічко немовляти... Виє сирена. За звичкою підтягується рима: гієна. Сирена-гієна. Ні-ні: гієна – хижак, мародер. А сирена сповіщає про небезпеку ракетного удару. Різні конотації*» [Лопата, Любка, 2023, с. 312]. Світлана Поваляєва до твору «Under the bridge» наводить цитату Романа Ратушного «*Києве, загинув далеко від тебе, але за тебе*» [Лопата, Любка, 2023, с. 333], згадує життєві історії П. Тичини, С. Васильченка, В. Еллана-Блакитного, які переховувалися в склепі на Байковому кладовищі в 1919 році; цитує слова пісні «Red Hot Chili Peppers». Есе «Після окупації» Валерія Пузіка нагадує щоденникові записи солдата (без вказівки на дату), який проїжджає деокупованими селами, фіксуючи тяжкі злочини «асвабдителей». У щоденникову нарацію автор «включає» лист солдатів, написаний школяркою-підлітком. «*Над столом висить малюнок руки. В її центрі серце, зафарбоване в синьо-жовтий колір. Це рука дівчинки, яка написала: Привіт, солдате! Я – Настя. Передаю тобі частинку свого серця, нехай моя частинка оберігає і захищає тебе в бою. Бажаю тобі здоров'я, нехай ворожі кулі та ракети оминають, а сонечко зігріває. Нехай Бог береже. Дякую за все. Я вірю в нашу Перемогу. Ви наша гордість. Повертайтеся додому живими*» [Лопата, Любка, 2023, с. 271].

Цитатні вручення у текстах органічно вписуються в авторську нарацію, підтверджують або спростовують знакові для нього події, вказують на світоглядні орієнтири, спрямовані на розкриття душі головного героя, а психологічні й емоційні стани підсилюють відповідальність реципієнта в процесі прочитання.

Антологія «Воєнний стан» – це художні «свідчення і документація воєнних злочинів» (В. Шейко), болю й трагізму, у той же час звеличення подвигу ЗСУ, невтомної праці волонтерів, віри в перемогу над агресором, подолання «колективної травми» для подальшого розвитку суспільства. Саме про причини подолання колективної травми, збереження колективної пам'яті, культурні рани, які десятиліттями проявляються травмами і порушуються в сучасній літературі, йдеться в книжці Оксани Пухонської «По за межа-

ми бою. Дискурс війни в сучасній літературі». «Загалом авторка зазначає, що літературний вимір травми війни є багатофункціональним: художній текст дедалі більше набуває ознак інструменту культурної пам'яті; література фіксує травматичну подію історії в рецепції персонажа, створюючи при цьому її проекцію на покоління, етнічну групу, націю, що дає змогу здійснити психологічну рефлексію над нею; література залучає до цієї рефлексії читача, який прямо або опосередковано є носієм цієї травми» [Шевчук, 2023].

Отже, антологія «Воєнний стан» / «State of War» (2023) з передмовою Валерія Залужного – це спогади-свідчення, що ведуть «до пекла людського болю й горя», есе-роздуми, нариси, створені свідками й учасниками надзвичайних подій баченого й пережитого, прописані трагедії «позачасової правди» з реальними картинами найжорстокішої російсько-української війни. Текст книжки сприймається як перший досвід осягнення повномасштабної війни в україно- й англomовному читацькому середовищі. Це художній документ епохи, в якому письменники крізь призму власного світосприйняття, здобутого досвіду і пережитих емоцій пропонують широкому читацькому загалу зафіксовані факти тяжких протиправних злочинів російських зайд на тимчасово окупованих і вже звільнених українських територіях. Тексти антології різножанрові, проте об'єднані єдиною тематичною канвою. Прочитуються вони як явище метажанру, оскільки поєднують у собі ознаки художньої, художньо-документальної і журналістської творчості і сприймаються як синтетичне утворення, що становить завершену цілісність. Жанрові кордони текстів, що увійшли в антологію «Воєнний стан», розмиті, автори експериментують зі словом, що свідчить про творчі пошуки в епоху постмодернізму в плані осягнень трагічних подій російсько-української війни.

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THE ANTHOLOGY “STATE OF WAR”: SYNERGY, PROBLEMATICS, GENRE ORIGINALITY OF THE TEXTS

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Key words: *fiction-documentary prose, meta-genre, anthology, genre, text, diaries, essays, autobiography, collective memory, history of everyday life.*

The anthology “State of War” is a fiction and documentary prose about the bloody war unleashed by Russia on Ukrainian lands, a prose in which the authors, through the prism of their own worldview, experience and emotions, offer the general readership the recorded tragedies of “timeless truth”, the facts of grave illegal crimes committed by the Russian occupiers.

The article aims to examine the reception of martial law events in the anthology as non-fiction literature in contemporary Ukrainian prose. The object of the study is the texts of the anthology “State of War”, united by the subject of depicting military events in Ukraine in order to document the war in its various manifestations and tell the world about it in the “Ukrainian voice”. The study was conducted using elements of descriptive, structural and semantic, receptive and interpretive, and contextual *methods* of analysis.

The anthology “State of War” is a genre transformation that combines “sophisticated fiction and the accuracy of documentary” (V. Sayenko), and is dominated by essays, narratives, and memoirs that have only recently been classified as fiction and documentary literature. The textual and social conclusions of “State of War” with an appeal to autobiographical memory made it possible to consider texts in the genre of “non-fictional prose” (T. Bovsunivska): they contain autobiography, the authors appeal to personal experience, indicate involvement in the events described, the narrative is in the first person and is based on a reliable fact, as in memoir genres.

The core format of the anthology’s textual content is determined by the history of everyday life. The authors of the book (fifty of them), like the characters in the stories, are writers and public figures, journalists and scholars, volunteers and soldiers of the Armed Forces of Ukraine. Combatant writers, i.e., active military personnel – Oleksandr Mykhed, Artem Chapai, Artem Chekh – create stories not based on other people’s impressions but on what they have seen and experienced, proving that the problems of a soldier are not only related to fighting and defending positions, but also to the *aesthetics of survival*, to the belief in victory over the aggressor for the further development of society.

The texts of the anthology “State of War” contain genre “inclusions” (“Siren-Hyena” by L. Taran, “Under the Bridge” by S. Povaliaiev, “After the Occupation” by V. Puzik) that organically fit into the author’s narrative, confirm significant events, and increase the recipient’s responsibility in the reading process. The semantic core of the narrative of “State of War” is determined by the titles: they influence architectonic expressiveness, inform the reader about the objective reflection of events, facts and phenomena, transform into message titles, decode the content (“Being a Teacher Under Occupation” by L. Denysenko, “My First Bomb Shelter” by I. Pomerantsev, “After the Occupation” by V. Puzik, “Roots Up, or Fear of Migration” by T. Gundorova, “Presentation with Stress” by Y. Vynnychuk).

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