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## АКТУАЛЬНІ ПРОБЛЕМИ ТЕОРІЇ ЛІТЕРАТУРИ ТА ЛІТЕРАТУРНОЇ КРИТИКИ

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### РЕАЛІЗМ ПРЕЗЕНТАЦІЇ: ХУДОЖНЯ ДЕТАЛЬ У ЛІТЕРАТУРІ

У статті розглянуто поняття «реалізм презентації» в британському літературознавстві ХХ століття з акцентом на значення художньої деталі як ключового елемента у створенні правдоподібності та емоційної глибини літературного твору. Метою дослідження є визначення функцій літературної деталі в двох аспектах: як засобу відтворення об'єктивної реальності та навколишнього світу, а також як засобу зображення людини, її характеру, тілесності та внутрішніх станів. Для ілюстрації функцій деталі використано приклади з англійської літератури різних періодів, зокрема з романів «Життя і думки Трістрама Шенді, джентльмена» Лоренса Стерна, «Улісс» Джеймса Джойса, «Жінка французького лейтенанта» Джона Фаулза та «Неохочий фундаменталіст» Мохсіна Хаміда.

Методологічним орієнтиром дослідження слугують праця «Мімезис: Репрезентація реальності в західній літературі» Е. Ауербаха, яка є знаковим дослідженням репрезентації реальності в літературі, та стаття «Ефект реальності» Р. Барта, у якій проаналізовано роль незначної літературної деталі у створенні ілюзії реальності. Продуктивними для аналізу також є ідеї літературної антропології П. де Мана, В. Ізера та М. Флюдернік, які спрямовані на деталізоване відтворення психомиметичних і соціокультурних характеристик людини, що дозволяє виявити унікальні способи осмислення людської природи в різні історико-літературні епохи. *Методологія* дослідження є комплексною та міждисциплінарною: для конкретизації специфіки й способів створення ефекту правдоподібності в художній літературі застосовано історико-літературний, порівняльний, рецептивний підходи, а також прийом «уважного читання» та засоби літературознавчої антропології.

Концепцію реалізму презентації розглянуто на основі праць К.С. Льюїса, Д. Лоджа та Дж. Вуда. Льюїс і Лодж визначають реалізм презентації як мистецтво досягнення ефекту відчутного за допомогою чіткої деталі, що викликає в читача асоціації з реальною подією чи людиною. Вуд, аналізуючи роль деталі, пропонує її класифікацію та стверджує, що деталь поглиблює розуміння стилю автора і виступає основою поетологічного аналізу художнього твору.

Стаття досліджує, як у романі Стерна «Трістрам Шенді» авторську «теорію коника» реалізовано через художню деталь для підкреслення характерологічних рис персонажів. В «Уліссі» Джойса акцент зроблено на зображенні фізіогноміки, мікрожестів та мікроемоцій, які перетворюють роман на «літературну енциклопедію тілесності». У романі Фаулза «Жінка французького лейтенанта» художня деталь не лише відтворює історичну атмосферу Англії ХІХ століття, а й реалізує метафікційну гру між автором і читачем, підриваючи традиційні конвенції реалістичної ілюзії. У романі Хаміда «Неохочий фундаменталіст» неусвідомлена напівпосмішка центрального персонажа після терактів 11 вересня стає промовистою деталлю, що символізує ставлення до США та одночасно є сюжетною кульмінацією.

Підсумовано, що художня деталь є потужним інструментом авторської концепції людини, а її міметична функція деталі, як здатність імітувати реальність, спрямована на формування уяви чи-

тача та його вражень про персонажів, настроїв, атмосферу та тематичну глибину твору. Також доведено, що реалізм презентації та багатофункціональність художньої деталі пов'язані з історичним аспектом, адже їхнє функціональне значення еволюціонує з кожним новим періодом та розвитком літературних концепцій.

*Ключові слова:* реалізм презентації, художня деталь, правдоподібність, ілюзія реальності, К.С. Льюїс, Д. Лодж, Дж. Вуд, Е. Ауербах, Р. Барт, Л. Стерн, Дж. Джойс, Дж. Фаулз, М. Хамід.

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## Вступ

Складність і багатогранність мистецтва літератури, розмаїття літературних тем, форм і персонажів, а також увага до найдрібнішої художньої деталі та її значущості для цілісного сприйняття твору є предметом багатьох літературно-критичних теорій, починаючи із «Поетики» Аристотеля. У концепції мімезису давньогрецького філософа зафіксовано сутнісну характеристику літератури – її здатність наслідувати і репрезентувати реальність, і така імітація життя не є буквальною, оскільки скерована на відтворення людських емоцій та індивідуального досвіду з кінцевою метою забезпечення морального чи філософського розуміння світу.

Від античності до сучасності можна простежити, як у критичній думці та художній літературі змінювався та розвивався підхід до мімезису, а також як різні дослідники адаптували ідею мімезису до власних концептуалізацій літератури. У ХХ ст. найбільш резонансною розвідкою, для якої ідеї Аристотеля стали відправною точкою для глибокого аналізу літературної традиції, можна вважати книгу Еріха Ауербаха «Мімезис: Зображення дійсності в західній літературі» (1946). Зокрема, німецький філолог аналізує, як художні деталі, слугуючи для наслідування звичайного, повсякденного життя, відображають історичні реалії та соціальні умови, створюють складні, багатовимірні характери персонажів. Покажемо і добре відомим є перший розділ цієї монографії з назвою «Шрам Одиссея». У ньому дослідник звертається до епізоду з «Одіссеї» Гомера, в якому омиваючи ноги гістю, старша жінка і колишня няня Одиссея пізнає його за шрамом. Ця художня деталь відіграє надзвичайно важливу роль у Гомеровому епосі. Ауербах розглядає цю сцену, передусім, як приклад «реалізму повсякденного життя, несумісного з піднесенням»<sup>1</sup> [Auerbach, 2013, с. 22] за параметрами того часу. Одночасно, вчений розмірковує про багатозаровість літератури, і шрам Одиссея, на його думку, з'єднує минуле з теперішнім, пам'ять про давні події з сучасним моментом пізнання. Таким чином, художня деталь в творах Гомера виступає важливим елементом розвитку сюжету, ідентифікації персонажа, а також засобом відтворення реальності. За Ауербахом, епос Гомера мав «визначальний вплив на презентацію реальності в європейській літературі» [Auerbach, 2013, с. 23].

Письменникам усіх історичних періодів притаманні пошуки засобів відтворення реальності, включно з новими способами художньої репрезентації людини. Ці прагнення особливо активізувалися в епоху Просвітництва, коли об'єктивне пізнання світу поєднувалось з інтенцією глибше зрозуміти природу людини та її місце в суспільстві. Прикметно, що Генрі Філдінг у романі «Історія Тома Джонса, знайди» (1749) наголошував на складності й різноманітності людської природи, яку необхідно досліджувати: «...в людській природі, хоч і зібраній тут під однією загальною назвою, є таке величезне розмаїття, що кухар швидше випробує всі можливі види тваринної та рослинної їжі в світі, ніж автор зможе вичерпати настільки обширну тему» [Fielding, 2004]. Багатогранність людської природи, яку романіст називав «візерунком», «найтоншою композицією людської при-

<sup>1</sup> Тут і далі переклад з англійської – авторки статті.

роди» і «найвищою цінністю», стає першочерговою метою для письменників наступних поколінь.

У ХХ ст. британське літературознавство приділяло значну увагу тому, як художня література інтерпретує реальність, а також відкриттям у сфері пізнання людини і тим художнім засобам, які відтворюють унікальність людської природи. Представники реалізму, як і численні літературознавці, досліджували, як література відображає соціальні та культурні реалії. Письменники-модерністи експериментували з новими формами репрезентації, намагаючись передати, наприклад, складність психологічних станів своїх персонажів. Своєю чергою, постмодерністи, письменники і критики, заперечували можливість однозначної репрезентації реальності, пропонуючи ідею множинності реальностей.

*Метою* даного дослідження є аналіз поняття «реалізм презентації» в британському літературознавстві ХХ ст. та оцінка значення художньої деталі в його концептуалізації. Художню деталь розглянуто у двох проєкціях: по-перше, як засіб відтворення об'єктивної реальності та навколишнього світу; по-друге, як спосіб зображення людини, зокрема, її тілесності та внутрішніх станів. Для комплексного розкриття характеристик реалізму презентації поставлено два взаємопов'язаних завдання: по-перше, це критичний огляд теоретичних напрацювань, присвячених цій темі, а по-друге, простежити, як функціонує художня деталізація у творах англійської літератури в історико-літературній перспективі. Обраний ракурс дослідження сприятиме розумінню функцій художньої деталі в літературному творі, а також створить можливість оцінити продуктивність терміну «реалізм презентації» в контексті інших естетичних і літературних теорій про відтворення реального світу в художній літературі. Для ілюстрації функцій деталі в літературному творі обрано приклади з англійської літератури різних періодів та літературних напрямів, зокрема, з романів «Життя і думки Трістрама Шенді, джентльмена» Лоренса Стерна, «Улісс» Джеймса Джойса, «Жінка французького лейтенанта» Джона Фаулза і «Неохочий фундаменталіст» Мохсіна Хаміда.

Відповідно, *методологія* дослідження є комплексною та міждисциплінарною: для конкретизації специфіки і способів створення ефекту правдоподібності в художній літературі застосовано історико-літературний, порівняльний, рецептивний підходи, а також прийом «уважного читання» та засоби літературознавчої антропології.

Методологічним орієнтиром дослідження можна вважати книгу Еріха Аuerбаха «Мімізис: Репрезентація реальності в західній літературі», яка є фундаментальною працею в галузі літературної критики та знаковим дослідженням репрезентації реальності в літературі. Ця розвідка є зразком застосування принципів філологічного аналізу, зокрема уважного прочитання текстів в їхньому конкретно-історичному контексті, використання порівняльного літературознавства для розуміння еволюції репрезентації реальності в літературі різних часових періодів і культур, а також аналізу взаємодії форми та змісту в літературі. Показово, що у «Мімізисі» Аuerбах інтегрує теоретичний і практичний аналіз, використовуючи конкретні літературні приклади для підтвердження своїх теоретичних спостережень і зосереджуючи увагу як на буденних, так і універсальних позачасових станах людини.

Важливим внеском у теорію літератури, передусім, у розуміння того, як художні деталі в літературному створюють ефект правдоподібності, є стаття Ролана Барта «Ефект реальності» (1968). У ній французький літературознавець аналізує, як незначні деталі в літературних творах, які не впливають безпосередньо на сюжет або розвиток персонажів, сприяють створенню ілюзії реальності, в чому, як він формулює, полягає «значення цієї незначущості» («**what is ultimately, so to speak, the significance of this insignificance**») [Barthes, 1989, с. 143]. Саме такі деталі, на думку Барта, створюють ілюзію життя, оскільки викликають асоціації з реальним світом, а також сприяють читачеві емоційному відгуку, допомагаючи повірити, що відтворені події могли б відбутися в реальному світі. Для пояснення того, як відбувається створення відчуття реальності та залучення читача в літературний світ, учений звертається до концепту «гіпотипозис», специфічного риторичного прийому, чия «функція полягає в тому, щоб «представити речі перед очима слухача» [Barthes, 1989, с. 145], іншими словами, у використанні яскравих, детальних описів для створення живих образів у свідомості читача. Тобто гіпотипозис відіграє важливу роль у створенні ефекту реальності. Разом з тим, Барт уточнює, що незначущі деталі, які створюють «ефект реальності», насправді слугують для ство-

рення ілюзії правдоподібності («verisimilitude»). Вони не обов'язково відображають реальний світ, але сприймаються як реальні в контексті літературного твору.

З методологічного погляду важливим акцентом «Ефекту реальності» є аналіз того, як поняття «реального» та правдоподібності змінювались від античності до сучасності. В античні часи, за Бартом, «“реальне” було на боці Історії» [Barthes, 1989, с. 147], тобто історичні події, що вважались реальними і правдивими, в художніх творах використовувались для надання їм правдоподібності. У модерному періоді, за словами вченого, уявлення про реальність змінюється: правдоподібність більше не обмежується лише історичними фактами, а формується через незначущі деталі, які самі по собі не сприяють розвитку сюжету, але створюють відчуття реальності. Досліджуючи у статті художню деталь як означник реальності у структурі наративу, Барт, постструктураліст і семіотик, пояснює загальний відхід від традиційної лінійності наративних структур в літературі доби Модерн, який відбувається за рахунок «рефераційної повноти», тобто накопичення значної кількості художніх деталей, що створюють ілюзію завершеного, реального світу поза текстом. Отже, в новочасній літературі, функція художньої деталі як «порожнього знаку» представляє собою «радикальний виклик традиційній естетиці “репрезентації”» [Barthes, 1989, с. 148].

На загал, Аuerбах і Барт звертаються до різних аспектів мімезису: Аuerбах аналізує еволюцію зображення реальності в літературі, тоді як Барт досліджує вплив конкретних літературних технік, а саме використання художніх деталей, на створення відчуття реальності. Однак, в певному смислі «Мімезис» Аuerбаха і «Ефект реальності» Барта разом дають комплексне уявлення про конструювання реальності в художній літературі і можуть слугувати методологічною рамкою для подальшого дослідження даної теми.

Оскільки художня література як медіатор культури здатна виявляти антропологічні конфігурації кожного періоду, вагомим внеском у дослідження реалізму презентації є методологічний потенціал літературознавчої антропології. Розширення аналітичного підходу до людини, і, головню, деталізоване відтворення її психомиметичного ресурсу та соціокультурних характеристик в оформленні героя, з урахуванням естетичної цілісності художнього твору, сприяє, на наш погляд, виявленню унікальних способів художнього осмислення людської природи в різні історико-літературні епохи. Конкретним завданням може виступати аналіз «середньовічної людини» або «людини доби Модерн» в окремій національній літературі, у творчості письменника або в художньому творі, і саме акцент на вивченні художньої деталізації сприятиме розкриттю антропологічної специфіки кожного періоду.

Як наголошує Моніка Флюдернік, яка відома своїми дослідженнями в галузі нарратології, зокрема концепцією «природної наратції» («natural narratology»), «лише у чотирнадцятому столітті і ще більшою мірою у п'ятнадцятому столітті персонажів почали описувати як особистостей і набагато детальніше» [Fludernik, 2009, с. 117]. У XVIII ст., пише Вольфганг Ізер у книзі «Пошуки: від читацького відгуку до літературної антропології» (1989), ілюструючи свою думку на прикладі Філдінгового «Тома Джонса», важливим елементом відтворення людської природи стають «панівні норми систем мислення та соціальних структур, які регулюють поведінку персонажів» [Iser, 1993, с. 37–38].

З кінця XVIII ст. кантівське питання «що є людина?» стає стимулом для більш повного аналізу людської природи, де взаємодія трансцендентного й емпіричного, тілесного і духовного породжують все нові і нові тлумачення людської сутності. Важливий наголос зроблено Полем де Маном у статті «Критика і криза», що стала першим розділом в книзі «Сліпота і прозріння» (1971): «...філософська антропологія без розгляду літератури як первинного джерела знання недосяжна» [Man, 1983, с. 19]. Наголошуючи на безперервному процесі формування особистості, Ж.-П. Сартр додає, що «людина постійно перебуває в процесі становлення» [Sartre, 2007, с. 52].

Окреслена динаміка трактування людської сутності стає основою для літературознавчої антропології, яка, по-перше, об'єднує філософське та літературне розуміння людини, а по-друге, використовує художню деталь як засіб для розкриття специфічних антропологічних характеристик, що стають видимими через поведінку, зовнішність, оточення чи мову персонажів. Деталь, таким чином, виступає своєрідним «мікроскопом», через який

досліджуються загальні риси людської природи в конкретних життєвих обставинах, що дає змогу побачити, як змінюється уявлення про людину в різних історико-культурних контекстах.

### Реалізм презентації в літературно-критичних студіях

Питання того, як художня література відтворює реальність, а також як читачі інтерпретують літературні твори і розширюють горизонти власного досвіду, становить одну з найважливіших тем у британському літературознавстві ХХ ст. Основи для осмислення того, наскільки точним має бути відтворення реального світу у літературі, були закладені ще у ХІХ ст. Визначальний вплив на формування літературної думки та критики, зокрема, мали погляди на мистецтво літератури і реалізм таких письменників, як Джордж Еліот і Генрі Джеймс.

Для Джордж Еліот, яка не залишила значного корпусу критичних праць і обговорювала такі питання в художніх творах, важливим завданням було детальне відтворення зовнішніх обрисів реального світу – «правдиве зображення буденних речей» («the faithful representing of commonplace things») та «сцен у довгій довгій панорамі, повній кольорів, деталей і життя» [Eliot, 2003]. Не менш актуальним завданням письменниці вважала відображення того, як матеріальний світ відбивається у свідомості персонажів – «людей, які бачать красу в цих буденних речах» («men who see beauty in these commonplace things») [Eliot, 2003]. Отже, точне відтворення деталей у літературі є фундаментальним аспектом естетичної концепції Еліот, видатної представниці британського класичного реалізму. За словами наратора у романі «Адам Бід», письменник повинен бути точним, як свідок у суді під присягою: «...я відчуваю себе зобов'язаним якомога точніше розповісти вам, що це за відображення, ніби я перебуваю на місці свідка і розповідаю про свій досвід під присягою» («I feel as much bound to tell you as precisely as I can what that reflection is, as if I were in the witness-box, narrating my experience on oath») [Eliot, 2003]. Прагнення до детального та точного зображення соціальних, емоційних та психологічних реалій своєї епохи зробило письменницю однією з найвпливовіших фігур у британській літературі.

Вплив на британську естетичну та літературно-критичну думку ХХ ст. поглядів Генрі Джеймса, видатного трансатлантичного і транскультурного письменника та літературного критика, пов'язаний з його проникливим аналізом мистецтва художньої літератури та ролі романіста. У своєму, мабуть, найвпливовішому есеї «Мистецтво художньої літератури» (1884) митець характеризує роман як «живу істоту, єдину і неподільну» («A novel is a living thing, all one and continuous»), а також як «особисте враження від життя» («A novel is in its broadest definition a personal impression of life») [James, 1884]. Окреслюючи роль деталі у створенні правдоподібного романного світу, Джеймс зауважує, що не можна «мінімізувати значення точності та вірності деталі» («to minimise the importance of exactness-of truth of detail») [James, 1884]. Проте, на його думку, важливими залишаються точка зору письменника та свобода вибору, які деталі включити та як їх подавати в межах ширшого мистецького задуму. Не менш значущою для нього є вимога психологічної глибини характерів, тобто детальне дослідження думок та емоцій персонажа. Загалом, естетичний принцип Джеймса, який можна окреслити як «Show, don't tell», передбачає деталізацію почуттів і особистих уподобань персонажів через їхні дії, мову тіла, моделі мовлення. Усе це проголошує психологічну глибину романних характерів, яка стала важливою у ХХ ст. в британській літературі як реалістичній, так і модерністській.

Показово, що британський літературознавець Френк Реймонд Лівіс у відомій праці «Велика традиція» (1948) називає Джеймса «найрозумнішим критиком» Джордж Еліот («her most intelligently appreciative critic») [Leavis, 1950, с. 123]. На думку вченого, психологічна і моральна глибина, правдивість і повнота зображення персонажів – це те, що об'єднує цих письменників. Лівіс зауважує, що Джеймс підносить Еліот за її глибоке і ретельне розуміння своїх персонажів, її здатність знати їх «зсередини» і за багатство психологічних деталей у її творах. Очевидно, що і для британського критика «багатство психологічної деталізації» («a wealth of psychological detail»), [Leavis, 1950, с. 91–92] в творчості обох письменників є важливим принципом занурення в життя і розкриття психології людини.

У книзі «Експеримент у критиці» (1961) Клайва С. Льюїса, британського письменника і літературного критика, яка містить аналіз природи літератури та її впливу на читача, значення художньої деталізації розглянуто з перспективи читача та його взаємодії з текстом. На думку вченого, художня деталь впливає на глибину занурення читача у світ літературного

твору, а також відіграє важливу роль у формуванні читацької емоційної та інтелектуальної реакції.

В розділі книги «Про реалізми» К.С. Льюїс вводить поняття «реалізм презентації», яке він визначає як «мистецтво наблизити щось до нас, зробити його відчутним і яскравим, за допомогою чітко поміченої або чітко уявної деталі» [Lewis, 1961, с. 56]. Таке визначення проілюстровано на прикладі з «Кентерберійських оповідей» Джефрі Чосера, де в одній з розповідей ченець зганяє kota з лавки, на яку хоче сісти сам: «... *“на лаві в тебе часто я сидів/ і стіл вгинався від смачнющих страв”/ і з лави зразу він kota зганяє,/ на неї капелюха й плащ склада,/ і поруч з ними повагом сіда*» [Чосер, 2021, с. 392] («And from the bench he drove away the cat, And laid adown his potent and his hat, staff»). Льюїс визначає цей епізод як «реалістичний дотик» [Lewis, 1961, с. 56] і вказує, що обирає приклади реалізму презентації з творів, які не можна класифікувати як реалістичні. Дослідник наголошує, що вміло підібрані й використані художні деталі можуть зробити історію, навіть фантастичну, більш реальною і правдоподібною для читача.

Також, для уникнення термінологічної плутанини, Льюїс пропонує ввести поняття «реалізму змісту», яке характеризує твори, що проєктують реальні аспекти життя, соціальну проблематику та поведінку людей. Отже, мета реалізму змісту – зобразити життя без прикрас та ілюзій, таким, як його знає читач. Важливо розуміти, що ці два типи реалізму можуть функціонувати незалежно один від одного, але обидва є важливими для глибшого розуміння літературного твору. Так, твір може бути реалістичним за змістом, але не за формою, і навпаки.

Теоретична позиція К.С. Льюїса щодо «реалізму презентації» та значення художньої деталі як його основного компонента вимагає глибшого аналізу самого поняття «реалізм». Це критично важливо для розуміння його ролі та місця «реалізму презентації» в системі літературних визначень.

Саме у такому широкому контексті багатоаспектного дослідження реалізму в художній літературі подає свій аналіз реалізму презентації Девід Лодж, британський письменник, теоретик та історик літератури. Він досліджує широкий спектр питань: від реалізму як відтворювальної функції мистецтва до реалізму XIX–XX століть як літературного напрямку, включно з англійським реалістичним романом XIX століття, а також реалізмом як художнім методом у творчості окремих. Його наукові монографії часто містять розділи, присвячені проблемам реалізму, наприклад, «Що таке реалізм?», «Реалістична традиція», «Критика і реалізм» у книзі «Моделі сучасного письма» [Lodge, 1977], «Аналіз та інтерпретація реалістичного тексту» у «Працюючи зі структуралізмом» [Lodge, 1981], «Мімізис і дієгезис у сучасній літературі», «“Мідлмарч” та ідея класичного реалістичного тексту» в монографії «Після Бахтіна» [Lodge, 1990] – це лише окремі розділи, де обговорюються теоретичні та історико-літературні аспекти реалізму.

До питання про реалізм в мистецтві, і, зокрема, в літературі, Лодж підходить як до одного з найбільш проблематичних. Варто відзначити, що в 1970-ті рр. в працях ученого можна простежити спадкоємний зв'язок його літературознавчих поглядів з ідеями Романа Jakobsona, зокрема, з концепцією поетичної мови, ідеями про метафору і метонімію, а також про реалізм у мистецтві. Прикметно, що Jakobson в статті «Про художній реалізм» подає чотири можливих способи трактування реалізму, виходячи з його загальноприйнятого визначення як художнього методу, в основі якого лежить мета максимальної правдоподібності в передачі дійсності [Jakobson, 1987].

Аналізуючи різноманітні аспекти реалізму в літературі, Лодж акцентує багатозначність цього поняття і вважає, що в концептуальному плані «реалізм» варто використовувати в нейтральному значенні, як позначення фактів, що відомі та осмислені в контексті сучасної історичної свідомості. З формального погляду «реалізм» пов'язаний з аналізом тексту художнього твору, оскільки він полягає у «відображенні досвіду способом, максимально наближеним до способу опису подібного досвіду в нелітературних текстах» [Lodge, 1977, с. 25]. Отже, реалізм є «мистецтвом створення ілюзії реальності», і повний успіх у цій справі, на його думку, є синонімом поразки [Lodge, 1977, с. 25].

«Реалізм презентації», за Лоджем, є «мистецтвом наближення, досягнення ефекту відчутного і очевидного за допомогою точного спостереження чи уявлення деталі» [Lodge, 1977, с. 24]. Цей тип реалізму дозволяє розглядати вигадані події як реальні, зв'язуючи їх із історією

та дійсністю. Як приклад, Лодж наводить уривок із роману Арнолда Беннета «Повість про старих жінок»: «Вона встала на стілець, закинула уривки (листа – О.Б.) на верхню полицю подаль від очей, де вони можуть знаходитись і сьогодні» [Lodge, 1977, с. 34]. Така деталізація скерована на створення ілюзії реальності: в уяві читача героїня асоціюється з реальною людиною, яка може залишити в конкретному місці конкретну річ.

Значення таких «правдоподібних» деталей для твору важко переоцінити, оскільки вони слугують компромісом між фактом та вигадкою, вказуючи на намір автора створити реалістичний твір. Реалістичні деталі, за Лоджем, відіграють роль у структуруванні літературної декорації, яка надає тексту впорядкованості, подібно до того, як рима у вірші впливає на його структуру: «...досягнення реалістичної художньої літератури заважають автору нарративної літератури розказати першу історію, що спала йому на думку, яка, очевидно, була б автобіографією чи фантазією, а примушують сконцентруватись на можливостях твору, і це може призвести до нових і непередбачених відкриттів того, про що він хоче розказати» [Lodge, 1977, с. 32]. Таким чином, він демонструє одне із провідних положень лінгвістично орієнтованого літературознавства – вплив форми на зміст. Можна зауважити, що терміну «реалізм презентації» відповідає одне з окреслених Якобсоном визначень художнього реалізму – «ущільнення оповіді образами, притягнутими за суміжністю» [Lodge, 1977, с. 25].

У 2008 р. вийшла книга Джеймса Вуда «Як працює художня література». Вона аналізує реалізм презентації та функції літературної деталі, і в певному сенсі доповнює праці Льюїса та Лоджа, орієнтовані на теоретичні та історико-літературні аспекти британської літератури. Вуд – британський літературний критик, який працював головним літературним редактором британської газети «The Guardian», старшим редактором американського журналу «The New Republic» і нині є професором практики літературної критики на кафедрі англійської мови Гарвардського університету та штатним дописувачем журналу «The New Yorker». Він пише у стрімкому, імпресивному стилі, який балансує на межі з науково-популярною літературою. «Мені подобається ідея критики, яка намагається робити три речі одночасно», – пише він, – «говорити про художню літературу так, як письменники говорять про своє ремесло; писати критичні статті жваво та привабливо для звичайного читача; і спрямовувати цю критику назад до академії з надією вплинути на те, як там пишуть» [Wood, 2020]. Сприйняття Вуда як літературного критика варіюється від визнання його як найкращого критика свого покоління до абсолютного несприйняття його творчості. Зокрема, британська письменниця Заді Сміт відзначає точність терміну «істеричний реалізм», запропонованого Вудом, який, на її думку, відповідає «істеричним часам» після терористичних атак 11 вересня 2001 р. [Smith, 2001]. З іншого боку, видатний американський літературознавець Гаролд Блум відмовився обговорювати Вуда в інтерв'ю, зазначивши, що він «не розуміє його феномену загалом» [Pearson, 2008].

У передмові до книги Вуд зазначає, що його цікавлять «найсуттєвіші питання мистецтва літератури», серед яких – про «реальність і реалізм, характер і точку зору в художньому творі» [Wood, 2008, с. 2]. Питанню про функцію літературної деталі він присвячує окремий розділ. Дослідник стверджує, що література відрізняється від життя тим, що життя є «аморфно повним деталей і мало коли скеровує нас до них, тоді як література вчить нас помічати» найменші деталі [Wood, 2008, с. 52]. Таким чином, література змушує читача (Вуд вживає слово «нас») бути уважнішим до деталей. Як наслідок, постає питання про те, коли деталь видається реально правдивою. Вуд відповідає на нього за допомогою поняття «haecceitas» середньовічного філософа і теолога Дунса Скота. Цей термін походить з латинської мови, часто перекладається англійською як «thisness» і українською може бути виражений як «самобутність», «унікальність» або «сутність». Скот ввів це поняття для розв'язання проблеми індивідуальності – питання про те, що робить окрему річ унікальною. Таким чином, «haecceitas» є кількісною властивістю або формою, яка визначає, чому людина є саме такою, а не іншою. Безумовно, цей термін та його значення залишаються предметом інтересу в сучасному філософському дискурсі, адже вони акцентують питання ідентичності та природи реальності. Поняття «thisness» у творчості Вуда відноситься до будь-якої деталі, яка «вбиває» абстрактність за допомогою ефекту відчутного і звертає увагу на конкретне [Wood, 2008, с. 55]. Він також зазначає, що «якщо історію роману можна подати як розвиток «вільного непрямого стилю», то її також можна представити як «зліт деталі» [Wood, 2008, с. 58].

Аналізуючи роль деталі в художній літературі та наводячи приклади з творів Гюстава Флобера, Володимира Набокова, Джеймса Джойса та інших письменників, Вуд вводить низку визначень художньої деталі, що поглиблюють аналіз та розуміння стилю окремих письменників: показові/непоказові деталі (telling/untelling detail), службові/неслужбові деталі (on-duty/off-duty detail), надлишкові деталі (surplus detail), надмірні (або зайві) деталі (gratuitous detail), суттєві в несуттєвих деталях (significantly insignificant detail), несуттєві деталі (irrelevant detail), звичні деталі (habitual detail), динамічні деталі (dynamic detail). Ретельність класифікації літературної деталі відповідає дослідницькій меті Вуда, оскільки вивчення деталі розкриває і характер персонажа, і точку зору наратора, і природу реальності в художньому творі [Wood, 2008, с. 3].

Тож можна стверджувати, що «Як працює література» зосереджена на таких аспектах художньої літератури, як система оповіді, характер персонажів та форма, з акцентом на пояснення для звичайного читача, а не на вичерпну академічну аргументацію. Книга, таким чином, стимулює інтелектуальну дискусію серед ширшого кола читачів, ніж традиційні академічні тексти.

Узагальнюючи теоретичні аспекти реалізму презентації і вивчення художньої деталі в працях британських літературознавців, можна підсумувати наступне: «реалізм презентації» в художній літературі, центральним елементом якого є художня деталь, описує спосіб, яким письменники відтворюють дійсність у своїх творах. Деталь в літературі слугує не лише для відтворення візуальної, фотографічної картини світу, а й для додавання глибини і реалістичності оповіді в межах естетичних конвенцій будь-якого літературного напрямку. Це важливо відзначити: реалізм презентації як поняття функціонує незалежно від реалізму, навіть у фантастичній, містичній, або символістській літературі деталі відіграють важливу роль у створенні ілюзії реального світу. Іншими словами, відчуття правдоподібності є елементом найбільш фантастичних та нереалістичних творів.

### **Реалізм презентації в художній літературі: антропологічний вектор**

У художньому творі не існує випадкових деталей, і реалізм презентації засвідчує майстерність письменників правдоподібно відтворити вигаданий світ. Проте найбільш значущі досягнення в літературі пов'язані не лише з ретельним і свідомим, а іноді й інстинктивним створенням літературної декорації. У кращих творах фотографічна функція літературної деталі переступає межі простої поверхні речей, набуваючи більш глибокого значення. Так, деталь може стати ключовим рушієм сюжету або відігравати вирішальну роль у створенні персонажів, тим самим підсилюючи свою важливість у творі.

У XVIII ст. доба Просвітництва стала періодом розквіту жанру роману і одночасно пильної уваги до природи людини в її найдрібніших виявленнях. Розвиткові роману суттєво сприяло глибоке розуміння просвітниками людської природи. Зокрема, Генрі Філдінг твердо вірив, що справжнє знання людської поведінки походить з реального життєвого досвіду: «Якби досконало не було описано письменниками людську природу, по-справжньому системно її можна вивчити лише у світі» [Fielding, 2004]. Така перспектива стала ключовою в еволюції роману: замість моралізаторства перевагу було віддано реалістичним проєкціям життя. Філдінг, передусім, у своїх романах, таких як «Том Джонс» та «Джозеф Ендрюс», зосередився на автентичному зображенні персонажів та їхніх взаємодіях у багатоплановому соціальному середовищі, що уможливило глибше і більш нюансоване дослідження людської поведінки.

Пильний інтерес до людини як до унікальної особистості, неповторної у своєму розвитку став естетичною основою творчості Лоренса Стерна. Найважливішим для письменника можна вважати право людини вільно виражати себе всупереч усім заборонам і труднощам життя. Для реалізації нового погляду на людину потрібні були нові художні засоби вираження. Так, у безперервній полеміці з просвітниками і одночасно спираючись на них виникає художній метод романіста, в центрі якого концепція «hobby-horse», що є ключовою для розуміння його підходу до створення характерів персонажів та їхнього розвитку. В основі цієї теорії лежить ідея, що кожен персонаж має свого «коника», або особисту манію/примху, яка визначає його характер та поведінку і допомагає зрозуміти індивідуальні особливості персонажа та його унікальну роль у творі. Відповідно, в художньому світі письменника зростає роль реалізму презентації і художньої деталізації.



У романі «Життя та думки Трістрама Шенді, джентельмена» Стерн використовує цю ідею для створення своєрідних та непередбачуваних персонажів. «Коник» кожного з них – це не просто звичка або інтерес, це їхня власна, унікальна особистість, яка виражається через їхні думки, слова та вчинки. Ця концепція дозволяє Стерну досліджувати глибини людської природи та різноманіття людського досвіду.

Варто зазначити, що новаторською є також структура роману, вона ніби повторює хід думки автора, тобто роман має форму, що нагадує розумовий процес людини, коли людина в своїй свідомості легко і швидко переключається з однієї думки на іншу і не завжди є послідовною і логічною в своїх думках. Можна стверджувати, що в цьому Стерн на століття випереджає досягнення письменників-модерністів.

Окреслена форма роману, поряд з інтенцією висвітлювати найнезначніші, але характерологічні риси персонажів робить художню деталь важливим елементом «Трістрама Шенді». Серед багатьох прикладів, які можна пов'язати з реалізмом презентації, зразковим є епізод, в якому Тобі Шенді, дядько Трістрама і брат Волтера Шенді, ветеран війни і дивак, під час розмови обережно бере мушку за крила, підносить до вікна і відпускає на волю:

*«Я тобі не зашкоджу, – каже мій дядько Тобі, піднімаючись зі свого крісла й ідучи через кімнату, з мухою в руці. – Я і волоска з твоєї голови не чіпатиму. – Лети, – каже він, піднімаючи раму і розкриваючи долоню, коли говорить, щоб вона вилетіла; – лети, бідолашна чортице, вилети, чому я повинен тебе кривдити? – Цей світ досить велик, щоб вмістити і тебе, і мене»* (“I’ll not hurt thee, says my uncle Toby, rising from his chair, and going across the room, with the fly in his hand, – I’ll not hurt a hair of thy head: – Go, says he, lifting up the sash, and opening his hand as he spoke, to let it escape; – go, poor devil, get thee gone, why should I hurt thee? – This world surely is wide enough to hold both thee and me”) [Sterne, 2012].

На мій погляд, така художня деталь у характеристиці Тобі Шенді, яка, згідно з Вудом, є несуттєвою, промовисто відображає індивідуальність персонажа. За концепцією «коника» Стерна, саме незначне дивацтво дозволяє визначити унікальність людського характеру і окреслити його світогляд, що полягає не просто в небажанні вбити комаху, але й в природній для персонажа здатності сприймати її як подібну собі істоту, самодостатнє життя (вислів “I’ll not hurt a hair of thy head” зазвичай адресується людині). Це яскраво виражено через кореляцію людської тілесності (“with the fly in his hand”, “opening his hand”) з тілесністю тваринною, і природне сприйняття цієї ідентичності персонажем завершується філософським узагальненням “This world surely is wide enough to hold both thee and me”, в якому розкривається та гармонія у стосунках людини і світу, що була «програмною» для естетики сентименталізму і навіть містить відлуння просвітницької концепції П. Гольбаха про систему природи, згідно з якою «первинні істоти, або елементи тіл, потребують підтримки, присутності друг друга з метою самозбереження, набуття узгодженості або міцності; істина, яка з однаковою одноманітністю застосовується як до того, що називається фізичним, так і до того, називається моральним» [d’Holbach, 1889, с. 29].

Такий підхід до творення характерів робить їх впізнаваними для читачів, що засвідчує майстерність письменника в галузі реалізму презентації.

В літературі модернізму увага до художньої деталі, в певному смислі, досягає кульмінації. Рух, який здійснюють модерністи у своїх творах, можна визначити, користуючись зауваженням Поля Рікера, як рух від мімезису дії до мімезису персонажа і далі до мімезису свідомості [Ricoeur, 2012, с. 97].

В романі «Улісс» ірландського письменника Дж. Джойса художня деталізація тіла і свідомості людини досягає максимальної реалізації. Твір, в якому на 742 сторінках тексту показано один день з життя звичайної людини, насичений різномірними, різноприродними, автотрансформаційними та комунікаційним виявами людського – зовнішніми і внутрішніми, тілесними, психічними та інтелектуальними. Іншими словами, важливий аспект «Улісса», як зрештою всіх творів Дж. Джойса, – це тілесно- і психоміметичний ресурс його авторського мовлення, особлива здатність відтворювати фізику літературних тіл через мікрожести та мікроемоції. Згідно з класифікацією літературної деталі Вуда, роман насичений динамічними деталями.

Відтак звертаючись до аналізу особливостей вираження тілесності в романі Дж. Джойса, можна стверджувати: у творі немає сталих портретних характеристик, замість них – рух, потік духовно-тілесних сил, способів мислення персонажів у відкритому просторі літературної реальності. Як приклад, роман відкриває сцена гоління Бака Маллігана, і персонаж отримує розгорнуту деталізовану фізіогномічну характеристику: обличчя Бика Маллігана – «довге трем-

тяче кінське обличчя» («shaking, gurgling face, equine in its length» [Joyce, 1993, с. 3]); «жирне затінене обличчя і важке овальне підборіддя» («the plump shadowed face and sullen oval jowl» [Joyce, 1993, с. 4]); «жирне обличчя з димчато-блакитними очима, що бігають» («plump face with its smoke blue mobile eyes» [Joyce, 1993, с. 6]); «скривлені голени губи і кінчики білих блискучих зубів» («his curling shaven lips and the edges of his white glittering teeth» [Joyce, 1993, с. 6]); особливій увазі надано нюансам голосу персонажа – транслятору емоцій – «пастирський голос» («preacher's tone» [Joyce, 1993, с. 3]); «ситий голос» («wellfed voice» [Joyce, 1993, с. 6]); «жіночий хрипкий голос» («woman's wheedling voice» [Joyce, 1993, с. 12]); «хрипкий скрипучий голос», «ніжний наспів» («a hoarsened rasping voice», «tender chant» [Joyce, 1993, с. 15]).

Відчитуючи Джойсову герменевтику обличчя, варто наголосити, що персонаж, як зрештою всі персонажі письменника, визначається не сталими фізіогномічними характеристиками, а показаний саме у русі: це живе, мінливе обличчя. Дж. Джойс як митець, якому властиве фізіогномічне (фізіономічне) мислення, майстерно використовує художню деталь для зображення своїх персонажів, а також для аналізу комунікаційних процесів, що відбуваються між персонажами.

Не можна не побачити ще одного – ігрового – аспекту у відтворенні образу людини письменником, характерного для літератури постмодернізму. Йдеться про найдрібнішу деталізацію, яка набуває іронічного характеру в романі: «Моя хустинка. Він її кинув. Пригадую. А чи я підібрав її? Його рука марно обшукувала кишені. Ні, не підібрав. Краще куплю нову. Він дбайливо поклав на прискалок суху козу, виколупану з носа. Хай дивляться кому цікаво!» («My handkerchief. He threw it. I remember. Did I not take it up? His hand groped vainly in his pockets. No, I didn't. Better buy one. **He laid the dry snot picked from his nostril on a ledge of rock, carefully.** For the rest let look who will!» [Joyce, 1993, с. 50]).

У наведеній сцені досягнуто ефекту відчутного, створено ілюзію реальності. «Мікроскопічний» реалізм презентації письменника дає змогу розглянути вигадану подію як таку, що відноситься до дійсного, «не наративного» життя: персонаж спроєктований як реальна особа, яка робить рух, впізнаваний для читача.

Як бачимо, становлення міфопоетики Дж. Джойса і застосування техніки потоку свідомості в його творчості аж ніяк не заперечує гри з реалізмом презентації. Отже, «Улісс» Дж. Джойса можна назвати каталогом мінімальних рухів людини і, на загал, літературною енциклопедією тілесності людини.

Роман Джона Фаулза «Жінка французького лейтенанта» є знаковим прикладом постмодерністського використання художньої деталі та реалізму презентації, який одночасно відтворює історичну атмосферу Англії XIX ст. та підриває традиційні літературні конвенції, що прагнуть створити ілюзію об'єктивної реальності. Письменник ретельно зображує образ вікторіанської епохи, використовуючи численні історичні деталі, що передають стиль повсякденного життя, побутові звички, соціальні норми, цінності та упередження того часу. Окрім цього, Фаулз докладно відтворює структури мислення епохи, зокрема звертаючись до наукового дискурсу вікторіанства, а саме до теорії Дарвіна як ключової події, що викликала інтелектуальний переворот і ревізію традиційних поглядів на світ. Захоплення героя роману, Чарльза Смітсона, аристократа і палеонтолога, теорією еволюції приводить його до внутрішнього конфлікту між соціальними умовностями вікторіанської епохи та особистою свободою. Фаулз детально репрезентує внутрішні переживання Чарльза, демонструючи, як його погляди на життя, науку і свободу суперечать провінційній обмеженості та консервативним моральним устоям суспільства. У розмові з доктором Гроганом, другорядним персонажем, який є ірландським лікарем із сучасними науковими поглядами, Чарльз запитує, чи той знайомий з працями Дарвіна, але робить це в досить презирливій формі: «Чи читали Ви цього хлопця Дарвіна?» («Have you read this fellow Darwin?», [Fowles, 2004, p. 161]. Зневажливий вираз «this fellow», який створює дистанцію між героєм і революційними ідеями еволюції, є промовистою деталлю, що свідчить про його страх продемонструвати справжнє ставлення до ідей Дарвіна і наголошує залежність від суспільних очікувань, адже дарвінізм був суперечливою темою і викликом релігійним і моральним поглядам вікторіанського суспільства. Відповідь Грогана є різкою і критичною, він закликає Чарльза думати самостійно і протистояти інтелектуальним обмеженням. Автор називає цих персонажів «карбонаріями розуму», що вказує на їхню інтелектуальну близькість та внутрішню опозиційність консерва-

тивному суспільству: «Два карбонарії розуму... влаштували тривале вшанування Дарвіна...» (“Two carbonari of the mind... a lengthy celebration of Darwin followed”, Fowles, 2004, p. 163]). Внутрішньо Чарльз, як і Гроган, усвідомлює, що вони «подібні до двох крупинок дріжджів у морі млявого тіста, або двох крупинок солі у величезній супниці несмачного бульйону» (“like two grains of yeast in a sea of lethargic dough—two grains of salt in a vast tureen of insipid broth” [Fowles, 2004, p. 163]).

Таким чином, ідеї Дарвіна захоплюють Чарльза, породжуючи в ньому відчуття «екзальтованої вищості, інтелектуальної дистанції з рештою побратимів по розуму» (“exalted superiority, intellectual distance above the rest of their fellow creatures”, [Fowles, 2004, p. 163]). Ім'я видатного біолога XIX століття стає суттєвою історичною деталлю, яка дає підстави віднести Чарльза до прогресивної інтелігенції свого часу, підкреслюючи його внутрішній конфлікт і водночас відображаючи гостре несприйняття вікторіанським суспільством нових ідей.

Отже, використання прийому мімезису свідомості для репрезентації думок та рефлексій Чарльза дає змогу Фаулзу показати, як розгортається криза вікторіанської ідентичності персонажа в контексті інтелектуальних і соціальних змін другої половини XIX ст., а також як формується особистісна система цінностей, несумісна з усталеними нормами вікторіанського суспільства.

Тему протистояння вікторіанських і анти-вікторіанських цінностей в «Жінці французького лейтенанта» письменник досліджує на прикладі жіночих персонажів твору, майстерно застосовуючи художню деталізацію у співставленні образів Ернестини і Сарі. На початку твору, Ернестина, прогулюючись з нареченим Чарльзом берегом моря, одразу постає типовою вікторіанською жінкою, ідеалом жіночості свого часу: «вбрана за останнім словом моди, бо 1867 р, віяв інший вітер», «пурпурова спідниця майже зухвалої вузькості», «насичено-зелене пальто», «один із зухвалих маленьких пласких капелюшків “свинячий пиріг” з делікатним плюмажем у вигляді чаплі збоку», «кольори вбрання молодої леді ... виразно кричущі» (“...dressed in the height of fashion, for another wind was blowing in 1867”, “a magenta skirt of an almost daring narrowness”, “the rich green coat”, “one of the impertinent little flat “pork-pie” hats with a delicate tuft of egret plumes at the side”, “the colors of the young lady’s clothes ... distinctly strident”) [Fowles, 2004, с. 5]. Ернестина не лише зовнішньо втілює образ зразкової молодої жінки вікторіанської епохи, а й уособлює притаманні вікторіанству стереотипні уявлення про розумові здібності жінки, які наратор подає як «блиск, а не розсудливість» (“brilliance, not discretion”) [Fowles, 2004, с. 5], а також про жіночу фізичну слабкість і залежність від чоловіка, що підкреслюється художньою деталлю: «...сильніший порив вітру змусив Чарльза обійняти Ернестину за талію, щоб підтримати її» (“There came a stronger gust of wind, one that obliged Charles to put his arm round Ernestina’s waist to support her”) [Fowles, 2004, с. 10].

Персонажем, який у «Жінці французького лейтенанта» свідомо порушує канони поведінки та соціальні обмеження свого часу, є «жінка з минулим» Сара Вудраф. Вікторіанське суспільство таврує її як «занепалу жінку», а її образ стає викликом стигматизації жінок, які не відповідають суворим стандартам моралі. Коли Чарльз уперше бачить Сару, вона стоїть «на похмурому, вигнутому хвилерізі, ближче до краю, який межує з морем» (“on that somber, curving mole at the seawardmost end”) [Fowles, 2004, с. 5], у темному одязі та з «незабутнім, трагічним обличчям» (“an unforgettable face, and a tragic face”) [Fowles, 2004, с. 10]. Усе в її образі символізує протест проти соціальних норм вікторіанства та прагнення до свободи в умовах жорсткого суспільного контролю. Кожна деталь є важливою складовою цього портрета: її одяг, «більше схожий на чоловіче пальто для верхової їзди, ніж на будь-яке жіноче пальто, яке було в моді останні сорок років» (“more like a man’s riding coat than any woman’s coat that had been in fashion those past forty years”) [Fowles, 2004, с. 9], виступає знаком ізоляції; її погляд, «спрямований, як гвинтівка, на найдальший обрій» (“her stare was aimed like a rifle at the farthest horizon”) [Fowles, 2004, с. 10], символізує пошук себе у світі; її нерухомість на вітру, що надавала їй вигляд «фігури з міфу, а не реальної істоти зі звичайного провінційного дня» (“a figure from myth, than any proper fragment of the petty provincial day”) [Fowles, 2004, с. 5], віддзеркалює силу її характеру. І кожна з цих деталей підкреслює прагнення героїні обстоювати власну ідентичність, що виводить її образ за межі вікторіанської літератури та осучаснює його.

Прикметно, що Фаулз, як постмодерніст, не лише досягає ефекту реальності, тобто, за Бартом, викликає в читача асоціацію з реальним світом і емоційний відгук, а й реалізує один із ключових принципів постмодерністської літератури – принцип метафікційної гри між автором і читачем, що підриває надійність історичної реконструкції та саму ідею реалізму презентації. У тринадцятому розділі автор прямо звертається до читача, зазначаючи: «Ця історія, яку я розповідаю, – це лише моя уява. Ці персонажі, яких я створюю, ніколи не існували за межами мого розуму» (“This story I am telling is all imagination. These characters I create never existed outside my own mind”) [Fowles, 2004, с. 95]. Ця заява підкреслює, що всі реалістичні деталі, які читач сприймає як «справжні», є лише результатом авторського задуму створення ілюзії достовірності. Отже, цей метафікційний прийом руйнує ілюзію об'єктивності репрезентації та акцентує процес створення характерів. Таким чином, роман «Жінка французького лейтенанта», хоча й наповнений історичними художніми деталями, які занурюють читача в атмосферу епохи, водночас демонструє умовність літературного зображення і проблематизує поняття «реалізм презентації».

В сучасній художній літературі художня деталь є потужним інструментом для уточнення та розкриття актуальної проблематики – глобалізації, культурної ідентичності, екології, технологічного прогресу, соціальної нерівності тощо, в кожному окремому творі, створюючи специфічний контекст і підкреслюючи унікальність місця та часу, в якому розгортаються події.

Прикладом вирішальної ролі художньої деталі для характеристики протагоніста і розвитку сюжету слугує роман «Неохочий фундаменталіст» (The Reluctant Fundamentalist, 2007) британо-пакистанського письменника Мохсіна Хаміда. Цей твір є своєрідним викликом домінантному дискурсу літератури 9/11, оскільки ставить під сумнів тезу, що терористичні атаки 11 вересня 2001 р. були актом сліпої ірраціональної ненависті до «невинної» Америки. Сюжет роману присвячений історії Ченгіза Хана, юнака з Пакистану, який закінчує Принстонський університет і отримує роботу на Вол-стріт у престижній фірмі. Молодого бізнес-аналітика приваблює Нью-Йорк, і він спрямовує зусилля на культурну асиміляцію в Америці. Перше завдання, яке він успішно завершує в Манілі, підтверджує його рух до статусу члена американської бізнес-еліти. В цю історію успіху автор вводить теракт у Нью-Йорку, за яким Ченгіз спостерігає по телевізору в прямому ефірі, збираючись на рейс Маніла-Нью-Йорк: «...моєю первинною реакцією було **дивовижне задоволення... мене полонила символіка всього цього, те, що хтось так явно поставив Америку на коліна**» (“...my initial reaction was to be remarkably pleased ... I was caught up in the *symbolism* of it all, the fact that someone had so visibly brought America to her knees”) [Hamid, 2007, р. 82]. Перша, неусвідомлена реакція персонажа на теракт, пакистанця за походженням, ісламського «вимушеного» фундаменталіста – «неабияке задоволення». І ця емоція, виражена неусвідомленою напівпосмішкою, що виступає промовистою художньою деталлю, є кульмінацією роману. Вона розділяє події твору на «до» і «після». Далі письменник уважно простежує реакцію персонажа на події 11 вересня і відтворює його поступове усвідомлення єдності з тими, хто виступає проти Америки.

В наведених романах, що належать різним історико-літературним періодам, художня деталь є потужним інструментом авторської концепції людини. Твори Стерна, Джойса, Фаулза, Хаміда і багатьох інших письменників минулого та сучасності, починаючи з Гомера, доводять, що кожна людина є унікальною і кожна продукує свій мікросвіт, в якому поєднуються суб'єктивне та універсальне. Адже художня література загалом є антропологічною практикою, способом відтворення феномену Людини в його повноті й цілісності.

## Висновки

Отже, художня деталь може слугувати своєрідною призмою для аналізу творчості будь-якого письменника або художнього феномену. Естетичні принципи, характерні нюанси авторського стилю, а також глибинні шари значень та ідей, які письменники закладають у своїх творах, часто знаходять своє відображення саме у специфіці деталізації. Таким чином, деталі в літературі не лише збагачують текст, а й відкривають шлях до глибшого розуміння творчого методу та задуму автора.

Концепцію «реалізму презентації» не можна обмежувати виключно літературою реалізму. Створення ілюзії реальності через правдоподібну художню деталь, яка виконує міметичну функцію і примушує читача вірити в правдивість вигаданої історії, є фундаментальною характеристикою художньої літератури. Міметична функція деталі як здатність імітувати реальність скерована на уяву читача, який формує враження про персонажів, настрій, атмосферу та тематичну глибину твору. Через деталі письменник може передати певну ідею, емоцію або філософську

думку, забезпечуючи в такий спосіб більш глибоке розуміння тексту. Таким чином, реалізм презентації, роль та міметична функція деталі в літературі є інструментами, які допомагають письменникам створювати переконливі та глибокі літературні твори, які залучають читача до співпраці в інтерпретації твору літератури. Важливими є саме емоційний відгук читача, його активний діалог з текстом та його глибинними значеннями.

Ще один важливий висновок, що випливає з дослідження реалізму презентації та багатофункціональності художньої деталі, пов'язаний з історичним аспектом: функціональне значення деталі в літературі еволюціонує з кожним новим історичним періодом та появою нових літературних концепцій. Відтак відкритість цієї теми створює перспективу для майбутніх літературознавчих і міждисциплінарних досліджень.

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## THE REALISM OF PRESENTATION: THE LITERARY DETAIL IN FICTION

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This article explores the concept of “realism of presentation” as a key term in 20th-century British literary studies, reflecting a drive to reproduce reality through literary detail, thereby creating verisimilitude and depth of character portrayal in a work of literature. It emphasizes the importance of literary detail, which functions as a tool in forming layered impressions of the readers and serves as an element that enhances their emotional resonance of a work. The study *aims* to define two major functions of literary detail: as a means of representing objective reality in the surrounding world and as a means of depicting the human being, including corporeal, inner states and emotions. The realism of presentation enables the exploration of not only visible reality but also the inner, often hidden aspects of human nature. The article focuses on novels where literary detail plays a crucial role in building characters and conveying themes, among them Laurence Sterne’s “The Life and Opinions of Tristram Shandy, Gentleman”, James Joyce’s “Ulysses”, John Fowles’s “The French Lieutenant’s Woman”, and Mohsin Hamid’s “The Reluctant Fundamentalist”. In these works, literary detail serves two primary functions: creating an effect of realism and revealing character through body language, behavior, and environment.

The methodological foundation of the study is rooted in seminal works of literary theory, notably Erich Auerbach’s “Mimesis: The Representation of Reality in Western Literature”, which examines the nature of representing reality, and Roland Barthes’s essay “The Reality Effect”, which argues for the importance of literary detail in constructing the illusion of credibility. The work also utilizes ideas from Paul de Man, Wolfgang Iser, and Monika Fludernik, who advance an anthropological approach to literature, analyzing how literary detail can reflect the sociocultural and psycho-mimetic characteristics of people. In this context, literary detail functions as a “microscope” through which readers can perceive not only the external but also the internal world of characters, their unique traits, and inner conflicts. The *research methodology* is complex and interdisciplinary: historical and literary, comparative, receptive approaches, as well as the method of “attentive reading” and the means of literary anthropology are used to specify the specifics and methods of creating the effect of plausibility in fiction.

Influential contributions to the concept of realism of presentation also come from the British literary scholars C.S. Lewis, David Lodge, and James Wood. Lewis defines realism of presentation as “the art of bringing something close to us”, achieved through meticulously rendered details that evoke associations with real-life events or people. Lodge, elaborating on this idea, emphasizes the importance of detail in constructing plausibility and immersion, suggesting that precision and tangibility of detail form the basis for creating an “effect of the apparent”. James Wood, in his work “How Fiction Works”, complements Lewis’s and Lodge’s theories by arguing that detail allows readers to grasp an author’s style, representing not only the characters’ identities but also the overall nature of the reality depicted within the work.

In this context, literary detail functions not only as a visual descriptor of objects or phenomena but also as a tool for deeper character portrayal. This is evident in Sterne’s “Tristram Shandy”, where each character’s unique “hobbyhorse” (or personal quirk) embodies specific traits through their behaviors and mannerisms. In Joyce’s “Ulysses”, detail becomes a vehicle for depicting both the physiology and emotions of characters, making their images vivid and dynamic. Each detail, from facial expressions to micro-gestures, forms a kind of “encyclopedia of corporeality”, reflecting even the smallest changes within the characters’ internal worlds. Fowles’s “The French Lieutenant’s Woman” exemplifies the postmodernist use of literary detail, which not only reconstructs the historical atmosphere of 19th-century England but also engages the reader in a **meta-fictional** play between the author and the audience. Postmodernism in this case undermines traditional realism: detail, initially creating an illusion of reality, simultaneously questions the objectivity of this illusion. Fowles masterfully conveys the spirit of the Victorian era, using everyday habits, social norms, and values of that time. However, he also subverts readers’ expectations by using detail as a tool for metafictional play that questions the reliability of historical reconstruction. In Hamid’s “The Reluctant Fundamentalist”, literary detail also plays a crucial role, creating a sense of realism and revealing cultural and social aspects of the modern world. Specifically, the protagonist’s unconscious smile in response to the events of September 11 becomes a symbolic moment that expresses his attitude toward America and serves as a climactic point in the narrative. This detail not only conveys the character’s personal emotions but also reflects the cultural context in which he acts, demonstrating a clash between personal identity and global events.

In modern literary studies, anthropological approaches attribute particular significance to literary detail as a means of exploring human uniqueness. Each period in literature, from the Middle Ages to modernity, offers its own perspective on humanity, its characteristics, and worldview. Original interpretations of

human essence emerge through literary detail, which reveals not only the external but also the inner, often invisible aspects of a personality. This approach reveals how literature, regardless of historical period, serves as a medium of reflection on the “eternal” questions of human nature.

Thus, examining the realism of presentation as an aesthetic and literary concept allows for a deeper understanding of how details create an illusion of reality that becomes the foundation for the reader’s emotional and intellectual engagement with the text. Even in fantasy or symbolic literature, details are a crucial element in constructing the internal logic of the work, making it more believable. Through literary detail, an integration of artistic and real-world perspectives occurs, where each character is a unique individual, forming a microcosm that combines the subjective and universal.

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## THE DYNAMICS OF SEMANTICS AND SYMBOLS IN ART HISTORY: A PHILOSOPHICAL AND AESTHETIC PERSPECTIVE

Інтенціональність у свідомості і діяльності людини призводить до необхідності створення послань собі та іншим людям у вигляді смислів, формування і зміна яких створює особливу динаміку в усвідомленні світу, відповідно до знаків, з ними пов'язаними. *Метою* статті є визначення особливостей інтерпретації смислів знаків, представлених в художньому мисленні через твори мистецтва і літератури. Для досягнення мети використані герменевтичний і філософсько-естетичний *методи* дослідження.

У статті розглянуто історичну динаміку смислів і знаків в окремих сферах художньої культури. Для цього визначено характер осягнення світу через знаки та їх **смисли на основі узагальненої парадигми** підходів до проблеми. Зокрема, використана класифікація смислів і знаків, висунута Г. Фреге, Ю. Лотманом, характеристика самого процесу оцінки смислів через зміст предмету і явища, їх оцінки як знака Е. Гуссерля та Ф. де Соссюра, методика формування смислів на основі ідей Н. Хомського тощо на основі виявлення характерних особливостей становлення мистецтва через художнє мислення. Розглянуто можливості самореалізації прекрасного через знаки в прикладних аспектах мистецтва, в тому числі в живописі та літературі. Також проаналізовано співвідношення сенсу і знака в концепті Краса коханої в східній літературі.

Зроблено висновки про те, що динаміка зміни видів мистецтва, їх жанрів і напрямків відбивається на знаковому зображенні смислів. Наприклад, в живопису при цьому змінюється характер використовуваного матеріалу, його застосування, розвиток йде від зображення людини до природи (разом або окремо), далі – до абстрагування зображень, зі збереженням змісту в символічному вигляді. Знакові системи кожного напрямку живопису відрізняються одне від іншого саме характером абстрагування і художнього втілення сенсу. За можливостями символізації та втілення смислів умовність знаків в живописі та літературі змагається зі знаковою системою мови. Аналіз окремого концепту, зокрема краси коханої в східній літературі, показав тісний зв'язок **вибору знака з соціальним оточенням** і особливостями сприйняття його митцем, тобто естетичний зміст даного поняття доповнюється певними цінностями, що відображають соціальні норми життя певного періоду. Крім того, у міру наближення до сучасності посилюється вплив «іконок», що виражають багато аспектів життя, що також позначається на характері зображення якостей розглянутого поняття.

*Ключові слова:* знак, сенс, семіотика, мистецтво, живопис, література і мова, історія мистецтва, художній текст, філософсько-естетичний аспект.

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### Introduction

As is well known, the understanding of the world proceeds through the search for meanings and their expression via symbols. This process is inherently interesting, as meanings are perceived through the senses and the cognitive processes that have evolved over time, whether on an empirical or rational level. Additionally, the social environment plays a significant role, imposing certain conditions on this process. Today, the meanings of things and processes are perceived



through symbols that are comprehensible to many (sometimes even universally, for example, the meaning of a transcendent and omnipotent supreme being, i.e., God). What are the dynamics of changes in meanings (or the things and processes that acquire them) and the symbols used to express them? There is a certain cause-and-effect relationship here. Sometimes, even within the lifespan of a single generation, the semantic content of both things and processes, as well as the symbols used to express them, can change. There is a connection between a person's perception of the world through an established system of symbols (which includes language, methods of figurative expression of meanings, art, literature, body language, i.e., gestures, facial expressions, intonation, artificial languages, information and communication technologies, and the symbolism used therein, and so forth) and the subsequent formation of meanings. As research in epistemology, logic, and grammar shows, this is a rather complex process.

We are interested in how these changes affect human existence, their perception of the meaning of life, their social credo, and their aesthetic mastery of reality. Let us recall the great importance that M. Heidegger attributed to the ability to perceive the world through language, particularly artistic language [Heidegger, 2010]. Hermeneutics is advancing by great strides today. Through the totality of perceived meanings (in the form of moral maxims, social stereotypes, professional and everyday knowledge and skills, unconscious drives and associations at the archetypal level), a person's attitude toward themselves and the surrounding world, their orientations and inclinations, and their will to power are formed.

### **Degree of problem elaboration**

There was a time when the relationship between humans and nature was almost idyllic (the stage of cosmocentrism in the understanding of the ancient Greeks, which modern researchers also agree with), and the "divine spark" in people's consciousness, in the form of creative beginnings and metaphorical imagination, worked wonders. The world was multicolored, vibrant, in constant motion and development. At the same time, it was not fully accessible because it could not be fully known; and now it is clear that this is impossible. Perhaps understanding the complexity of perceiving the world stimulated interest in it. Curiosity was the driving force behind both the cognitive and creative processes. Ancient people created vast narratives, legends, and myths, which were passed down orally from generation to generation. The presentation of all the heroes' adventures in the form of a series of stories meant that the listeners welcomed this style. They perceived the surrounding world in its natural development, striving for harmony. The content unequivocally overlapped with the meaning. Many myths and legends served practical purposes, as they contained teachings on the proper organization of social life. Let us note that from ancient times to the present day, among many peoples, language has been the most important means of codifying meanings. Sound, in the form of the human voice, possesses properties that not only allow the articulation of thousands of words in a given language but also serve as a means of expressiveness. One can modulate the voice, define intonation, facilitate articulation, sing, place emphasis, both in terms of strength and tone, delivering aesthetic pleasure through its melodiousness, syllable, expressiveness, thereby shaping a person's will and character through the persuasiveness of expression and its logic. This is exactly how prophets, great leaders, and thinkers did it.

When analyzing the topic, everything depends on the aspect within which the problem can be considered. There are some aspects of it that should be clarified. This includes the distinction between meaning and significance within the framework of symbols that contain these meanings. There is already an established opinion about these categories. Meaning is the way the designated is represented [Frege, 1948], the way the symbol and its meaning are related when the meaning is the interpretation of the symbol's significance [Nevvazhay, 2023, p. 31]. It should be noted that these definitions do not exclude each other, they simply consider the problem at different levels of specificity.

The evaluation of the essence of meaning, significance, and symbol is closely related to the question of the relativity of knowledge and hence truth as such. In addition, one should not forget the creative possibilities of humans, the metaphorical nature of their thinking, the conditions for the formation of the social environment, and their demands for new and old knowledge. It can be said that a person invests meaning in every significance they assign to individual phenomena and events. Symbols are the formal expression of both significance and meaning. Hence the chain: phenomenon or event – content or significance – meaning – significance and value. Every element of this sequence is

changeable, open, and therefore dynamic. The analysis of these concepts in logic, epistemology, stylistics, and hermeneutics is of great importance since it constitutes to some extent their subject field.

As I. Nevvazhay notes, a symbol replaces the object (denotatum) or points to it in the form of an interpretation: as a result, a symbol can be interpreted in different ways, it can realize different meanings and acquire different significances [Nevvazhay, 2023, p. 31]. The division of culture into types, where “in the first type of culture – the culture of expression – significance determines the symbol, and conversely, in the culture of interpretation, the symbol determines significance” [Ibid] is conditional. It cannot be rigid because symbols themselves are unpredictable, just as significances and meanings are.

In Gabriel Tarde’s book, the very process of linking things according to their significance is characterized. Moreover, the concept of “significance” is interpreted by him in the understanding associated with the accepted meaning. However, the author believes that at the basis of naming things (which implies not their literal “naming” but the creation of concepts, theories, the birth of discoveries, and so on) lies, first and foremost, imitation, whether voluntary or unconscious [Tarde, 1903, p. 3].

On the other hand, if the act of imitation is understood in the broadest sense, then it can probably include all social practice, including logical thinking patterns, such as analogy, resemblance, comparison. That is, if it is impossible to identify causality in this process unequivocally, then other ways of perceiving and understanding reality can be used. The author identifies the leading aspect of the imitation process – the presence of similarity or repetition. Thus, the possibility for analogy is created. The impetus for understanding and subsequent naming of things and processes becomes repetition, i.e., the reproduction of processes.

In addition, it is important to consider the patterns of social life development. Tarde’s idea that any scientific discovery or invention serves as fertile ground for the formation of significances and, based on them, new meanings is noteworthy. The process of accumulating discoveries, both large and small, or in the form of customs and traditions or theories and research methods, also has significance [Tarde, 1903, pp. 14–15]. All of this constitutes the general fund of “education”. Furthermore, as Tarde rightly observes, development leads to leveling, increasing similarity in development, or, as we call it today, “globalization”, under the conditions of which a person becomes an eternal migrant, or “nomad”, as Jacques Attali wrote [Jacques Attali, 1991]. The life of a modern person has undergone significant unification. All of this has unambiguously affected the cognitive processes of the modern human mind, where logical connections and relationships are formed, including through each of our experiential observations.

The question of searching for meaning in works of art, its gradual formation, up to its modern state, thus requires taking into account the influence of the character of one stage’s development on each subsequent stage.

Let us consider the viewpoint of the well-known semiotician and art historian Yu. Lotman, who thoroughly examined the functioning of symbols at the cultural level. As the author notes, a symbol is “a materially expressed replacement of objects, phenomena, and concepts in the process of information exchange within a collective” [Lotman, 1976, p. 2]. However, a symbol can also be an idea embedded in a particular object or phenomenon; as the author writes, social meaning does not correspond in most cases to their immediate natural properties. Y. Lotman divides symbols into two groups – conventional and pictorial. In conventional symbols, the connection between expression and content is not motivated. A pictorial or iconic symbol means that the significance has a single, naturally inherent expression [Lotman, 1976, p. 3]. Otherwise, this can be called a drawing and a word, which imply each other. The iconic language is primarily understood within the framework of a single cultural area, often of a regional nature.

In art, as Yury Lotman notes, two types of art grow based on two types of symbols: pictorial and verbal. At the same time, as mentioned earlier, the successful combination of conventional symbols allows for the creation of a verbal image using phonetics, grammar, and even graphics; as a result, these symbols in poetry become content-rich, i.e., pictorial. Ultimately, graphics and painting “narrate” and simultaneously “depict” reality. This results in the emergence of the most incredible directions in art. As Y. Lotman notes, “any, the most natural human need can be loaded with secondary symbolic value” [Lotman, 1976, p. 4] (especially in modern culture, laden with communication means). In general, “the goal of art is not just to depict a particular object but to make it a carrier of significance” [Lotman, 1976, p. 6].

A significant role in understanding meaning and significance belongs to Edmund Husserl. Husserl believed that the experience of representations, judgments, and cognition cannot occur without preliminary work related to achieving certainty and clarity of concepts and laws that give any cognition objective significance and theoretical unity [Husserl, 2001, pp. 136–137]. Moreover, he believed that evidence is inherent not only in the contemplation of really existing things in sensory experience but also in the contemplation of essences (ideas) [Ibid]. That is, phenomenological reflection reveals that the fundamental property of consciousness is intentionality, that is, the property of its acts to be ‘consciousness of’, consciousness of something – namely, the intentional object (which can be not only real – a thing or a mental act in the real spatio-temporal world but also ideal – an essence, a meaning) [Ibid, pp. 113–115].

Thus, the fundamental distinction between the real and the intentional content of consciousness (in the setting of transcendental reduction – noesis and noema) emerges. Noesis is the act of orientation toward the object, giving meaning to the object; noema is the very meaning that points to the transcendent being in relation to the act (object, real or ideal) [Husserl, 1983, pp. 113–115]. Husserl proposes considering the act of intention itself in all its diversity. It is important to achieve analytical clarity in the expression of the word and its meaning.

The analysis proposed by E. Husserl for conduct shows how complex the process of cognition, the formation of meaning, and the determination of its connection with the symbol is. The author himself repeatedly emphasizes this.

A significant contribution to the understanding of meaning and symbols as the basic elements of human thinking, primarily associated with language, was made by N. Chomsky [Chomsky, 2006]. It is clear that Chomsky’s views and theory require in-depth analysis and a separate discussion. However, it is difficult to ignore his research on the nature of meaning formation in language and his conclusions about the innate nature of the language organ, which later becomes language. This topic does not directly intersect with the formation of the subject of significance and meaning in art. However, it is impossible to ignore the general laws of the formation of meanings in thinking and the most important role of language in this process, given that the “expressive subject” in art is the word in its various manifestations, from the word-picture to sound symbols.

In general, the history of the development of creative activity associated with art is one of the keys to understanding the history of the development of culture in general. Thus, every epoch is marked by various phenomena, among which there are always masterpieces, primarily in the visual arts. As has already been noted, the word, in combination with signs, symbols, and natural sound, is the driving force behind the development of art.

In relation to the problem under analysis, it is pertinent to engage with Ferdinand de Saussure’s perspective on the foundational principles of semiology as a sign system, which encompasses language. The uniqueness of language is evident in its capacity to foreground the activity of speech. It is specifically through speech that semantic nuances are clarified, given that discourse transpires within a particular socio-individual context. Moreover, this process is a psychophysical mechanism enabling the subject to configure linguistic combinations through which they utilize the linguistic code [Saussure, 2004, p. 118].

Saussure acknowledged the significance of language as a semiotic system that includes both a structure of signification (the relational dynamics among signs within the language) and denotations (each sign’s individual meaning) [Saussure, 2004, p. 68]. It is essential to examine Saussure’s demarcation between syntagmatic relations (the relational associations within a sequence of linguistic units) and associative relations (relations external to discourse, embodying connections of commonality or resemblance among linguistic units, both in semantic and phonetic terms, or independently) [Saussure, 2004, p. 128]. Both forms of relations are instrumental in the construction of particular meanings expressed through a given sign, as these relational forms interactively influence each other and are mutually dependent.

Consequently, the process of meaning construction is grounded in the actual operational dynamics of language as a distinctive semiotic system. Of particular relevance here is the notion that the meaning attributed to a work of art may also be articulated within a given language through specific semiotic expressions. Thus, meaning acquires a semiotic manifestation in each sign, which serves as a bearer of particular information in an aesthetic dimension.

If such signs are classified according to Charles Sanders Peirce (as iconic signs, containing the image of the object; indexical signs, directly referencing the object; and symbolic signs, which are arbitrary and based on convention, representing the object) [Peirce, 2009], each of these classifications should be incorporated accordingly.

Roland Barthes explores the symbolic semiotics of myth, underscoring the role of the author and the reading process, which involves a decoding of the embedded codes within the text [Barthes, 1989]. Therefore, across various domains of human activity, information is structured and designated through signs, which are subdivided into signifiers and signifieds (the latter encompassing carriers of connotation and denotation). A sign may convey meaning while lacking definitive denotation (as exemplified by a centaur) [Barthes, 1989]. Understandably, in the artistic domain, metaphorical, analogical, and symbolic signs predominate, representing socially and culturally established signs with specific informational content.

### **Tasks and objectives**

The *goal* of the work is to determine the characteristics of interpreting the meanings of signs represented in artistic thinking through works of art and literature. To achieve this, a brief overview of the main directions and trends has been made, and the nature of the changes in signs and meanings across different historical periods in Eastern and Western artistic cultures has been identified. Interpreting signs will help clarify the characteristics of Eastern and Western interpretations of artistic signs within the framework of their modern understanding. The features of sign expression of commonly used cultural and artistic meanings at different stages of human development, up to the present period, have been determined.

To achieve the goal, hermeneutic and philosophical-aesthetic research methods have been used.

### **Characteristic Features of the Development of Art as a Consequence of the Formation of Artistic Thinking**

The development of art in human history also reflects the development of symbolic representations in human consciousness, spirituality, and creative thinking. This is significantly linked to the practical adaptation to the world, as evidenced by numerous finds from the Paleolithic and Neolithic eras. Assigning symbolic meanings and values to objects and images indicated the formation of a certain self-awareness and evaluative attitude towards the world among ancient people, as well as a desire to distinguish themselves from it. The complication of social relations, which required more specific evaluations of real situations and one's place in them, also played an important role. Clearly, not every object created for practical purposes can be considered a work of artistic expression and aesthetic evaluation. For example, the meaning and purpose of cave paintings or rock carvings cannot be definitively understood as purely objects of artistic self-expression and aesthetic appreciation.

Consider, for example, the content of multi-figure compositions from the Mesolithic period. Scenes of hunting, whether depicted in images or various forms of architecture, sculpture, and so on, primarily serve practical, utilitarian purposes, either for use in daily life or for rituals related to various aspects of life (hunting, other methods of food procurement, domestic arrangements, symbolism associated with social and physical distinctions, etc.).

It likely took millennia for human pragmatism, through a gradual realization of its uniqueness, to begin shifting towards an evaluative attitude towards oneself and the world. This evaluative attitude is associated with two forms of expression: moral (good – bad) and aesthetic (beautiful – ugly). All of this later manifests in the dichotomy of meaning-sign, where the created object determines human reaction, behavior, and is embedded in worldview at the level of everyday consciousness, and perhaps even in the subconscious (such as archetypes). There are many examples that confirm this (e.g., the wearing of a headdress as a sign).

It is interesting to trace how new approaches to evaluating artistic representations of reality gradually form over time. As the artificial world created by humans becomes richer, it increasingly abstracts in its representations of existence, partly due to the development of rational thinking.

Numerous studies on various periods of the development of art show how contradictory the evaluation of this aspect of human activity can be [Benjamin, 1936]. Nevertheless, there are interesting developments regarding genres, methods of reflecting reality, and the impact of produced cultural forms on the further development of human self-awareness [Beletskaya, Yakovleva, 2012].

It is noteworthy that a deep dive into the creative process, which is directly related to the further development of rational thinking, has led to a vast array of types and forms of art, as well as to the awareness of their purpose and evaluation in society. Changes in the social structure of society contributed to the development of special needs regarding the results of artistic creativity. Stimuli for this came from various spheres of life (and the social institutions associated with them, such as religion, family, politics, education, economy, etc.). Each produced artistic sample has its own sign structure and purpose, in other words, its semantic content.

The sphere of artistic creativity, as a form of aesthetic consciousness, has itself become a powerful social institution as a component of spiritual culture. Today, each produced work of art has become a part of human culture, differing from nature in that it (culture) has an artificial, that is, sign-based, character. It is possible that all art is actively used in various spheres of life as a means of influencing human self-awareness.

Education and upbringing of the younger generation, the formation of economic behavior, political technologies, aesthetic taste, and many other factors, apart from the various determinants of their activities, also rely on the opportunities provided by art. The development and implementation of Information and Communication Technologies (ICT) have become a symbol in this context. Consequently, the possibilities for coded information delivery, including artistic content, have expanded. This has led to a transformation in consciousness regarding the perception of this information, fostering the development of new, distinctive structural-logical connections, which ultimately impacts cognitive processes of thought as a whole.

Today, we observe the emergence of a new individual of the 21st century, for whom the social space primarily consists of an artificially constructed world filled with numerous meanings amidst which he attempts to navigate. Managing such a world is significantly facilitated, as it allows for mass perception of events and processes and their evaluation in the desired direction.

### **Reflection of the Essence and Meaning of Signs in Art**

In the framework of E. Husserl's approach to evaluating reality, as previously noted, a distinction is made between noesis – the act of directing towards a subject, attributing meaning to a subject, and noema – the meaning itself that points to the real subject. The composition of the noema includes the substantive quality or characteristic of the subject, as well as the implied or interdedicated subject. Within the general structure of perception, an objective and simultaneously intersubjective world emerges, perceived and assimilated. This chain of information assimilation, both at the individual and a specific social group level, reveals the cognitive mechanism of meaning formation and the related signs, or objects and phenomena. It unveils the real mechanism of world assimilation, including at the artistic-intuitive level.

From the earliest stages of modern society's development, attempts at intentionality became more diverse and frequent, which was associated with the expansion of the mind's capacity to understand the world. Intentionality was stimulated by self-consciousness at the level of thought, evolving in accordance with societal needs.

The history of applied art vividly demonstrates the impact of a sign's purpose (practical suitability) on meaning formation. For instance, the art of carpet weaving, especially prominent in Azerbaijan, exemplifies this, with the majority of regional carpet compositions originating there. Details and elements used in classic carpets are outlined in the first volume of the monograph "Azerbaijani Carpet" [Kerimov, 1983]. The creation of useful household items, including carpets, has been utilized by people for a long time. Initially, wool, animal hides, and plant stems were used. Over time, with acquired experience, the practicality of developing aesthetic needs increased. Consequently, the meanings embedded in carpet products, related to their purpose, were continuously enriched. The first stage is practicality of use, regardless of real utility or convenience. Carpets were woven on primitive looms made of sticks and branches. The second stage involves more technically and aesthetically refined designs, leading to a clarification and deepening of the meaning.

The artistic aspect reflects the character of daily life, geographical features, climate, flora and fauna, lifestyle, whether sedentary or nomadic. The technique of carpet weaving allowed the transition from plain to pile fabrics, significantly enriching the content of carpet patterns and expanding the purpose of carpet products. It is important to consider a systemic approach to the issue, accounting for the development of all other spheres of social life, including language, economic activity, demographic processes, and spiritual life (applied art, architecture, literature, visual arts, music).

The development was also stimulated by forms of statehood that created certain opportunities for creativity. For instance, the semantic content of the concept of “carpet” was influenced by the Arab invasions of Azerbaijan in the mid-7th century. The Arabization policy, with Arabic becoming the state language, affected not only literary creativity but also architecture, painting, and applied arts. As a result, ornamental forms of art, including those related to carpet weaving, began to develop.

In the first millennium CE, particularly between the 7th and 10th centuries, carpets became symbols of wealth and aristocracy. Thus, the meaning of the sign “carpet” was enriched with new content due to its associated purpose. This was facilitated by both the expansion of technical possibilities (the invention of new knots, the introduction of pile, the improvement of weaving looms) and the development of artistic taste, new thinking aligned with the specific aesthetic demands of people [Kerimov, 1983, p. 34]. These qualities were acquired by individuals due to a new social environment, a new social structure, and lifestyle characteristics.

### **Possibilities for the Self-Realization of Meaning and Sign in Painting**

The distinction between meaning and sign in the materialized, tangible sense lies in their potential for self-realization. Meanings are apprehended through language, where intuition plays a significant role in navigating the labyrinths of meaning. As previously mentioned, linguistic expression is enriched by facial expressions, gestures, and modulation of voice. Signs (objects, phenomena, processes, material basis) have multiple forms of representation. For instance, in painting, these include stone, wood, iron, canvas, clay, and so forth; in music, sounds; in sculpture and architecture, many natural and synthetic materials. They are also created virtually using technical means and can exist in consciousness as specific images. These images may carry evaluative aspects, such as the representation of a real sign. For example, the Maiden Tower, one of the symbols in Baku, has its image complemented by the evaluation of the individual, which retains a dichotomy of good or bad, beautiful or ugly.

Ultimately, both meaning and sign are opened to additional possibilities of expressiveness and evaluation. In human consciousness, this manifests in a kaleidoscope of various sensations and representations that influence one’s mood and attitude towards life. This layer of feeling can be pleasant, desired, and anticipated. Conversely, it can be something a person may wish to forget quickly. Understanding specific forms of art in this context is a more complex process. Artistic perception of reality requires special preparation of taste, understanding, and evaluation. Hence, when reflecting on facts, the meaning may sometimes be distorted. Abstract paintings, for instance, are perceived ambiguously by many connoisseurs. The same can be said for music, sculpture, and applied arts. By tracing the formation of preferences and, consequently, meanings in the history of art, one can understand not only the nature of the influence of one stage on another but also the cumulative result of the development of modern art as a sign system significant for members of society. Comparing primitive and modern individuals in terms of art comprehension reveals an advantage for the contemporary person, given the exponential growth of today’s “artificial” world. However, the meanings that a primitive person lived by were fully satisfying to them, indicating that the social and natural environment played a crucial role.

Pragmatism and realism in meanings associated with art signs in ancient times were gradually replaced by evaluations based on spiritual categories such as idealism, fashion, national identity, and so forth. For instance, in every country, historical art monuments are invariably linked to ethnic uniqueness, the history of the people, and are declared cultural values, including at the global level, such as by UNESCO. Thus, the symbolic nature of meanings ascribed to art signs in different eras is evident. Petroglyphs in Gobustan [Babakhanov, 1984] are interpreted today differently than they would have been by their creators. Nonetheless, the meaning remains, perceived by each individual from their position and level of development.

Let us examine the possibilities of the self-realization of meaning in signs with a more detailed look at painting. The possibilities of visual art are fully utilized to impact the viewer (emotionally and aesthetically) and to form a certain perception (meaning). Meanings are related to all spheres of life — religion, history, mythology, daily life, and family. As a result, through the established rhythm, dynamics, and achieved balance between the parts of the composition (painting or sculpture), a certain truth, in our understanding — meaning — is apprehended. Overall, events depicted in painting reflect not only the occurrences but also the style of the era, its content, and the moral and artistic values it embodied (see, for example, Nicolas Poussin’s painting “The Magnanimity of Scipio”) [Blunt, 1966, p. 38].

The expansion of the understanding of the world has led, to a certain extent, to a shift in values, where the depiction of both people and the surrounding environment became significant. This indicated a shift in the focus of searching for sign variables from the human to nature and, further, to abstractions. The history of painting illustrates the movement of depicted themes towards abstraction, while still retaining perspective and viewpoint. This can be easily observed when moving from gallery to gallery in any major art museum (for instance, in the Hermitage). The chain of sign – content – meaning is realized in human consciousness based on a general worldview, which in turn leads to the understanding of the content of an era and even civilization as a whole. Hence, the significance of the ideas of Husserl and F. de Saussure regarding the necessity of considering cognitive and psychological components of this process, the outcome of which is the apprehension of meaning.

In painting, the content is skillfully revealed through the use of light and shadow, as their interplay focuses details and determines the dynamics and drama of events. The materials used in painting (paints, oil, water, etc.) are also crucial for conveying meaning to the viewer's consciousness. The history of painting demonstrates the extensive experience accumulated by artists in mixing paints, applying them to canvas, working with watercolors, charcoal, chalk, ink, and in making engravings, whether raised or recessed, stencils, and so forth.

In contemporary painting, the advent of photography has facilitated a shift to acrylic paints, plastic, and polymer materials. The variety in conveying meanings to people's consciousness, especially with the rise of ICT, has distorted the previous process of world meaning formation through the active embodiment of real perspectives and values on canvas. The clear concept of beauty and harmony, which had been cultivated for centuries, particularly in Western art, has been replaced by the simplicity of lines and the logic of abstractions.

A particular feature of painting is its impact on the viewer through color, combined with light and shadow. This allows for determining the distance between different parts of the painting, creating emotional impact, and thus generating expression, such as calming (blue) or stimulating (red) with color. Texture, achieved through brushstrokes, is also significant, providing greater expressiveness and the ability to convey the intended meaning. For example, in China, the brush and ink were of great importance in this regard.

Numerous schools of European painting, such as the Renaissance, Rococo, Baroque, Classicism, and Neoclassicism, reveal how movement, light, and shadow can be used to evoke strong emotions through the play of colors and their contrasts [Daniel, 1986, p. 92]. During this period, there was also a flourishing of thematic diversity, expressive forms, from still lifes to landscapes, from human characters to religious scenes. Applied art also saw significant development, with great attention paid to architecture and sculpture, which reflected the spirit of the era: striving for expressiveness and simultaneously for monumentality. The modern appearance of leading cities and cultural centers in Europe was shaped by this period, which laid the foundation for modern painting based on the Renaissance and the Enlightenment. Each painting direction is associated with a pursuit of a strict yet elevating style related to fundamental canons of beauty and harmony.

The history of painting vividly shows the intriguing path this art form has taken in terms of clarity and expressiveness in depicting ideas or meanings. This path can also be illustrated through the works of some leading Azerbaijani painters. The ancient period is represented by depictions of animals, nature, and hunting scenes, using various available means. Applied art was developed, related to the decoration of household items, clothing, footwear, headgear, and so forth. This was influenced by climatic conditions, flora and fauna, terrain, water sources, as well as trade with other regions of the world. Spiritual processes (religious beliefs, the development of writing, the formation of a general worldview), as well as political systems and social structures, also affected this process.

Islamic religion permitted the creation of works only in applied art forms, and thus in Muslim countries, including Azerbaijan, graphic art, miniature, and all forms of decorative-applied art flourished [Hajiyev, 2012]. Here, it is also important to mention calligraphy [Kerimli, 2015; Kaziev, 1964], wall and architectural sculpture, illustrations for classical poetry [Kerimov, 2000], and so on.

It was only in the second half of the 19th century that individual works of painting emerged, significant even today from the perspective of classical understanding of this genre. Overall, perceptions of beauty through painting and applied arts reflected people's worldview, understanding, and perception of the surrounding world. The value aspect was also important: the meaning of themes was significant for individuals as it achieved the understanding of a complete picture of the world and satisfaction through joy and pleasure.

Starting from the period of capitalist development in the formation of the Azerbaijani school of painting, one can observe processes common with global trends. Specifically, painters adopted many painting genres, techniques, and methods for depicting the surrounding world.

In contemporary art, there is a clear manifestation of this tendency towards abstraction in depiction. Overall, as the world became more “artificial”, i.e., culturally developed, signification manifested through encoded meanings, brief and clear, concise and accessible to the general public, while also being visually grounded to the level of ordinary, everyday objects (such as using empty bottles, matchboxes, and cans to express meanings). The luxury of natural colors and forms is replaced by grotesque, even parodic representations of natural essence. Meaning is fixed through forms reflecting global contemporary processes – deterioration of the natural environment, turning each person into a potential migrant, nearly losing ethnic identity, standardization of daily life, food, fashion, and overall lifestyle.

Thus, the perception of paintings by any artist and the understanding of their meaning are directly related to the features of human artistic thinking, the era in which one lives, its socio-political and economic characteristics, and the preparedness for perception in specific contexts.

### **Meanings of Literary Signs: The Image of Beauty in Azerbaijani Poetry**

Perception of the beauty of a loved one is filtered through the general conceptions of beauty, harmony, and perfection. Additionally, there is a pragmatic dimension: beauty also signifies health. The choice of a loved one is guided by the “heart”, where intuition determines adherence to certain standards of beauty and suitability. Historically, human language has been the most refined means of representing beauty, as previously mentioned.

Let us examine the canons of beauty for the beloved in Azerbaijani literature, both oral and written, and their evolution across different historical periods. Understanding the beautiful in a person, in a beloved, required specific modes of expression. We will delineate the dynamics of this process within historical development.

The notion of beauty is directly linked to the idea of harmony and proportion concerning the need for the beautiful. Like any concept, it can be reflected in human thought in a neutral sense (although this is rare, as every human action has an inherent goal) or on an evaluative level. This attitude is manifest, among other forms, in artistic expression, particularly in poetry. The history of Azerbaijani poetry spans many centuries; however, we will focus on the most illustrative periods — the Middle Ages and the Modern era. During these periods, poetic language evolved, and conceptions of beauty, including physical beauty, transformed. In oral folk literature, comparisons, personifying epithets, and other metaphorical devices were frequently employed to describe the appearance and spiritual attributes of the beloved.

Both meaning and sign, in terms of content, underwent significant transformation. In antiquity, the concept of beauty in a young woman or beloved was associated with natural perfection, often imbued with a magical or inexplicable quality. This is exemplified by the beauty of Fatima, referred to as Goychek Fatima, meaning “Fatima the Beautiful”. Her beauty was further accentuated by her virtuous deeds, despite the suffering inflicted by her stepmother. Witchcraft provided assistance in her time of need. It is noteworthy that the expressive means in fairy tales were quite limited: fairy tales were aimed at ordinary people of various ages and social statuses. The crucial aspect was the action itself – where good leads to good, and evil is always punished.

With the advent of writing, the capabilities of language and its expressive means expanded significantly. Moreover, the conceptual world, including notions of human physical perfection and moral and social qualities, became richer. This is evident in the works of poets from the Middle Ages. The portrayal of the beautiful beloved was enriched through literary language with new attributes and social dimensions. The dynamics of these meanings in subsequent historical periods are particularly noteworthy.

With the growth of written literature, the means of expression and the content associated with the concept of the beloved’s beauty evolved. This evolution is apparent in the works of Eastern poetic luminaries, such as Nizami Ganjavi. The emotional and affective dimensions, as well as real attitudes toward the concept of beauty, are reflected in the meanings attached to the ideal beloved. Concurrently, there is a certain static quality, abstraction, and romantic veneer. These reflect the norms of gender relations tied to social class. Social strata constrained communication opportunities, resulting in the image of the beloved being embellished with numerous artistic features associated with an idealized depiction of her appearance.



*Gecə nurlar saçan aydır o dilbər,  
Demə, abi-həyat imiş o gözlər.  
Gümüştür xurma ağacı onda sima.  
İki zənci dərir üstündə xurma.  
Dedikcə Şapur o şirin dodaqdan,  
Dadırdı ağzı qənd, xurma bayaqdan.  
Saçır mirvari dişlər nur hər dəm,  
Su almışdır o dişlərdən sadəf həm.  
Əqiq idi sulanmış iki şəkər,  
Kəmənd idi burulmuş bir cül ənbər,  
Saçı qıvrımlarından qəlb xəstə,  
O zülf ilə çəkib xətti gül üstə.  
Saçarkən mişk ilə ənbər saçından,  
O yorğun nərgizə od düşdü ondan.  
[Nizami, 2011, p. 58].*

This beauty is the moon that shines at night,  
And her eyes are a spring that gives birth to life every moment.  
Her face is like a silver persimmon.  
And her black eyebrows pluck persimmons there.  
Shapur, from these sweet lips as he heard speeches,  
He always felt the taste of sugar, persimmon.  
And her pearl teeth radiate a glow,  
Those teeth became a model for mother-of-pearl.  
And her sugar lips resemble agate,  
And her braids are twisted like a long lasso,  
From her luxurious curls the heart grabs,  
That brush of hair drew a pattern on a flower.  
That exudes the aroma of amber and musk,  
Having sensed it, the tired narcissus became full of fire

Thanks to Khosrow's love, Shirin's beauty becomes even more impressive, reaching new heights of perfection and flourishing. Her face also embodies the image of a just sovereign. This positive female figure encompasses many universal human qualities.

As poetry developed, the artistic means of shaping the image of the beloved began to include evaluations of her spiritual and moral qualities. The lover himself also became more assertive: he openly expresses his feelings toward his beloved, revealing his desires and dreams.

A striking example of lyrical talent is the work of the 19th-century ashik, Alaskar, who lived and worked in Geicha (present-day Armenia). A distinctive feature of his praise for the beauty of his beloved is the depiction of elements of this beauty in motion and development, through the emotional responses of both the poet and his audience. Here, the evaluation of a particular quality is directly intertwined with the lover's reaction, revealing his state instantaneously under the influence of the girl's charms:

*Yanaqların güldü, solmaz,  
Oxlasan, yaram sağalmaz.  
Qaşın cəllad, gözün almaz,  
Bağrımı kəsə tellərin.  
Kamallı gözəldə xəta kəm gərək,  
Sevgi gərək, söhbət gərək, dəm gərək,  
Aşıqə vəfalı bir həmdəm gərək  
Həmdəmsiz bal yəsə, ona ağıdır.  
[Alasgar, 2024].*

Cheeks are flowers, they do not fade,  
I touch you, and they wound me to death.  
Your eyebrows are executioners, and your eyes are two diamonds,  
And your curls are tearing my chest apart.  
Perfect beauty should have no flaws,  
It needs love, sweet talk, a hangover,  
She must be devoted to the lover.  
And the honey that he eats without her will be like poison

Another well-known poet of the 19th century, Vagif, specifically defines the nature of his beloved's beauty, also paying considerable attention to her moral traits and character. Here is how he characterizes her virtues:

*Əvvəl gözəllərdə gərəkdir çağlıq,  
Ondan sonra ola sadəlik, ağılıq,  
Nə ağzında yaşmaq, nə üzdə yaylıq,  
Çirkinlik üzünü bürüyəndədir.  
[Vagif, 2019a].*

A beauty must be young,  
She will be adorned by simplicity and  
the whiteness of her face,  
And her mouth should not be covered by a yashmak,  
her face by a scarf,  
Since concealing ugliness is necessary only.

The lyrical hero, while describing the qualities of his beloved, justifies his demands not only by natural but also by social and moral needs:

*Qası tağ-tağ gərək, qabağı nazik,  
Ağzı, burnu, dili, dodağı nazik,  
Baldırları yağun, ayağı nazik,  
Var əndamı dolu olur gəlin.  
[Vagif, 201b].*

Her eyebrows are curved like a bowstring,  
Like a nose, her mouth, lips and tongue are graceful,  
And her hips are wide, and her legs are slender,  
She is full and graceful at the same time

Changes in the boundaries of literary language and artistic styles in literature lead to shifts in the possibilities of semantic expressiveness regarding the concept of a beloved's beauty. Each representation of the beloved's beauty conveys the meaning that is inherently embedded in human consciousness, shaped by the developed worldview.

### Conclusion

The historical evolution of visual art, from cave and rock paintings with their often enigmatic depictions that encode ancient peoples' views and myths about deities, reflects a process of refining the concept of the surrounding world. This evolution involves clarifying and restricting meanings for better understanding, and possibly combining them, thus illustrating the interplay of meanings and signs in our lives.

One of the main goals throughout this progression has been the pursuit of a balance between harmony and beauty, which is evident in artworks from various regions of the world. It was essential to convey many meanings inspired by everyday needs and interests to different societal groups, including ruling elites.

The history has preserved what could be maintained over time: cave and rock paintings, sculptures — whether standalone or in the form of bas-reliefs and high-reliefs. Art, alongside language, has provided a wealth of symbolic representation of both real and imagined life, serving as a vital reference for many generations and their secure existence. The dynamics of art forms, such as those in Western Europe, and the transition between styles are driven by the meanings within the creations, dictated by the era's needs (e.g., Baroque, Classicism, Neoclassicism, Romanticism, Modernism, Futurism, Orphism, etc.), as well as the cognitive capacities of human thought.

Regarding the search for aesthetic meaning of beauty through artistic expression, the worldview of people, their social needs, and interests are undeniably significant. Thus, the concept of a beloved's beauty is consistently associated with practicality, utility, and the simultaneous need for harmony with oneself and the universe through the appreciation of nature's perfection and the recognition of beauty in a social context.

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#### THE DYNAMICS OF SEMANTICS AND SYMBOLS IN ART HISTORY: A PHILOSOPHICAL AND AESTHETIC PERSPECTIVE

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Intentionality in human consciousness and activity necessitates the creation of messages for oneself and others, forming and transforming meanings that drive a unique dynamic in world understanding through associated symbols. *The aim* of this study is to identify the peculiarities of interpreting the meanings of symbols as represented in artistic thought through works of art and literature. To achieve this goal, hermeneutic and philosophical-aesthetic research *methods* were employed.

The article examines the historical dynamics of meanings and symbols within various domains of artistic culture. To this end, the nature of understanding the world through symbols and their meanings is defined, based on a generalized paradigm of approaches to the issue. In particular, the classification of meanings and symbols proposed by G. Frege and Y. Lotman is utilized, along with the characterization of the process of evaluating meanings through the content of objects and phenomena, their evaluation as symbols by E. Husserl and F. de Saussure, and the methodology for forming meanings based on the ideas of N. Chomsky and others, grounded in the identification of the characteristic features of the development of art through artistic thought. The potential for the self-realization of beauty through symbols in applied aspects of art, including painting and literature, is also considered. Additionally, the relationship between meaning and symbol in the concept of the beloved's beauty in Eastern literature is analyzed.

Conclusions are drawn that the dynamics of the evolution of art forms, genres, and directions are reflected in the symbolic representation of meanings. For example, in painting, this is reflected in changes in the nature of the material used, its application, and the development from depicting the human figure to nature (together or separately), followed by the abstraction of images while preserving content in a symbolic form. The symbolic systems of each direction in painting differ from one another precisely in the nature of abstraction and the artistic embodiment of meaning. In terms of the potential for symbolization and the embodiment of meanings, the conventionality of signs in painting and literature rivals the symbolic system of language. The analysis of a specific concept, particularly the beauty of the beloved in Eastern literature, revealed a close connection between the choice of symbol and the social environment, as well as the poet's perception, meaning the aesthetic significance of this concept is supplemented by certain values reflecting the social norms of a specific period. Furthermore, as we approach modern times, the influence of "icons" expressing many aspects of life becomes more pronounced, which also affects the nature of the depiction of the qualities of the concept under consideration.

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## КОМПАРАТИВНІ СТУДІЇ: ДІАЛОГ КУЛЬТУР ТА ЕПОХ

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### МАГІЧНИЙ РЕАЛІЗМ В КОНТЕКСТІ ПОСТМОДЕРНОЇ ЕСТЕТИКИ: ІНТЕРТЕКСТУАЛЬНІ ЗВ'ЯЗКИ РОМАНІВ ГЕРМАНА КАЗАКА «МІСТО ЗА РІКОЮ» І МАКСА КІДРУКА «НЕ ОЗИРАЙСЯ І МОВЧИ»

Стаття присвячена розкриттю основних ознак магічного реалізму як провідної ознаки постмодерного тексту у романах Г. Казака «Місто за рікою» та Макса Кідрука «Не озирайся і мовчи». Зазначено інтертекстуальний зв'язок обох текстів як взаємний, так і з давньогрецькою міфологією, охарактеризовано основну символіку творів, розкрито ідейне навантаження творів. *Мета статті*: визначити основні постмодерні риси магічного реалізму у романах Г. Казака «Місто за рікою» та М. Кідрука «Не озирайся і мовчи». *Основними завданнями є*: дослідження основних текстуальних зв'язків творів представників німецької та української літератури Г. Казака та М. Кідрука на інтертекстуальному рівні і водночас розкриття індивідуально-авторських засобів втілення рис магічного реалізму як однієї з основних характеристик творів епохи постмодернізму. Для досягнення зазначеної мети і вирішення поставлених завдань було залучено історико-літературний, герменевтичний, міфопоетичний *методи* та метод інтертекстуального аналізу.

В результаті дослідження визначено співзвучність між магічним реалізмом та постмодернізмом, що наявна на ідеологічному рівні: в основі естетики магічного реалізму та постмодерної естетики лежить епістемологічна криза, викликана сумнівом у правомочності «класичного» знання та процесу пізнання. Якщо постмодернізм виражає сумнів у достовірності класичного знання, то магічний реалізм затверджує правомочність альтернативного – неемпіричного пізнавального досвіду поряд із досвідом класичним, яскраво відображаючи це у міцному зв'язку двох реальностей (емпіричної та магічної), що взаємодіють та існують в творі на рівних правах. Водночас констатуємо, що за доби постмодерну естетика магічного реалізму зазнає трансформацій. В її традиційних принципах, що визначаються у використанні непереборного елементу магії, присутності реалізму у магічному реалізмі, порушенні загальноприйнятих уявлень про час, простір та ідентичність, спробі примирити два суперечливих розуміння подій (за В. Фарісом), реалізується екзистенціальна ідея, в межах якої осмислюються філософські питання існування людини і переживання свого способу існування, проблеми самотності і смерті, смислу життя та особистісної свободи, пізнання та самопізнання.

Твори Германа Казака і Макса Кідрука становлять собою яскраві зразки німецького та українського магічного реалізму. Магічно-реалістичний вимір екзистенціальної проблематики увиразнюється інтертекстуальністю, в якій текст роману німецького письменника стає палімпсестом твору української постмодерної літератури: через роман Г. Казака «Місто за рікою» в романі М. Кідрука «Не озирайся і мовчи» встановлюється алюзивний зв'язок із античним текстом, який

переосмислюється на національному ґрунті – через фольклорні мотиви й образи. Принцип інтертекстуальності є ключовим в художній побудові обох творів і проявляється в обох романах на декількох рівнях: 1) *екзистенційної тематики та проблематики* в реалізації теми смерті, осмислення проблем переживання свого способу існування та проблем пізнання / самопізнання; 2) на рівні *сюжету*, де ключовим для обох романів є трансформація міфу про Орфея та Еврідіку з переосмисленням мотиву порушення табу; 3) на рівні *мотивів* через смислотворчу та сюжетотворчу функції мотивів чисел, мандрів, дзеркала; 4) на рівні *хронотопу* через властиве магічному реалізму символічне розуміння часопростору; 5) на рівні *образу героя* через формування нового типу героя, що володіє сакральним знанням; 6) нарешті, на рівні *ідеї* вічного преображення і вічного повернення на кола свої, до самого себе через осмислення проблеми життя та смерті та ідея невірності наукового знання для досконалого пізнання як людини, так і світу.

Крізь символічні маркери у творах зображено сучасну авторам дійсність, а події, які відбуваються, не підпорядковуються повсякденню. Постмодерні засоби магічного реалізму, які використовують письменники Г. Казак і М. Кідрук формують літературний простір тексту, взаємодіють із іншими літературними напрямками та стилями – сюрреалізмом, екзистенціалізмом тощо.

*Ключові слова:* магічний реалізм, постмодернізм, міфологізм, символіка, міфологічний часопростір, інтертекст.

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## Вступ

Однією з причин виникнення літератури магічного реалізму у світовій літературі ХХ ст. є прагнення заховатися від реальної дійсності в іншому магічному світі, відмінному за своїми характеристиками. Окрім творів магічного реалізму, ці ознаки властиві літературі фентезі, творам у стилі «horror» та іншим варіантам так званої «Dark Literature». Для такого типу літератури властиве прагнення під час читання відволіктися і залишитися в іншому світі, з іншими проблемами, заховатися від власних побутових чи суспільних проблем. Тобто у рідчій ескапізму можуть перебувати всі дійові особи і учасники процесу читання, зокрема й наратор, читачі і автор.

Дослідження історії розвитку світового магічного реалізму дає можливість зазначити, що поява художніх творів, які належать до цього напрямку, насамперед пов'язана з післякризовими історичними або політичними періодами розвитку кожної конкретної країни. Така тенденція спостережена і щодо творів, які стали предметом нашого наукового дослідження: роман «Місто за рікою» написаний Г. Казаком після подій II Світової війни і є прямою реакцією на кризу у німецькому суспільстві другої половини 40-х років ХХ ст. Події, зображені у творі, логічно сприймаються як авторська реакція на проблеми людини у повоєнну добу. Роман «Не озирайся і мовчи» М. Кідрука є продуктом пострадянської епохи: у ньому представлені наслідки соціальної кризи у суспільстві початку 2010-х років і, відповідно, проблеми ескапізму стосуються оцінки тих негативних явищ, які стали панувати у суспільстві на початку другого десятиліття ХХІ ст. в Україні. Незважаючи на великий часовий проміжок між написанням цих двох творів, вони мають чимало спільних рис саме у утвердженні основних засад магічного реалізму в конкретній національній літературі, а саме у період становлення і функціонування постмодерної літератури. Прикметно, що поява таких творів якраз і припадає на зародження нового літературного напрямку – постмодернізму, який у кожній національній літературі має свій початок у різних хронологічних категоріях.

## Ступінь опрацювання проблеми

Магічний реалізм у кожній національній літературі має свій арсенал характеристик, однак основні з них є спільними, а меж завершення формування магічного реалізму немає, адже твори такого напрямку завжди будуть актуальними. М. Ячменьова стверджує: «Магічний реалізм

має своє коріння в загальній сцені світового модернізму і реалізму, в той же час, протистоячи йому самому, його власним потребам, проблематизуючи його і пародіюючи його, виступає як дискурс постмодернізму» [Ячменьова, 2007, с. 155]. Такий висновок про взаємини магічного реалізму з естетикою постмодерну завдяки спільним характеристикам зроблений на основі сформованої у західному літературознавстві думки щодо спорідненості магічного реалізму і постмодернізму ([Scheffel, 1990; Leal, 1995; Lyotard, 1984; Kirchner, 1993; Faris, 1995, 2004; Lopez, 2001; McNale, 2001; Hutcheon, 2003; Todd, 1995; D'haen, 1995; Stefanović, 2019] та ін.). Окремі науковці досліджували спільні ознаки магічного реалізму з сюрреалізмом [Carpentier, 1995].

Так, зокрема ще у 80-х роках ХХ ст. Ж.-Ф. Ліотар, вивчаючи ознаки постмодерного твору відзначав і магічний реалізм як дотичний до сутності постмодернізму насамперед завдяки категорії фрагментарності. Це виявляється насамперед у «недовірі до мета-оповідей», тобто до тих систем, які людина традиційно використовувала для розуміння та усвідомлення свого «буття-у-світі» [Lyotard, 1984, с. 45], яке спричиняє формування «фрагментарного досвіду» особистості доби постмодерну. Для такого досвіду правильним є саме еkleктика і уривчастість, а все, що стосується рацію не вважається таким, якого варто дотримуватися. Все, що піддається логіці не має сенсу, а на переш місці у творі якраз і виходить міф, магія або ірреальність загалом, що й наближає магічний реалізм до постмодерну. Водночас, що до одного із найвизначніших творів магічного реалізму, твору Г. Маркеса «Сто років самотності» Дж. Барт застосував визначення також як найкращого зразка постмодерного твору зі складовими, що передбачають «синтез прямої і удавання, реалізму і магії, міфу» [Barth, 1980, р. 204]. Інший дослідник М. Боверз зауважував щодо спорідненості магічного реалізму з естетикою постмодернізму: «...Магічне залишається магічним, а реальне реальним, але, на відміну від реалістичного нарративу, вони трактуються серйозно» [Bowers, 2004, р. 63]. Тобто у межах магічного реалізму основним способом спілкування з читачем є постмодерна гра, у якій проявляється поєднання реалістичного, міфологічного і фантастичного, що забезпечує магічний реалізм у сучасній суспільній культурно-мистецькій свідомості. Інші дослідники також відзначають спільність рис постмодернізму і магічного реалізму. Так, Річард Тодд в процесі дослідження романів Анджели Картер, Салмана Рушді та Д.М. Томаса доходить висновку, що магіко-реалістична естетика в цих творах реалізується за допомогою тих самих естетичних принципів, які вважають визначальними рисами постмодернізму [Todd, 1989]. Ця точка зору була підтримана і Гертом Лернотом, який стверджував: «Те, що вважається постмодерністським в усьому світі, раніше називалося магічним реалізмом і досі так називається в Канаді» [Lernout, 1988, р. 129]. Спираючись на ці позиції, Тео Дан підсумовує: «Вістрям постмодернізму є магічний реалізм». Дослідник стверджує, що між постмодернізмом та магічним реалізмом встановлений ієрархічний зв'язок, відповідно до якого магічний реалізм означає особливий напрямок сучасного руху, що охоплений постмодернізмом [D'haen, 1995, р. 16]. Відштовхуючись від позиції Доува Фоккеми, який вбачає сутність постмодернізму в перестановці можливого та неможливого, значущого та нерелевантного, істинного та хибного, реальності та пародії, іронії й метафори та буквального значення [Fokkema, 1986, р. 95], Дан стверджує, що ті ж самі прийоми є ключовими і для естетики магічного реалізму [D'haen, 1995, р. 17]. Ця думка залишається актуальною і сьогодні, про що свідчать сучасні дослідження [Nevil, 2015; Bhalla, 2018; Del George, 2020 та ін.].

Визнаючи значущість внеску згаданих дослідників у дослідження проблеми магічного реалізму доби постмодерну, дозволимо собі зазначити, що концепція спорідненості естетик магічного реалізму та постмодернізму спонукає до її критичної рецепції. Бо відштовхуючись від цієї думки і зважаючи на притаманну постмодерну еkleктику жанрів та стилів, можна говорити про те, що більшість напрямків літератури знаходяться в такій ієрархічній позиції до постмодерну і охоплюються ним (наприклад, фрагментарність оповіді, що відтворює фрагментарність світу і є однією з рис постмодерної естетики, була притаманна романтизму та неоромантизму). Додамо також, що ані іронія, ані пародія, ані інтертекстуальність (зважаючи на популярність інтертексту античної літератури у всі періоди розвитку світової літератури) взяті самі по собі, не є ознакою лише постмодернізму, вони тільки у взаємодії оформлюють його естетичний принцип постанови під сумнів та переосмислення у гіпертрофованому вигляді культурних цінностей минулих епох, що магічному реалізму не властиве, на відміну від тієї ж фрагментарності, що сходить до романтизму. Між тим схожість між магічним реалізмом та постмодернізмом можна вбачати на ідеологічному рівні: в основі обох естетик – епістемологічна криза, викликана сумнівом у

правомочності «класичного» знання та процесу пізнання. Тут цілком погоджуємося з думкою Венді Фаріса про те, що магічний реалізм включає в себе два конфліктуючих види сприйняття, які вмотивовані у двох різних типах подій: магічні події й образи, про які зазвичай не повідомляють читачеві реалістичної літератури, тому що вони не піддаються емпіричній перевірці, і ті події й образи, що емпіричній перевірці піддаються і властиві реалізму. Отже, магічний реалізм змінює умовності реалізму, засновані на емпіричних даних, долучаючи інші види сприйняття [Faris, 2004, p. 43]. **На сумніві в достовірності звичного наукового знання вибудувана і філософія постмодерну.**

В той же час під впливом постмодерного нарративу естетика магічного реалізму зазнає трансформацій. Венді Фаріс, характеризуючи особливості епохи постмодернізму у літературі, визначив 5 первинних ознак приналежності магічного реалізму епосі постмодерну: «непереможний» елемент магії, присутність реалізму у магічному реалізмі, порушення загальноприйнятих уявлень про час, простір та ідентичність, спроба примирити два суперечливих розуміння подій [Faris, 2004, p. 7]. До цього додамо, що за доби постмодерну в естетиці магічного реалізму реалізується екзистенціальна ідея, в межах якої осмислюються філософські питання існування людини і переживання свого способу існування, проблеми самотності і смерті, смислу життя та особистісної свободи, пізнання та самопізнання.

Ці характеристики в індивідуально-авторському вияві присутні у романах Г. Казака «Місто за рікою» та М. Кідрука «Не озирайся та мовчи». У порівняльному аспекті такі ознаки ще не були предметом дослідження у літературознавстві.

#### **Мета і методи дослідження**

Отже, *мета статті*: охарактеризувати основні риси магічного реалізму як ознаки постмодернізму у романах Г. Казака «Місто за рікою» та М. Кідрука «Не озирайся і мовчи». *Основними завданнями* є: дослідження основних текстуальних зв'язків творів представників німецької та української літератури Г. Казака та М. Кідрука на інтертекстуальному рівні і водночас розкриття індивідуально-авторських засобів втілення рис магічного реалізму як однієї з основних характеристик творів епохи постмодернізму. Для досягнення зазначеної мети і вирішення поставлених завдань було залучено історико-літературний, герменевтичний, міфопоетичний *методи* та метод інтертекстуального аналізу.

#### **Магічний реалізм VS постмодернізм Германа Казака і Макса Кідрука**

Твори двох письменників належать до різних національних літератур, однак не були предметом компаративного аналізу, зокрема і у наявності рис магічного реалізму. Якщо Г. Казака літературознавці характеризували як одного з найвидатніших представників цієї літературної течії, то творчість М. Кідрука не ставала предметом дослідження щодо характеристики основних ознак магічного реалізму.

Твори письменників Г. Казака і М. Кідрука не тільки представляють різні національні літератури: Генріх Казак – німецьку, а Макс Кідрук – українську. Вони належать до різних часових епох, і на перший погляд не мають жодних спільних ознак і характеристик. Однак поєднує ці твори саме приналежність до літературної течії магічного реалізму у вияві постмодернізму. Генріх Казак вважається у європейській літературі поряд із Г. Маркесом, Г. Носсаком одним із найвідоміших представників магічного реалізму, риси ж цієї течії у творчості М. Кідрука не характеризувались загалом. Натомість саме текст роману «Місто за рікою» Г. Казака можна вважати інтертекстом твору М. Кідрука «Не озирайся та мовчи», поява якого на терені сучасної української літератури є не тільки бажанням автора привнести текстуальні аналогії до європейської постмодерної літератури, розширити проблемно-тематичне та жанрове розмаїття творів національної літератури, «закрити лакуну» у напрямку розвитку магічного реалізму в українській літературі, а й спонукати інших авторів до створення зразків творів з елементами магічного у сучасній національній літературі.

В українській літературі до магічного реалізму наближеною є химерна проза, яка виникла у 60-ті роки ХХ ст., відома романами О. Ільченка, В. Земляка, В. Шевчука, В. Дрозда, Ю. Винничука. Існує вона і до нашого часу – традиції української химерної прози продовжуються у творах В. Гранецької, В. Даниленка, А. Процайло, В. Шкляра, Дари Корній, у яких використовуються міфологічні сюжети, мотиви, образи, символи. Сучасні дослідники зазначають на спорідненості

її з магічним реалізмом. Зокрема, в Літературознавчому словнику-довіднику наголошено на тому, що спільним є те, що «у творах органічно поєднано елементи реального та фантастичного, побутового й міфологічного, дійсного й уявного» [Гром'як, 2007, с. 428]. До спільних ознак належать «умовність, гумор і різні його відтінки, хронологічна непослідовність, зміна тональностей, переплетення реального з ірреальним, сучасного з минулим, філософська спрямованість, інтелектуалізм творів, відсутність хронотопу, наявність міфічних і химерних персонажів. Позаяк ідею автора закодовано, то доречно говорити про насичення прози образами-символами (символіка чисел, кольорів) і міфологемами, тобто уламками міфів» [Кобилко, 2021, с. 95]. Така зазначена спільність ознак, на нашу думку, дає змогу зробити припущення про тісний зв'язок магічного реалізму із українською химерною прозою II половини ХХ ст. і констатувати її як перший етап зародження магічного реалізму в українській національній літературі.

Дослідники магічного реалізму як мистецького напрямку ще раніше наголошували, що такі твори з'являються у конкретних національних літературах у посткризовий час. В українській літературі якраз це і були 60-ті роки ХХ ст., другий етап розвитку українського магічного реалізму це – епоха початку ХХІ ст., починаючи з романів Ю. Андруховича, Ю. Іздрика, Т. Прохаська, В. Даниленка, Г. Пагутяк та ін. Водночас дослідники наполягають на відродженні на II етапі саме химерної прози. Так, на думку В. Шевченко, під час «хрущовської відлиги» митці у творчості повернулися до суто національних традицій з метою популяризувати давню культуру свого народу, відродити її самобутність. Саме «у ХХІ столітті, а особливо в період з 2014 року й до сьогодні, українська нація потребує вже з інших причин акцентування на національне забарвлення у культурі та освіті. На фоні цього явища в сучасній українській літературі відбувається повернення із забуття та еволюція химерної прози» [Шевченко, 2017, с. 68]. Підтримуючи окремі положення цієї позиції, водночас зробимо уточнення. Вважаємо, що українська химерна проза у сучасному її вияві якраз становить південноамериканський варіант світового магічного реалізму, який у нашій літературі отримав специфічне українське національне звучання за умови долучення у контекст художніх творів української національної міфології та фольклору.

Водночас сучасна українська література представлена і «євроцентричним» варіантом магічного реалізму, або, як його назвав Дж. Делбаєре «науковим», сформованим на основі багатьох традицій, щоб спровокувати певний наративний ефект, а Р. Ехеваррія визначив як епістемологічний (в основі якого є знання, а не вірування). Ці характеристики якраз стосуються роману М. Кідрука «Не озираєся і мовчи», а також тих творів сучасної української постмодерної літератури, що до сьогодні «мають дивні та неоднозначні сюжети, заплутану побудову оповіді, містичних героїв та несподівані кінцівки, до всього цього додаються саркастичність або гротескність, інколи, навпаки, ліричність» [Шевченко, 2015, с. 299].

Що ж до твору Г. Казака «Місто за рікою», будучи інтертекстом для твору М. Кідрука, у ньому водночас також присутній зв'язок із текстами-попередниками, що дає змогу вибудувати інтертекстуальну складову обох творів. У постмодерному варіанті саме тексти, що належать до явища магічного реалізму є варіантом відмови дотримуватися традиційного у мистецтві поняття автентичності чи оригінальності, а також ефекту присутності. У свій текст автори включають мотиви, алюзії, покликання, згадку інших текстів, відомих ще зі стародавніх часів. Виникає своєрідний постмодерний діалог між літературними, образотворчими, музичними тощо текстами, що властиве постмодерній добі. Це сприймається вже як повноцінний структурний компонент і художній прийом, де відбувається не просто читання, а гра із читачем. І результатом цієї гри є його увага до твору і його першоджерела, який «проступає» крізь новий текст, створюючи палімпсест.

У двох текстах відбувається гра не тільки з уявою читача, гра відбувається передусім в інтертекстуальній площині: складається враження, що автори навмисне захищують коди тексту, щоб вдумливий читач віднайшов зв'язок їх творів із попередніми зразками, прочитав їх крізь сюжетну площину твору, назву твору, ідейне навантаження, екзистенційну проблематику, символіку та образність. При цьому серед характеристик магічного реалізму особлива роль належить «непереборному» елементу магії. Посиленням його і невичерпним джерелом для натхнення і алюзії стає інтертексти давньогрецької міфології, романтичної естетики та музичних текстів.

В романах Г. Казака і М. Кідрука прийом інтертекстуальності стає сюжето- і смислоутворювальним, що забезпечує в єдності компонентів змісту і форми художню цілісність творів. Увіражняючи естетичні константи магічного реалізму, інтертекстуальність охоплює ключові рівні поезики романів.



### Інтертекст на рівні екзистенціальної тематики та проблематики

Одразу в обох романах на перший план виходить *тема смерті* – з неї починаються обидва твори і нею закінчуються (Роберт зустрічає померлого батька у місті за річкою і розуміє, де в якому світі опинився, в фіналі роману помирає; Марк зустрічається зі смертю на початку роману – барсук, Оля Гришина, Тоха – в фіналі роману зникає / помирає). І у Г. Казака, і у М. Кідрука відбувається осмислення феномену смерті як невід’ємної частини життя людини, але на різних рівнях пізнання світу, разом доповнюючи один одного за рахунок включення в картину світу альтернативної системи пізнання, поєднуючи в цілісність реальне та магічне.

В «Місті за рікою» затверджується метафізичний вимір смерті у її нерозривному зв’язку із життям та коханням: «*Я нарешті побачив з усією ясністю, що тайнство кохання означає сакральність смерті*»; «*Люди меркур’єва століття так і не змогли досягнути смерть як магію життя*»; «*Кожній живій істоті від народження властиво якесь благородство смерті, таємничий символ, в якому його майбутній вигляд як померлого немов би являє вже свій прообраз*» [Казақ, 2005]. У романі «Не озирайся і мовчи» образ смерті трансформується від стадії фізіологічного стану людини («*від цілковито позбавленого містичності усвідомлення смерті*» [Кідрук, 2018, с. 11]), коли дід розповідав Маркові, як зупиняється серце та кровообіг, до прийняття іншого розуміння феномену смерті – як зникнення в царстві мертвих і відчутний на тілесному рівні дотик смерті («*Істота поклала руку на Маркове плече*» [Кідрук, 2018, с. 490].

З темою смерті нерозривно пов’язана *проблема переживання свого способу існування, що породжує питання про смисл життя*. І знов екзистенційний смисл цих питань роздвоюється, народжуючись в дихотомії духовного (Казақ) і матеріального (Кідрук). В німецькому і українському творі наявні нібито різні виміри досягнення цих питань. Роберта хвилює пояснення життя як «*маски людського існування*» і того, «*що залишається кожному з нас на цьому шляху від коліски до гробу?*» [Казақ, 2005], *що становить істинне життя та відрізняє його від суети? Для Віктора Грозана питання сенсу життя пов’язане з проблемою несправедливості влаштування реального, тобто матеріального світу, в якому «діти гинуть у війнах чи помирають від вроджених хвороб, так і не збагнувши, навіщо народилися»* [Кідрук, 2018, с. 498]. Проте мета, з якою герої порушують для себе ці питання, одна – визначення власної ідентичності і місця людини в світі: «*Все, що переживає людина, має значення для всього універсуму*» (Роберт) [Казақ, 2005]; «*немає нікого, хто би пильнував за збереженням хисткого балансу між добром і злом, дбав про беззастережне дотримання справедливості, — нікого, крім нас самих*» (Віктор) [Кідрук, 2018, с. 498].

З усвідомленням власної ідентичності пов’язана у романах *проблема пізнання та самопізнання*. У романі Г. Казака вона осмислюється через мотив мандрів: «Головний герой проходить всі етапи становлення особистості (“роки навчання” — “роки мандрів” — прихід до “мудрості Земної”): від накопичення досвіду і знань про світ, через замкнутість і ізоляваність від людського світу, до утвердження ідеї служіння світу і виходу до людей» [Кучумова, 2002]. У романі Кідрука пізнання життя через науку і мотив випробування – Марк в процесі пізнання світу і в реальності, і «по той бік ліфту» постійно випробує себе на міцність (письменник детально описує його почуття – страх, відчай, заперечення, які герой долає як при зіткненні з ненавистю реального світу (однокласники), так і при зіткненні з загадковістю потойбічного світу).

Але якщо у Казака екзистенційна проблематика знаходить своє осмислення в тексті роману, то у Кідрука вона реалізується ніби в підтексті, який утворюють в епіграфи до всього роману і до розділів. Вже епіграф до роману «*Він ступає неначе дитя, / Та стережись: його очі пропалюють наскрізь*» [Кідрук, 2018, с. 5] посилює у читача відчуття загрози, попереджаючи про наявність трагічних подій, і водночас увиразнює унікальність героя, наділеного здатністю бачити більше ніж звичайні люди.

Саме в епіграфах, що являють слова з пісень відомої британської рок-групи Iron Maiden, увиразнюються ключові точки, що складають каркас екзистенційної проблематики роману – власне «Я», сенс життя, смерть, шлях, біль: «*Відчуття, наче хтось прочинив двері / До книги життя... чи це смерть?*» [Кідрук, 2018, с. 181]; «*Можливо, хтось цієї ночі плаче, / Збагнувши, що назад немає вороття*» [Кідрук, 2018, с. 231]; «*Якби ти сказав, / Чи є сенс у моєму житті. / Крокувати довгою дорогою, / Не бачачи кінця*» [Кідрук, 2018, с. 381].

### Інтертекстуальність наративів: вічні образи та архетипні сюжети

В назві роману М. Кідрука відчутні алюзії із давньогрецькою міфологією і слов'янським фольклором. Перша алюзія на розкриття назви твору звучить в епіграфі до першого розділу роману: «Він ступає неначе дитя, / Та стережись: його очі пропалюють наскрізь» [Кідрук, 2018, с. 5], що становить собою уривок пісні «Діти проклятого» Айрона Майдена. Це попередження про істоту, яка своїм поглядом може спалити, убити, перетворити на неживу істоту. Це алюзія на образ *Медузи Горгони*, погляд якої був смертельним для сміливців. У давньогрецьких міфах Персей зрубав голову Медузі, коли дивився на неї у відображення на своєму щиті. М. Кідрук осучаснює давньогрецький міф: Марк дізнається, що не можна дивитися на істоту, однак шукає можливості її побачити. Одну з таких можливостей пропонує його подруга Соня: вона дивилась на істоту-дівчину за своєю спиною за допомогою відображення у вивернутому дзеркалі з велосипеда, тим самим упевнила його, що це реально зробити без наслідків для себе. Марк прагне йти далі, шукає інші способи її побачити, ставши до неї обличчям, проте його спроби мають трагічний фінал.

Назва «Не озирайся та мовчи» також має певну асоціацію із національним фольклором. Це нагадує застереження у *легенді про цвіт папороті*, коли, зірвавши його квітку у ніч на Івана Купала не можна ні оглядатися, ні озиватися, якщо хтось буде кликати, адже потойбічні істоти можуть затягнути у свій світ. Проте М. Кідрук вкладає у назву твору не тільки міфологічне значення – він його пов'язує і з реаліями, які відбуваються у житті Марка. У світі, до якого постійно втівав підліток від реальних психологічних і фізичних травм (постійний булінг у класі, фізичне катування однолітками, що призвело до незавершення навчального року і переведення на індивідуальне навчання), він вже був не потрібний: реальний світ Марка зазнавав змін разом із ним, адже не тільки однолітки, а й батьки змінювали його світ, планували своє життя, у якому, на жаль, Маркові належного місця не було відведено, його думка не враховувалась. У фіналі автор повідомляє, що лише дід Арсен залишається чекати на повернення підлітка у Рівному і має надію його ще зустріти, незважаючи на таємне зникнення. Батьки ж виїжджають до іншого міста, отримують іншу роботу, у них народжується інший син.

У текстах обох творів відбувається трансформація *міфу про Орфея та Еврідіку*. Вона простежується у сюжетних лініях «Роберт – Анна», «Марк – Соня». Проте в інтерпретації письменників тема кохання не є ключовою (у М. Кідрука вона взагалі відсутня, Соня для Марка лише провідник до іншого світу, і, як зазначає автор, окрім цієї таємниці їх нічого більше не пов'язувало), обидва героя не рятують коханих, скоріше, рятують себе – мандри потойбічним світом символізують шлях до себе.

Як і в міфі, в романі Казака світи розділяє *річка*, образ якої винесено в же у назву роману. Якщо у давньогрецькій міфології вона має назву – Стікс, Літа, а царство мертвих називається царством Аїда, то у романі німецького автора ані річка, ані місто не мають назви. Г. Казак звертає увагу, що це місто і річка саме без назви, це своєрідний натяк, що другий світ не підпорядковується світу живому, має свій час і своє розуміння реальності чи фактично ірреальності.

Якщо у давньогрецькій міфології люди потрапляють у світ мертвих за допомогою великого човна разом з провідником Хароном, то у романі роль човна виконує потяг, який рухається мостом через річку. Потяг як засіб прибуття у світ мертвих має провідника, але чітких описів його присутності ми не побачимо, також цікавий стан, у який потрапляє Роберт під час мандрів: він знаходиться ніби у напівсні, не може розгледіти нічого за вікном під час подорожі: «*Даремно намагався він розгледіти хоч що-небудь за вікном: там все поглинала примарна туманна сивья*» [Казак, 2005, с. 1]. Тим самим Роберт потрапляє у психологічний стан тих людей, які прибувають потягом: вони з часом забувають своє життя, все переносять у спогади, а потім і ці спогади забуваються. Роберта наразі рятує те, що він на відміну від своїх супутників є живий, але поки що цього не усвідомлює.

В романі Кідрука світи розділяє ліфт-портал, що прямує наверх у світ вищий, схожий на рай, і вниз у світ нижчий, схожий на ад. Але образ річки Стіксу проглядається у тексті твору ще задовго до знайомства із темними водами світу «по-той-бік-ліфта» в підтексті Маркового прізвиська, яким наділили його однокласники, коли Марк став «свідком смерті», – Малюк Мордор. Перша асоціація, що виникає, це – простір п'їтьми та зла у романі Джона Р. Толкіна «Володар перснів». Проте текст цього роману – це гра автора з читачем, а отже він має глибші асоціації і символ: У творі М. Кідрука великого значення набувають «наукові» асоціації – Марк дуже полюбляє зорі,

а його дідусь Арсен на день народження дарує потужний телескоп, у якому можна побачити не тільки планети, а й їх супутники. Мордор – це пляма кривавого кольору на поверхні Харона – супутника планети Плутон. І от тут з'являється асоціація образів Марка і Харона – в давньогрецькій міфології перевізника душ померлих через річку Стікс до царства мертвих. М. Кідрук осучаснює відомий сюжет, адже, на відміну від Харона, Марк спроваджує у потойбічний світ живих істот без їхньої згоди, спочатку це тварина, хом'як, а потім і батько Соні, який потрапляє у інший світ у несвідомому стані. Таким чином живий Марк починає керувати життям інших людей, отримує повноваження володаря і розпорядника іншого світу. Звісно, що цим порушує правила іншого світу, а тому має понести покарання.

Незважаючи на те, що в романі «Не озирайся і мовчи» перехід у магичний простір відбувається «сухопутним» шляхом, у М. Кідрука, як і у Г. Казака в значного смислового навантаження набуває переосмислення *архетипу води*.

Герой Г. Казака Роберт, повертаючись із міста за рікою, виконавши свою роботу архіваріусом потягом назад, звертає увагу на воду у річці під мостом: «Роберт дивився вниз, на темну стрічку річки, яка мляво, як розплавлений свинець, текла у високих галькових берегах: біля схилів глибокого русла вода відсвітлювала у місячному світлі опаловим блиском» [Казак, 2005, с. 78]. Колір річки – темний, зовнішній вигляд не нагадує справжню, а швидше отруйну воду Стіксу, яка протікає у потойбіччі у світ мертвих. Автор дає зрозуміти, що час повернення назад до світу мертвих у Роберта дуже близько, а наступним авторським натяком є відкриття книги хроніста, яка є безпосереднім доказом людству його перебування у потойбіччі: Роберт бачить пусті сторінки, жодного записаного доказу не існує. Залишається лише один запис, зроблений давньогрецькою мовою, зрозумілий лише героєві: «Сибілла, що ти доводиш до кінця? – Смерть доводжу я до кінця» [Казак, 2005, с. 78]. Тим самим автор натякає на минучість і швидкоплинність життя, а у міжчасі і поза часом існує лише смерть.

М. Кідрук теж надає символам водної стихії великого значення. Вода є провідником між двома світами, це річ, у якій відбувається процеси творення і руйнації. Так, Марк у фіналі, відкривши двері бачить лише воду – її сенс у даному разі полягає у тому, щоб «забрати», адже вона «розкладає, знищує форми, «змиває гріхи», будучи водночас очищувальною і відроджувальною. Її призначення – передувати творінню і знову поглинати його, бо вона неспроможна вийти за межі власного існування, тобто проявитися у формах» [Еліаде, 2001, с. 69]. У романі вода має забрати Марка за його невиконання правил перебування у ірреальному, потойбічному світі і водночас дати поштовх на відродження чогось нового.

Вода у творі зображена як темний океан без берегів – це світ, який поглинув старі гріхи, щоб відродитися і почати нове життя, але без Марка. Міфологічною символікою наповнена картина, де з неба сипле чорний лапятий сніг. Він символізує душі мертвих людей, а затоплений льох становить собою світ померлих, закінчення життя. Марк остаточно переконується у тому, що залишився у потойбічному світі назавжди, коли не бачить на темному небі знайомих йому зірок, він порушив правила, а мертва дівчина забирає його до себе. Водночас автор дає зрозуміти, що у новому житті для Марка місця немає: «Випроставшись біля затопленого “льоху”, Марк звів очі до неба й розплакався. Над головою зловісно виблискували незнайомі зорі» [Кідрук, 2018, с. 490]. Герой усвідомлює, що зв'язок із реальним світом він втратив. Отже, для Марка вода є кордоном між двома світами передвісником смерті.

Як і в міфі про Орфея, в романах Г. Казака і М. Кідрука актуалізуються *образи Цербера – охоронця*, що стоїть на варті потойбічного світу, та Сивілли – пророчиці, що, згідно з міфом, допомогла Енеєві спуститися в царство мертвих, щоб побачити батька.

У романі Г. Казака особлива роль для охорони мертвого світу відводиться Префектурі – саме вона втілює міфологічний образ Цербера. У нього втілений образі бюрократії, адже ця організація видає у Місті за річкою Робертові перепустку як дозвіл до всіх частин і локацій міста, всі інші мешканці, мертві, обмежені у пересуванні та їх контролюють місце перебування. Але більшого смислового навантаження набуває образ Сивілли. В «Місті за рікою» Сивілла живе на межі між двох світів як хранителька світу мертвих. Мандруючи світом Чистилища (проміжним етапом перед переходом померлих людей у світ небуття), Роберт у печері зустрічає пророчицю Сивіллу (в образі його коханої Анни, яку Роберт просив Великого Дона, відповідального за долі померлих людей, повернути у світ живих). Він хотів уберегти Анну від небуття, натомість несподівано її було перетворено на пророчицю, яка вирішує долі інших: «Вона сиділа на

триніжку, як одна з Сивілл, і біля її ніг брала початок річка, яка відділяла місто від світу живих. Вона сиділа безпосередньо біля входу в царство смерті, як сидять парки біля життя. Вона стежила за привидами, за тіннями, що ковзали повз неї, щоб назавжди зникнути в печерах, які ними не сприймалися, не усвідомлювалися... Вона стала однією зі хранительок порога, була навіки позбавлена земного круговороту. Її очі бачили світ по той бік річки і вбирали тіні міста, її думки проникали крізь товщу часів і жили вічність» [Казак, 2005, с. 71]. Сивілла-Анна перетворюється на вічну Матінку Турботу, як її називає Роберт, коли усвідомлює, що від його коханої Анни залишається лише зовнішня оболонка, вона стає Турботою про потреби інших людей, їх добробут, спокій та вічне спасіння. Однак насамкінець автор напіввідкриває читачеві найбільше бажання Сивілли-Анни – не сидіти і насолоджуватися вічністю, дарувати усім надію спасіння, а найскоріше померти, потрапити за поріг, який вона охороняє. Саме така істина відкривається на сторінках книги про місто мертвих: один єдиний запис, що стосувався вічності Сивілли – вона понад усе хотіла померти, отримати вічний спокій.

У М. Кідрука Цербером стає істота на п'ятому поверсі, яка вирішує долю того, хто насмілиться потрапити в інший світ. Але, наслідуючи слов'янській міфології, письменник залучає алогію на образ Баби Яги, який в естетичній постмодерну зазнає інтерпретації. Так, роль вартвого між двома світами належить померлій дівчинці Софійці. За специфічним запахом мертвого тіла, шиплячими і клацаючими звуками, хрипким і переривчастим подихом Соня і Марк визначають, що вона є потворою («істотою»), а шляхом експериментів із дзеркалом упевнюються у її страшному вигляді: «Її шкіра була такого кольору, як вени у літніх жінок... Губи потвори чи то згнили, чи то атрофувалися до непомітних грудкуватих потовщень, повністю оголивши зуби та перетворивши нижню частину обличчя на божевільну подобу капкана з квадратними кістяними зубцями. Носа майже також не було, на його місці темнів отвір у формі перевернутого серця, а над ним палала подібним на срібло кольором пара очей... На її кістяних плечах висіло подерте, зашкарубле від бруду плаття...» [Кідрук, 2018, с. 478]. Марк порушує правила, встановлені щодо цієї істоти: озирається, дивиться їй в очі і, як здається, залишається неушкодженим. Але ж це, за концепцією письменника, – вартва на межі світів, яка не дає мертвим потрапити у світ живих, а живі можуть потрапити до мертвого світу, виконавши певний ритуал. Також – це відсилка до слов'янської міфології, зокрема до інструкції, яку отримує герой казок перед розмовою із Бабою Ягою, де він має захватитися, як має відповідати на конкретно поставлені питання, що має робити під час зустрічі із нею.

Обидва романи поєднують пов'язаний з переходом в магічний світ *мотив табу*. В романі Г. Казака відбувається його деконструкція – Роберт отримує допуск до відвідування усіх локацій Міста за рікою, і в цьому вже відчувається зародження постмодернізму, чия естетика згодом зніме усі табу.

У М. Кідрука мотив табу розвивається відповідно до міфу – в назву роману «Не озирайся і мовчи» винесені два табу, і обидва табу Марк порушує: жага героя, зануреного у науку, все перевірити емпіричним шляхом (інтенція реалізму, за С. Невілом) спонукає його розгледіти істоту і розповісти про потойбічний світ Семенові, що призводить до зникнення Марка (істота забирає його в нижчий потойбічний світ). З точки зору міфу це здається логічним й логіка міфу обумовлює логіку магічного реалізму. Адже на думку К.Г. Юнга, міфологія є неминуче значущою «проекцією колективного несвідомого», і «магічний реалізм» вважається невід'ємною складовою цієї проекції, тому і сприяє розкриттю інтертекстуального зв'язку із сучасними текстами, в яких осмислюється буття людини.

Як зазначає С. Невіл, в магічному реалізмі взаємодіють два дискурси – магічний та реальний. Проте ці два напрями ніколи не бувають асиметричними, вони постійно посилюють напругу і опір між ними. Магія не є неймовірною в магічно-реалістичному тексті, замість цього вона стає нормативною та нормалізуючою в межах реалістичної матриці. Реальне та магія синтезуються у такий спосіб, що елемент чарівності органічно витікає з реальності, що зображується [Nevil, 2015, с. 112].

### **Інтертекстуальність на рівні системи мотивів**

Звертає на себе увагу взаємозв'язок романів Г. Казака та М. Кідрука на рівні мотивів, ключовими з яких є *мотиви числового коду, мандрів та дзеркала*.

*Числові коди* твору Г. Казака набувають магічного смислу. Він акцентує увагу на традиційних біблійних числах «один», «два», «три», «дванадцять» і «тридцять три». Число один у тво-

рі представляє Перфект – людина, чи дух, якого Роберт ніколи не бачить, він з ним спілкується через мікрофон, і спілкування стосується не тільки місії чи роботи, яку має виконувати Роберт. Спілкуватися він у творі буде двічі: лише другий раз Перфект розставить у свідомості Роберта всі акценти і зверне увагу на важливих поняттях у його житті – ролі смерті, її місії. Тобто сумніви, що виникатимуть щодо місії Роберта у мертвому світі на другому спілкуванні посиляться і як результат – його повернення у світ живих і намагання наблизити ці два світи, розповісти людям живим про те, що він побачив у світі мертвих. Незважаючи, що лише один Перфект керує мертвим Містом, Роберт сумнівається, що інша впливова людина Великий Дон має не менші повноваження щодо долі людей, які потрапляють у це місто. Саме Великий Дон вирішує долю, але його голосу Роберт ніколи не чує, і не може з ним поспілкуватися. Знову число «2» викликає сумніви – чи це одна людина Великий Дон і Перфект, чи це дві. Відповіді він не отримує.

Число «3» фігурує у творі з подвійною силою – це 33, це тридцять три охоронці світу, що бережуть чашу із світовою рівновагою: це символ усіх мудреців, учених і філософів, які коли-небудь мешкали на землі. Наразі у світі мертвих вони несуть вахту біля чаші духа і чаші антидуха, щоб у світі була рівновага. Вони символізують помножений образ Трійці, яка піклується про добробут у всьому світі, незважаючи на бажання і тяжіння людства до знищення. Число «12» представлене у романі образами дванадцятьох архіваріусів, які, як і біблійні апостоли, бережуть у творі всі світові знання у бібліотеці.

У романі М. Кідрука мотив числового коду алюзивно пов'язаний з національними фольклорними мотивами, насамперед з образом будинку Баби Яги – хатинки на курячих ніжках, що знаходиться на межі двох світів, – місцем зустрічі з магічним світом. Щоб зайти у хатинку, герой має промовити чарівні слова, які спрямовують її правильне розташування відповідно до сторін світу чи лісу. Тобто вхід у світ потойбіччя має бути налаштований за відповідним кодом. У М. Кідрука роль входу у світ потойбіччя виконує ліфт, реальна річ у звичайному і магічному світах. Саме через ліфт спочатку Соня, а потім і Марк потрапляють у інший світ. Але потрапляння відбувається за чітко встановленими правилами. Це – числова комбінація переміщення ліфта між поверхами, це є ключ входу і виходу з паралельного світу.

Запропонований числовий ключ переходу між двома світами у творі має міфологічне підґрунтя, а цифри у ньому розташовані у певні послідовності і мають символічне значення. Ритуал переходу між світами закодований у схемі: «1 → 4 → 2 → 6 → 2 → 8 → 2 → 10 → 5 →», де кожне число – це кнопки ліфту, які треба по чергово натискати, а на 5 поверсі стоять спиною до входу і не озиратися і мовчати, доки до ліфта не зайде потойбічна істота (як потім з'ясує Марк, це буде мертва онука Соломії): *«Значить так, ми зараз на першому поверсі. Тобі треба викликати ліфт. Потім зайдеши до кабінки і поїдеши на четвертий поверх. (...) Ти маєш бути сам, це обов'язкова умова. (...) На четвертому з кабінки не виходи, щойно двері відчиняться, рушай на другий. З другого, так само не виходячи, піднімайся на шостий. Потім з шостого – назад на другий, звідти – вгору на восьмий, а з восьмого – знову на другий. Після того тобі треба виїхати на десятий. Усе, як на папірці, бачиш? (...) Четвертий – другий, шостий – другий, восьмий – другий, і наприкінці – десятий»* [Кідрук, 2018, с. 89–90]. Можна по-різному тлумачити числові коди, закладені в основу мандрів у світ потойбіччя. Тим більше, що велике значення має їх авторська інтерпретація. Зважаючи на наявність авторських натяків протягом роману про трагічну розв'язку щодо намагань Марка досягнути світ потойбіччя, цей числовий код також пов'язаний із долею підлітка і його переконаннями. Насамперед одиниця – це символ початку всього, у тому числі й шляху Марка в інший світ, який здаватиметься йому спасінням від усіх проблем реального світу. Одиниця стоїть на початку Маркового шляху на інший бік і одиницею цей шлях завершується. При чому одна з умов перебування у ліфті – бути наодинці із собою, своїми страхами і переконаннями, самому робити вибір.

Чотири має асоціацію з чотирма сторонами світу, вибором героя або можливістю «йти на всі чотири сторони», тобто не повертатися назад ніколи. Маркова поведінка у ліфті – це також вибір між світом реальності і науки та магічним світом, недовіра до того, що відбувається.

Двійка – це символ подвійності, бінарності особистості. Це здатність піддавати сумніву все, що бачиш і що відчуваєш. За міфологією якщо одиниця – це початок, і це число Бога, то двійка – це число диявола, адже це позиція суперечки, протиставлення до істини. У творі Марк постійно вагається, зокрема й у ліфті щодо того, їхати далі чи ні. Не випадково після кожного підйому на інший поверх він має повернутися до двійки – все піддається сумніву.

Шістка – число, пов'язане у давніх єгиптян із часом і простором, символізує душевну рівновагу та спокій, розслабленість та гармонію, щастя та досконалість. А ще шість – це той період, за який Бог створив Всесвіт. За науковою версією якраз основним вченням виникнення Всесвіту вважається теорія про Великий вибух, внаслідок якого виникла матерія, простір і час.

Не випадково шістка стоїть між двох двійок, що символізують постійні коливання і сумніви героя у виборі, який він робить.

Вісім – це символ нескінченності, а отже, відродження, рівноваги і матеріального успіху. Саме вісімка символізує уявлення про простір, обсяг речей у просторі. Розташування між двома двійками також символічне – це поєднання початку із кінцем, шанс повернутися на висхідну позицію, тобто назад.

Десятка – це символ життя людини: від народження до самої її смерті, символізує наповненість життя, однак у творі код не завершується ще однією двійкою – а отже, назад дороги немає, вибір остаточний зроблено.

Істота потрапляє до ліфта на п'ятому поверсі. П'ять – це символ змін у житті людини, непередбачуваність подій, а ще – ризик і неможливість діяти за власним розсудом, все підпорядковано випадку. У романі це значення і відтворено: Марк боїться істоти, яка заходить до ліфта на 5 поверсі, він виконує ритуал «не озиратися і мовчати», водночас кожного разу – це неочікуваність поведінки істоти, це дилема, чи зайде вона до ліфта, чи рухатиметься усередині, у який бік відбуватиметься цей рух тощо. Письменник при цьому відтворює внутрішні переживання героя, підкреслює, що ситуації змінити він не може і події розгортаються у ліфті відповідно до правил істоти.

Осягнення магічного світу персонажами обох романів проектується на процес осягнення самих себе, власного «Я», що відбувається шляхом злиття магічного світу з реальним в один світ і символічно реалізується в *мотиві мандрів*. Мандри героїв магічним світом вбирають мотиви давньогрецької міфології, а у романі «Місто за рікою» містять відгомін «Божественної комедії» Данте. Так, Роберт опрацьовує цей зв'язок, надаючи йому оцінку. На відміну від мандрів по світу мертвих героя М. Кідрука, подорож Роберта генетично більш споріднена з подорожами античних героїв до Аїда, або Данте у «Божественній комедії», коли вони потрапляють до Чистилища, проміжного місця перебування перед остаточною смертю. Як хроніст спеціального відділу Архіву він має документ, який надає дозвіл подорожувати поміж мешканців, відвідувати всі частини міста, спілкуватися із мешканцями. У подорожах хроніста супроводжує його померлий товариш, художник Катель, який протягом всього роману постійно поряд і виступає провідником, як і у Данте Вергілій. Роберт має унікальну можливість спілкуватися із мудрецькими та філософами, бачити всі архівні документи світу, а також зустрічати своїх померлих родичів, знайомих і друзів. Саме його очима ми бачимо незвичайний побут мешканців «проміжного» міста, дізнаємося про те, що перебування у місті у них тимчасове, однак лише Перфект, той, хто очолює Архів і слідкує за всіма, знає час, який залишився кожному перед переходом до смерті. Водночас магічний світ має усі риси реального. Виникає зв'язок суспільного життя «мертвого» міста із ситуацією у Німеччині під час війни. Мешканці міста не мають права переміщатися у недозволений час по місту, мають жити тільки у чітко відведеному місці, їх життя, побут і думки постійно контролює Вищий комісар, Перфект і Великий дон – вони вирішують остаточну долю мешканців. Досліджуючи місця навколо міста, Роберт усвідомлює, що життя триває лише у місті, яке знаходиться ніби на острові, навколо якого пустеля і каміння: *«Кам'янистий ландшафт лежав у сутінковому світлі. Не було ні дня, ні ночі. Навколо була тільки одна біляста імла. У повітрі плавали рідкі рвані клапти туману... Ніяких відбитків слідів не було видно на кам'яних, гладко відполірованих плитах, що місця ми підіймалися або опускалися крутими уступами, місцями нагромаджених у вигляді безформних потужних напастувань... Праворуч на плоскогір'я часто загороджували круги вершин. Ніде не було видно ознак життя, ніякої рослинності, навіть моху»* [Казак, 2005, с. 69]. Тобто це альтернативний світ реальності, проте він має чіткі кордони, за якими знаходиться вхід у царство смерті. Водночас герой здатен скептично поставитися до своєї подорожі, в його оцінці присутня алегорія та іронія, поєднання з внутрішнім розчаруванням і постійними сумнівами, що властиве вже постмодерним творам: *«Я розчарувався в собі, – прошепотів Роберт. – Данте пройшов принаймні через пекло, чистилище та рай тих, що колись жили. Він міг описати це терцин. Я ж дістався лише до сумнівного проміжного царства, і моя хроніка закінчується на Сибілі... І при цьому я справді був у померлих, багато днів і ночей»* [Казак, 2005, с. 77].

У М. Кідрука Марк також подорожує світом мертвих, ще до кінця не вибравши який світ кращий, де йому комфортніше психологічно. Адже причиною частих подорожей у світі мертвих стає ескейпізм, бажання утекти від реального світу, де його не розуміють ані однокласники (бо він цікавиться наукою, не такий, як інші), ані батьки (зайняті своїми сімейними проблемами). Подорожі мертвим світом для Марка – своєрідне випробування, бо хлопець постійно досліджує будову цього світу, хто або що у ньому може мешкати. У нього є супутниця, Соня, подруга із паралельного класу, яка відкриває для нього цей світ. Однак зацікавлення у побудові мертвого світу до кінця вона не виявляє, натомість Марк намагається цей світ «оживити»: переміщає хом'ячка, висіває рослинність, спостерігає за фізичними процесами. Тобто вивчає світ мертвих, щоб зрозуміти, чи буде він придатний для постійного проживання. Однак і він, так само, як і Роберт, з часом усвідомлює, що світ поза ліфтом нагадує острів-оазу, навколо якої також неосяжна піщана пустеля і гори, тобто майже ідентичний ландшафт навколо місця, де він мешкає. Про те, що далі неможливо йти аби не загинути він дізнається раптово. Образ піску пустелі, як образ каміння у Г. Казака, уособлює силу, що намагається затягнути необережного Марка, символізує смерть і попереджає, що за межами цього світу немає життя, і дороги назад також. Йому вдається повернутися з піщаної пастки, яка стане першим попередженням про те, що не усе в магічному світі добре. Як з'ясується пізніше – цей світ буде своєрідним переходом між світом життя і світом мертвих, де можуть з'являтися і мертві істоти. Таким чином М. Кідрук у творі більш суттєво трансформує традиційний міфологічний сюжет подорожі героя по світу потойбіччя, осучаснює його відповідно до віку героя і його наукових зацікавлень.

В обох романах мотив мандрів реалізований у двох планах – в реальному (мандри Роберта містом мертвих і потім світом живих, мандри Марка через ліфт-портал в інший світ) та метафізичному (магічному) через міфологему шляху до самого себе та власної ідентичності. Нескінченність цього шляху наголошується у Казака – після смерті головного героя його ім'я перестає бути його «ідентифікатором», Робертом він був у світі живих, після смерті, коли *«протокол його страшної секунди був написаний»*, він набуває нової ідентичності з ім'ям *«Мандруючий»*. У М. Кідрука момент нескінченності реалізується в образі безмежного океану, біля берегу якого в магічному світі назавжди залишається Марк.

Один із спільних магічних мотивів, який простежується у романах, пов'язаний із використанням *дзеркала*, або перебування у *задзеркаллі*. У Г. Казака дзеркало символізує багатовимірність «Я» персонажа, можливість зазирнути в глибини власної свідомості та підсвідомості, побачити свої найпотаємніші імпульси та приховані бажання (*«Щойно майнула в нього недобра думка про приятеля, як він побачив себе в дзеркалі, що стискає комусь невидимому горло, і раптово тінь художника впала, бездихана, додола. На хвилину йому представилася Анна, і він уже бачив себе в новому образі — розпаленого пожадливістю коханця»*) [Казақ, 2003, с. 77]). З образом дзеркала в романі пов'язаний мотив двійництва – у дзеркальному лабіринті Роберт зустрічає свого двійника, чий образ множить у дзеркальних відображеннях, що затверджує ідею багатогранності та неосяжності внутрішнього світу людини, і водночас виступає і як alter ego героя, і підтверджує його власну самоідентичність. Мотив дзеркала у Г. Казака пов'язаний з мотивом мандрів – блукання дзеркальним лабіринтом прокладає шлях до самого себе, і через шлях до розуміння (усвідомлення) власного внутрішнього «Я» лежить шлях до розуміння світу. Сутність та смисл всесвіту осягається через осягнення суті і смислу самого себе та свого життя.

У М. Кідрука з образом дзеркала пов'язаний мотив відображення (віддзеркалення), що презентує інший бік реальності та істину реального і магічного світів, що поволі відкривається у відображенні (Соня бачить істоту у дзеркальному відображенні, Марк вивчає своє обличчя у віконному віддзеркаленні старого будинку в потойбічному світі і лякається від того, що побачив – *«ледь не наробив у штани, злякавшись власного віддзеркалення!»*) [Кідрук, 2018, с. 371]). Дзеркальне відображення, що дозволяє усвідомити, що не все є тим, чим здається, розширює можливість людини в осягненні всесвіту як єдності світів по той чи інший бік і навіть дає змогу, як здається, безкарно порушити табу (*«— Але чекай: якщо ти дивилася на неї, то стара все навігадувала. — Я не дивилася!.. — Я бачила відображення! — Яка різниця?.. — Вона не знала, що я за нею спостерігаю! Марк замислився... Щось у цьому є: дивитися на відображення — це не те саме, що просто дивитися»*) [Кідрук, 2018, с. 402]). **Саме дзеркало як символ єдиноможинної цілісності забезпечує єдність реального та магічного світів в обох романах.** У Кідрука образ дзеркала також виконує функцію грані (порогу) між реальним та магічним світами.

## Своєрідність магіко-реалістичного хронотопу: трансформація романтичного принципу двосвіття

У романі М. Кідрука зміна часу, простору та ідентичності відбувається на основі співвіднесення наукових історій, фактів, відомостей з фантастичними явищами, як такими, що не суперечать логіці реального світу, зокрема до квантової фізики, математики чи медицини. Основну фантастично-магічну загадку, пов'язану зміною сенсу часопростору у творі, письменник пояснює науковими фактами і аргументами. Складається враження реальності подій, що відбуваються. Так, Марк розшуковуючи інформацію про родину Соломії Соль, дізнається в архівах, що її чоловік Яків у 60-ті роки був фізиком-теоретиком, який запропонував свій розв'язок рівняння Ейнштейна, що прямо пов'язаний із часом та його характеристиками. Автор подає детальне пояснення так званої «бульбашки простору» у часі, у якій час може бути статичним, їх можна розширювати. У таких «бульбашках» минуле, сучасне і майбутнє можуть перетинатися, тож про нормальний перебіг часу у них не йдеться, а всі фізичні процеси у них відбуваються обмежено. Письменник настільки реально і правдоподібно пояснює фізичні процеси і властивості часу у творі, що сприймається читачем як реальні речі, внутрішньо не суперечливі. Всі події, які пов'язані із часом, прямо обернені до внутрішнього світу людини, бажання залишити біля себе тих людей, які померли, а, на думку, автора, саме такі «бульбашки» здатні утримати померлу людину у реальному світі. Адже їх можна відвідувати, а, отже, впливати на хід часу. Так, відповідно до сюжету Марк дізнається, що така «бульбашка» почала розширюватися, коли у 60-х рр. ХХ ст. помирає донька Соломії Анна і мати свідомо «зберігає» її у міжчасі, пізніше таку ж маніпуляцію вона проведе і над онукою Соломією. Надалі усі події письменник пояснює таким чином, що цей ірреальний світ у «бульбашці» є цілком природний для тих живих, хто знає формулу, за якою можна потрапити туди, однак мертві люди чи тварини, які там з'являються чи їх переміщують, не мають власної свідомості, а їх фізичний стан, хоча і не так швидко, як у реальному світі, зазнає незворотних змін. Про те, що паралельний світ, незважаючи на наявність сонця є мертвим неодноразово зазначає Соня, а письменник переосмислює загальновідоме уявлення про підземне царство: кожна людина, якщо матиме певні знання, може створити такий паралельний світ, де фіксуватиме минуле у застиглій формі і встановлюватиме власні правила.

Подібну інтерпретацію часу можна помітити й у романі Г. Казака. У творі йдуть постійні роздуми Роберта, що час ніби зупинився, герой втрачає зв'язок із часом і не розуміє, скільки він часу провів у місті. Місто за рікою – це місто за межею у застиглому часі. Письменник повсякчас натякає у тексті про зупинку часу для героя, а наприкінці твору його мати відкриває завісу над перебігом часу, поки він працював хроністом у місті «у світі відбулося багато страшно-го» і ставить риторичне питання «*Навіщо люди так жорстокі одне до одного?*». Тим самим автор натякає на насильницьку смерть матері, зміну історичного часу, закінчення і наслідки війни, під час якої хроніст ще до смерті матері переїжджає до міста за рікою. Роберт усвідомлює, чому йому весь час здавалося, що час ніби зупинився десь у минулому, бо це був час у країні мертвих, застиглий і замерзлий. Як раз таке його сприйняття властиве для творів, які належать до магічного реалізму, зокрема й у Г. Казака, а також і М. Кідрука, на сторінках роману якого навіть наводиться ціла теорія часу Б. Гріна, в якій пояснюється чому у світі мертвих іншого часу, ніж у формі застиглого або замерзлого не може існувати.

Отже, в обох романах спостерігаємо символічне розуміння часопростору, властиве магічному реалізму («*весь час — це лише заповідний час перед невідомістю, весь простір — лише захисний простір на мить*») [Казак, 2005], **вічний день у вищому та вічний морок у нижчому** інших світах: «Сонячний диск висів там, де й минулого разу... Над безкінечним темним океаном ішов лапятий сніг із попелу» [Кідрук, 2018, с. 190, 490]. В обох романах у магічному світі час умовний, що споріднює його з часом міфологічним, і в міфологічному хронотопі все набуває позачасовості і всечасовості, універсальності (події, вчинки, переживання) і вічності. Властива естетиці постмодернізму деконструкція часу, висуває на перший план образ простору – як реального, так і магічного (в романі Г. Казака – безіменного, у романі М. Кідрука – конкретного: і реальний, і магічний світ мають чітку локацію – Рівне).

Гра з текстом на рівні функціонування давньогрецького міфу у контексті роману «Не озирайтесь і мовчи» реалізується в осмисленні образу простору (як реального так і магічного: у М. Кідрука володаркою власного підземного царства стає Соломія Соль. Тільки вона змогла повернутися у світ живих, щоб розповісти Соні про інший світ. Мертва Соломія передає інструкцію-



шифр відвідування свого магічного світу для того, аби не згорнулась «бульбашка» часу, утворена у новозбудованому будинку на місці колишнього знесеного, де вона мешкала. При чому зроблено це було так, щоб будь-яка людина не мала змоги легко потрапити у цей незвичайний світ. Таким чином, магічні речі у романі «Не озирайся і мовчи» мають аргументоване пояснення із позиції реальності і науки, що не заважає їм залишатися приналежними до магічного світу. Як володарка підземного царства Соломія може керувати істотами, які там живуть, вони пасивні, виконують ті правила, які вона затверджує у створеному своєму іншому ірреальному світі. Це так зване авторське осучаснення міфу про створення анти-Всесвіту. Відчуваючи, що мертві істоти можуть вийти у світ живих, вона ставить вартовим свою мертву онуку Софію, щоб світи живих і мертвих були упорядкованими: *«Соломія запевняла, що наче б то знає, як перешкодити мертв'якам, що на місці переходу можна влаштувати лабіринт, щоб ускладнити перехід і в один, і в інший бік та цього ніби не досить, для певності між бульбашкою та реальним світом потрібно поставити когось на варті, а для цього вона повинна поховати когось у бульбашці»* [Кідрук, 2018, с. 471]. Реальним підтвердженням того, що мертві хотіли б потрапити у світ живих є історія про загиблу Юлію Гришину, яка з'явившись у мертвому світі у подібій механічній ляльці прагнула будь-яким способом потрапити у середину ліфта: *«Гришина безперестану крутила головою, дрібними, рваними посмиками кидаючи її збоку вбік. Складалося враження, що вона намагається повернути обличчя до Маркачи Соні, проте не може зупинити голову в потрібному положенні – щоразу, коли каламутні, заляклі очі натрапляли на когось із підлітків, голова, немовби на розхлябаних шарнірах, проковзувала далі, і Гришиній доводилося ривком повертати її назад»* [Кідрук, 2018, с. 473]. Гришина стала маріонеткою у мертвому світі, покінчивши життя самогубством у реальному, це її вибір, тому і назад до світу живих вона не може повернутися.

Зображення мертвих істот як механічних ляльок чи поламаних двійників у творі є прикладом вже традиційного бачення у художній літературі мертвих, які за певних умов отримали можливість рухатися, починаючи від творів Е.Т.А. Гофмана, який у творі включав багато мотивів, пов'язаних із образами людей-ляльок, двійників чи примар, що мали незвичні рухи. У Г. Казака люди, яких зустрічає Роберт під час подорожі містом, нагадують ляльок: *«В одному з крісел у важливій позі сидів досить щільний пан із франтовськи підвигнутими вусами... Він підвівся з місця і, гідно привітав Роберта і запросивши його сісти, знову опустився в крісло. Уповільненими незграбними рухами він нагадував дерев'яний манекен»* [Казак, 2005, с. 6]; *«Хазяїн підвівся, щоб проводити Роберта до їдальні. Його огрядне тіло пересувалося короткими пружинистими ривками, і цим він нагадував заводну ляльку, що крокує»* [Казак, 2005, с. 7]. Припустимо, що, з одного боку, автори віддають данину традиційному змалюванню мертвих істот як ляльок, відомому з початку XIX ст., а з іншого – зображують таких істот з відчуттям іронічності, властивим постмодерній епосі. Це відбувається настільки філігранно, що читач може відразу і не здогадатись про існування тонкої іронії у зображенні не тільки мертвих істот, а й підземного світу у цілому, зокрема із його законами і правилами, які дивують як Роберта, так і Марка. Герої, однак, потойбічний світ не сприймають з іронією – вона залишається читачеві для розуміння, що у просторі потойбічному відтворюється лише деяка подоба реального простору з відтінком іронічності. Тож читач має на все зображене авторами подивитися реально, об'єктивно оцінюючи події, які відбуваються в іншому світі. У такий спосіб у творах письменників виявляється реалізм магії. Так, Роберт, герой роману «Місто за рікою» дізнається про те, що майже усі мешканці міста задіяні у роботі двох фабрик. Одна з них виробляє каміння, а друга знищує його у порох. Для обох фабрик завжди існує матеріал, який нескінченний, як і нескінченна праця на них. Шокованого Роберта запевняють, що це не марна робота, а працюючі щасливі, коли її перевиконують. Марк Грозан, незважаючи на переконання Соні про неможливість побудувати нормальне життя із своїми правилами у мертвому світі, прагне його удосконалити: саджає картоплю, висіває насіння редиски, приносить у мертвий світ живого хом'яка, годує його, намагається довести Соні, що заселення мертвого світу – це не марна робота, а бажання його удосконалити. Звісно, що з позиції дівчини його намагання виглядають іронічно: він не може змінити правил, встановлених іншими, тими, хто створив цей мертвий світ, його колонізувати неможливо, особливо після того, коли з'являються мертві істоти, які ведуть себе щодо живих достатньо непередбачувано і викликають страх.

Фінальні сторінки творів підсумовують індивідуально-авторські інтерпретації взаємодії двох світів і двох просторів у творах. Кожен з авторів дотримується свого бачення наслідків спілкування представника реального світу зі світом мертвих. Так, Роберт Ліндхоф як одна жива людина у світі мертвих отримує дозвіл на повернення до світу живих: він отримує всі необхідні документи і повертається потягом до світу живих. Однак у світі живих він не знаходить спокою, миру і благополуччя. Перед його очима – така ж руїна, яку він бачить і у світі мертвих, адже його країна Німеччина зруйнована після поразки у Другій світовій війні. Він розчарований ще й тим, що злу іронію з ним зіграв час: його маленькі діти вже виростили, а до дружини він не має змоги повернутися. Він обирає шлях вічного мандрівника, подорожуючи у вагоні всією країною, стає відомою людиною, яка світу живим розповідає хроніку зі світу мертвих. Іронія полягає у тому, що всі записи під час цих мандрів зникають, а велика книга залишається пустою з білими сторінками, окрім одного запису про Сивілли, яка понад усе бажає померти. Розповідаючи про мертвий світ Роберт таким чином стає внутрішньо померлим у світі живих, подібно до Сивілли, і спочатку на підсвідомому рівні бажає повернутися у світ мертвих. Надалі ж помирає від серцевого нападу і стає повноцінним мешканцем цього світу. Але у тому й авторська алегорія – ставши мертвим, подорожуючи на потязі до міста мертвих як його громадянин, він позбавляється сумнівів, неспокую, стає щасливим, його книга хроніки розсипається на дрібні клптики і розвіюється по вітру над рікою, водночас він втрачає пам'ять про своє попереднє перебування у ньому.

Натомість поведінка героя роману М. Кідрука у фіналі сповнена містичного передчуття трагічної загибелі. Він не шукає спокою, не прагне смерті, навпаки – це підліток, який бажає жити понад усе. Марк, проводячи експерименти щодо порушення правил перебування у ліфті із вартовим мертвого світу усвідомлює, що назад у світ поза ліфтом йому дороги немає, можуть бути трагічними наслідки того, що він обернувся і таки побачив мертву Софію. Потрапивши перед від'їздом останній раз до ліфту він усвідомлює, що на нього вартова чекає, навіть уже без його бажання чи небажання взаємодіяти із мертвим світом. Трагічний фінал у житті Марка передбачуваний, це герой усвідомлює, коли наостанок ліфт його зовсім не слухається і замість того, щоб йти до першого поверху починає рухатися вгору. Психічна реакція героя розкриває його внутрішні страхи і розуміння того, що за свої вчинки треба платити дорогою ціною: *«Паніка буквально пожирала його, тож він не протримався й кількох секунд, як слабке скімлення поступилося місцем не членороздільному розпачливому вереску»* [Кідрук, 2018, с. 484]. Отже, смерть підлітка у романі з міфологічної точки зору є цілком природною – він порушив гармонію у існуванні двох світів мертвого і реального, це є неможливо, тому його і було покарано вартвою Софією, забрано навічно у потойбічний світ. Занадто багато порушень правил у міфологічному просторі зроблено було героєм. Насамкінець навіть використання телефону у міфологічному просторі як засобу передавання інформації у реальному світі є великим порушенням: *«Щойно він дістав телефон із кишені, кабіна здригнулася та посунула вгору»* [Кідрук, 2018, с. 483]. Ліфт, яким він мав рухатися вниз усупереч усім законам фізики починає рухатися угору, тим більше із великим пришвидшенням. Від швидкості підйому Маркові доводиться присісти і перше, що він бачить, коли відкривається ліфт – це темна вода, яка займає весь навколишній простір. Тим самим підкреслюється, що мертвий світ повноправно володіє Марком, змушує його перекопатися у остаточній перемозі. Водночас письменник у порівнянні до світу потойбіччя постійно говорить про реальний світ, який насправді видається ще й набагато страшнішим для Марка: адже світ потойбіччя він обирає як місце втечі від усього, що з ним відбувається у реальному житті – передусім його життя стає хаосом, адже він потерпає від булінгу однокласників, байдужості батьків, бачить фізичне насильство у родині Соні, над його почуттями насміхається дівчина, в яку він уперше закохався, бачить страшну дисгармонію у суспільстві, тому місце із застиглим часом зі своїми правилами і законами цілком його влаштує як постійне місце для проживання. Інша річ, що внутрішня цікавість підлітка виявляється сильнішою за поставлені правила перебування у світі потойбіччя, тому і його смерть у творі також, як і смерть Роберта, є логічною і виправданою.

Таким чином у просторовому контексті в обох романах реалізований принцип двосвіття, але на відміну від романтичної традиції, світи не протиставлені один одному – вони доповнюють та відображають один одного. У Г. Казака герой, повертаючись в реальний світ, спостерігає ту ж розруху, що символізує післявоєнну («мертву») Німеччину, і ті ж похмурі кольори (обидва світи подані у біло-сіро-синьо-чорній гамі, що створює ефект старого німого чорно-білого кіно).

У М. Кідрука протиставлення світів удаване – бажання Марка оселитися назавжди в магічному світі зникає, коли він зустрічає там істот, і яскрава ідилія, що відкривається йому протягом перших візитів, перетворюється на зловісне місце, споріднене з тим прообразом аду в фіналі роману, де врешті опиняється герой. Магічний світ, як і реальний, вражає своєю безжальністю, що породжує почуття безвихіддя (*«вбивці й диктатори купаються в розкошах (і будьте певні, ночами вони не чують голосів закатованих жертв); що найгірші негідники уникають кари, а нечесні судді карають невинних; що безпринципні посередності пробиваються до найяскравішого світла, а сором'язливі генії гниють у тіні, проте — найважливіше — у всьому цьому немає прихованої сутності чи вищої мети. Жодні страждання не забезпечать вічного життя. І ніхто не отримує відплати за вчинене зло після смерті — десь там, нагорі, у карикатурній геєні над хмарами. Усе, що важить, стається тут, навкруг нас, а у височині понад головами — лише безмовна чорнота й порожнеча»* [Кідрук, 2018, с. 357]) і в той же час обидва світи *«подбають про оплату»* (Марк заплатив за порушення табу, Віктор Грозан помстився Центнерові).

### Новий герой, хто він?

Головні герої творів Г. Казака і М. Кідрука у спілкуванні з мертвим світом проходять дві стадії: по-перше, це несумісність розуміння подій, а по-друге – тісне злиття у їхній свідомості двох різних світів, сприймання їх як взаємопов'язаних. Так, достатньо довго у часовому проміжку персонажі творів неспроможні зрозуміти події, переміщення між двома світами за законами логіки. Герої творів – різні за віком і соціальним статусом: Роберт Ліндхоф – чоловік середнього віку, який прибуває у невідоме місто для виконання покладених на нього обов'язків архіваріуса, хроніста, Марк Грозан – підліток, який навчається у звичайній рівненській школі. Однак єднає їх наука, власне, зацікавлення наукою у сферах, що їм імпонують. Роберт цікавиться архівами і книжками, історичними записами, Марк – цікавиться фізикою, математикою і зірками. Все, що вони бачать у своєму житті, прагнуть пояснити із точки зору науки, не розуміючи спочатку, що світ, у якому вони опиняються, не підпорядкований логіці реального. Так, Роберта дивує архітектура міста, адже замість будинків він бачить лише зруйновані фасади, а мешканці міста в основному живуть у підземеллях: *«Коли він окинув поглядом навколишню дійсність, то зробив дивне відкриття. Від будинків на прилеглих вулицях височили тільки фасади, тож при побіжному погляді на ряди вікон через них проглядало небо. Здивований Роберт пройшов ще кілька кроків і дізнався, що майже всюди за голими стінами лежала неосяжна порожнеча»* [Казақ, 2005, с. 9]. Це для Роберта не вкладається у межі раціоналізму, адже він не може зрозуміти сенсу існування такого міста і чому більшість будинків є зруйновані. Він сумнівається у причинах таких страшних руйнувань і вважає, що вони відбулися після якихось страшних природних катаклізмів. Роберт сумнівається у тому, що бачить і вважає, що це щось пов'язане із галюцинаціями, особливо те, що він бачить людей, які нагадують йому давно померлих знайомих, але сам собі спочатку не вірить, особливо, коли цієї смерті він не бачив на власні очі. Інша річ – смерть батька чи Анни, яких він у цьому світі довго вважав живими. Роберт Ліндхоф знаходячись уже деякий час у дивному місті, працюючи на повну силу архіваріусом, спілкуючись із батьком і Анною не асоціює це місто зі смертю. Прозріння, що він знаходиться серед мертвих надходить раптово, перед тим Роберт постійно має сумніви у тому, що відбувається навколо, тим більше, що Анна у хвилини кохання видається живою. Вона не розуміє, що Роберт є живим, тому легко знімає пов'язку, яка перекриває перерізані вени, пояснюючи причини самогубства. Прозріння настає для обох майже одночасно: *«— Так ти виявляється, дух у плоті та крові! — Закричала вона страшним голосом. Вона, сама не своя дивилася на нього здивовано; спазм жаху стиснув їй горло. І тут Роберт відчув у роті роз'їдаючий присмак гіркоти, подібно до отрути, що обпалює наскрізь усе нутро. Страшна раптова думка майнула в його розумі, оглушила і протверезила, засліпила і дала прозріння одночасно... До нього раптом відразу дійшло, де він був, серед кого він знаходився весь цей час, страшенно гнітючий і наче застиглий на місці: серед фантомів, тіней, які тільки імітували життя. Немов завіса відсмикнулася перед ним і дійсність постала в її оголеному зловісному вигляді: він жив у місті мертвих!»* [Казақ, 2005, с. 48].

Герой роману «Не озирайся і мовчи» Марк Грозан також шукає логічне пояснення тому, що він бачить в іншому світі. Хлопець перевіряє все, що йому розповідає Соня, незважаючи на страх, він вірить і ризикує, щоб розгадати таємницю світу, з яким уперше зустрівся, чому цей світ

існує і як він виник. Те, що світ поза ліфтом такий реальний, як і його світ, руйнувало всі твердження, пов'язані із науковою логікою: «*Марк безуспішно намагався узгодити картинку, що розгорталася перед очима, з раціональними уявленнями про реальний світ. Він зайшов до ліфта в десятиповерхівці з бетону й цегли, коли надворі було темно й лупив дощ, а потім невідь-як опинився у дво- чи, щонайбільше, триповерховому дерев'яному будинкові, у вікна якого зазірало сонце. Маячня. МА-Я-ЧНЯ! <...> Нейрони, здавалося, вибухали у мозку*» [Кідрук, 2018, с. 168–169]. Проте перші враження від світу мертвих у Марка цілком позитивні: теплий літній вечір, старий дерев'яний будинок, вкритий рослинністю пагорб, море, у якому можна купатися досхочу і сонце – асоціація із літніми канікулами і відпочинком. Проте, як надалі з'ясується, не все так просто. Тобто у магічний світ герої переносять реальні речі та їх інтерпретують з позиції реальності, таким чином у творах присутня алегорична двоплановість як основна характеристика магічного реалізму.

Усвідомлення, що світ, який за ліфтом не є відносно привабливим, наступає і з часом і у Марка. Насамперед автор ці зміни передає за рахунок змалювання образу сонця у потойбіччі. У ірреальному світі цього роману сонце згадується таким чином: «*Набрякле багрянцем сонце висіло над горизонтом навпроти кряжа. Промені стелилися паралельно до землі, виливалися на траву, пронизували ліс і мовби вгрузали в нього*» [Кідрук, 2018, с. 173]. Однак Марк у результаті спостережень за ним помічає, що воно не рухається по небу, а Соня робить висновок про те, що цей паралельний світ є мертвий і небезпечний, незважаючи на присутність сонця, а час не має чіткої градації на минуле, теперішнє і майбутнє, які становлять собою лише ілюзію, адже ніхто не може у цьому світі змінити минуле і тим самим вплинути на майбутнє.

Отже, на рівні характеристики головних персонажів Роберта і Марка у романах формується тип героя, який володіє сакральним знанням, але розпоряджаються вони цим знанням по-різному: Роберт за умови відсутності табу мандрує реальним світом, щоб розповісти людям про місто за річкою, щоб світ мертвих допомагав світу живих, а смерть допомагала життю, реалізуючи у такий спосіб ідею вічного колообігу. Роберта, на відміну від Марка, з часом вже не дивує наявність міста за річкою – магічний світ він навчається сприймати як природну даність, і саме в цей природності сприйняття – запорука цілісності реального та магічного світів. Марк випробує магічний світ на здатність підкоритися емпіричному виміру, науковому експерименту. Для Марка важливішим є те, як виник цей світ, як його можна пояснити. Він веде розслідування і врешті решт чує від Семена те, що і хотів почути – квазінаукове пояснення. Проте магічне виявляється могутніше за наукове – Марк зникає в темряві потойбічного, і наука виявляється безсилою, щоб його врятувати.

М. Кідрук використовує традиційний для наративу магічного реалізму прийом побудови твору: змінює порядок слідування причини і наслідку. Незважаючи на це, у творі фінал відкритий, у реальному світі герой безвісті зниклий, однак існує надія на його повернення. Звісно, читач-всезнавець здогадується, на відміну від діда Арсена, який оперує науковими фактами, що далеко не все укладається у межі реального світу. Адже те, що відбувається у іншому світі, для повернення Марка, який порушив правила перебування на межі двох світів, має суттєве значення.

На рівні ідейного навантаження романів німецького та українського авторів також звучить певний перегук. В обох творах провідною є ідея вічного перетворення і повернення до філософських істин сутності людини, до самої себе через екзистенційне осмислення проблеми життя та смерті, а також ідея неспроможності раціональними методами і науковими знаннями досконали пізнати як людину, так і світ у цілому. Г. Казак був прихильником метафізичної філософії, стверджуючи у своєму романі, що природа є дух, і істинне знання – в єдності природи і духа, життя і смерті, матеріального (наукового) і метафізичного (езотеричного), реального та магічного. Що ж до роману М. Кідрука, то знову звернімося до перших розділів роману, де Соня стверджує, що «наука не потребує віри». Безпосередньо фінал роману демонструє, що наука без віри обмежена, що істинне знання сакральне і доступне тільки посвяченим. Ця думка звучить вже у назві роману, що символізує подвійне табу – Не озирайся (вір!) і мовчи (не розшарюй сакральне!). Істинне знання сакральне і вільне від емпіризму. Ця думка закарбована і у Г. Казака:

*У всі часи і в усіх регіонах були люди, які зберігали таємницю єдності всіх рушійних сил і передавали через століття полум'я свого знання. Вони не завжди говорили про це і про те, що записували, не кричали на всіх кутах. Можливо, що вони навіть не усвідомлювали свого*

завдання, свого призначення, як не усвідомлюють великі люблячі, що вони для того тільки й існують, щоб на землі зберігалася любов, або як великі праведники, яких часто і не знають, являються в світ, щоб справедливість не зникла — а великі вмираючі — щоб смерть залишалася. Ті, хто своїм існуванням і ділом підтримував незгасаючим вогонь творення і передавав його, вони, ці великі невідомі, були хранителями світу. Їх живий дух зазнав небо і пекло, якщо навіть вони і жили, здавалося б, затворниками. Вони бенкетували з богами своїх предків і з демонами пройшли непрохідне, і те, що прозрів їх погляд, стало даністю для інших [Казак, 2005].

Саме такими стають і Роберт, і Марк. Розвиваючи образи персонажів по ходу оповіді, Г. Казак і М. Кідрук доходять висновку про те, що справжнє знання про буття людини формується в цілісності емпіричного та магічного, і дійти цієї істини можна, лише «зазнавши небо і пекло». Герої обох творів помирають і відроджуються неодноразово (нехай і фігурально — у своїх страхіттях та стражданнях), неодноразово рвуться і відновлюються їх зв'язки зі світами, і саме в цих стражданнях відбувається їх ідентичність і народжується цілісне, сакральне, магіко-реалістичне знання.

### Висновки

Твори Германа Казака і Макса Кідрука становлять собою яскраві зразки німецького та українського магічного реалізму. Магічно-реалістичний вимір екзистенціальної проблематики увиразнюється інтертекстуальністю, в якій текст роману німецького письменника стає палімпсестом твору української постмодерної літератури: через роман Г. Казака «Місто за рікою» в романі М. Кідрука «Не озирайся і мовчи» встановлюється алюзивний зв'язок із античним текстом, який переосмислюється на національному ґрунті — через фольклорні мотиви й образи. Принцип інтертекстуальності є ключовим в художній побудові обох творів і проявляється в обох романах на декількох рівнях: 1) *екзистенційної тематики та проблематики* в реалізації теми смерті, осмислення проблем переживання свого способу існування та проблем пізнання / самопізнання; 2) на рівні *сюжету*, де ключовим для обох романів є трансформація міфу про Орфея та Еврідіку з переосмисленням мотиву порушення табу; 3) на рівні *мотивів* через смислотворчу та сюжетотворчу функції мотивів чисел, мандрів, дзеркала; 4) на рівні *хронотопу* через властиве магічному реалізму символічне розуміння часопростору; 5) на рівні *образу героя* через формування нового типу героя, що володіє сакральним знанням; 6) нарешті, на рівні *ідеї* вічного преображення і вічного повернення на кола свої, до самого себе через осмислення проблеми життя та смерті та ідея невинності наукового знання для досконалого пізнання як людини, так і світу.

Таким чином романи належать до текстів постмодерної літератури, а індивідуально-авторська концепція магічного реалізму у кожному з творів виявляє постмодерні ознаки магічного реалізму: використання непереборного елемента магії, присутність реалізму у магічному реалізмі, зміна сенсу часу і простору, несумісність розуміння подій, а також відбувається тісне поєднання двох світів — реального та потойбічного. Крізь символічні маркери у творах зображено сучасну авторам дійсність, а події, які відбуваються, не підпорядковуються логіці повсякдення. Постмодерні засоби магічного реалізму, які використовують письменники Г. Казак і М. Кідрук формують літературний простір тексту, взаємодіють із іншими літературними напрямами та стилями — сюрреалізмом, екзистенціалізмом тощо.

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## MAGICAL REALISM IN THE CONTEXT OF POSTMODERN AESTHETICS: HERMANN KASACK'S "THE CITY BEYOND THE RIVER" AND MAX KIDRUK'S "DON'T LOOK BACK AND STAY QUIET" INTER-TEXTUAL CONNECTIONS

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**Key words:** *magical realism, postmodernism, mythology, symbolism, mythological time-space, intertext.*

The article is devoted to revealing the main characteristics of Magical Realism as a central feature of postmodern text in the novels by Hermann Kasack "The City Beyond the River" and Max Kidruk "Don't Look Back and Stay Quiet". The intertextual connection between both texts is noted, encompassing mutual references and links to ancient Greek mythology. The main symbolism of the works is analysed, and the ideological content of the text is revealed. *The aim* of the article is to identify the main postmodern features of Magical Realism in the novels by H. Kasack "The City Beyond the River" and M. Kidruk "Don't Look Back and Stay Quiet". The primary *objectives* are to trace the main textual connections between the works of German and Ukrainian authors H. Kasack and M. Kidruk at the intertextual level and at the same time to reveal individual authorial expressions of Magical Realism as one of the main characteristics of the works of postmodern literature. To achieve the stated aim and solve the set tasks, historical-literary, hermeneutic, mythopoetic *methods*, as well as the method of intertextual analysis, were used.

As a result of a study, a consonance between Magical Realism and Postmodernism was identified, which is present at the ideological level: the aesthetics of magical realism and postmodern aesthetics are based on an epistemological crisis caused by a doubt about the legitimacy of "classical" knowledge and the process of cognition. While Postmodernism expresses doubt about the reliability of classical knowledge, magical realism confirms the legitimacy of alternative – non-empirical cognitive experience alongside the classical experience, vividly reflecting this in the strong connection between two realities (empirical and magical), which interact and coexist on equal terms within the work. At the same time, it can be noted that during the postmodern era, the aesthetics of magical realism undergoes transformations. In its traditional principles, which are defined by the use of irresistible element of magic, the presence of realism in magical realism, the violation of conventional notions of time, space and identity, and the attempt to reconcile two contradictory understandings of events (according to V. Faris), the existential idea is realized. Within this framework, philosophical questions about human existence and the experience of one's way of being, the issues of loneliness and death, the meaning of life, personal freedom, knowledge, and self-awareness are explored.

The works of H. Kasack and M. Kidruk serve as vivid examples of German and Ukrainian Magical Realism. The magical and realistic dimension of existential issues is emphasized by intertextuality, in which the text of the German writer's novel becomes a palimpsest of Ukrainian postmodern literature: through H. Kasack's novel "The City Beyond the River" in M. Kidruk's novel "Don't Look Back and Stay Quiet", an allusive connection to ancient texts is established and is reinterpreted on a national basis – through folklore motifs and images. The principle of intertextuality is key to the artistic construction of both works and is manifested across several levels in both novels: 1) existential themes and issues, particularly in exploration of death, understanding the problems of experiencing one's way of being and the problems of cognition / self-knowledge; 2) at the level of the plot, where the key to both novels is the transformation of the myth about Orpheus and Eurydice with a reinterpreting of the motif of breaking the taboo; 3) at the motif level, through the meaning-making and plot-shaping functions of the motifs of numbers, journeys, and mirrors; 4) at the chronotopic level, through the symbolic representation of time and space in magical realism; 5) at character level, through the creation of a new type of hero who possesses sacred knowledge; 6) finally, at the level of ideological transformation and the external return to oneself, through the exploration of the problem of life and death, and the idea of inability of scientific knowledge for the complete understanding of both the human being and the world.

Through symbolic markers, the works depict the author's contemporary reality, and the events that take place do not obey everyday life. The postmodern means of magical realism used by the writers H. Kasack and M. Kidruk form the literary space of the text, interact with other literary movements and styles, such as surrealism, existentialism, etc.

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## « QUELQU'UN D'AUTRE » : LE PARADIGME DES ROMANS POLICIERS DE GUILLAUME MUSSO

У статті аналізується жанрова парадигма романів Гійома Мюссо, сьогодні найпопулярнішого у Франції автора своєрідних детективних романів, перекладених вже більш ніж сорока мовами світу, але ще не досліджених літературною критикою. Несхожість з традиційним жанровим контентом і канонами детективної прози у різних її модифікаціях робить Гійома Мюссо «якимось іншим» (*quelqu'un d'autre*). Метою статті є виявлення особливостей жанрової парадигми неординарних детективних романів письменника, що актуально і в аспекті побудови нових типологій детективної прози, і в науковому осмисленні загальної картини французької літератури третього тисячоліття, і в літературознавчому вивченні самобутньої творчості найпопулярнішого у сьогоднішній Франції детективщика, і в теоретичному аналізі природи масової культури та механізмів її впливу на читача. Поєднання інтертекстуального, біографічного та типологічного *methodes* дослідження дозволило виявити відмінні від жанрової матриці детективу риси жанрової парадигми творів Гійома Мюссо: зміна сюжетоутворюючої ситуації, коли в центрі інтриги опиняється не анатомія злочину, а анатомія суспільства, а канонічні для системи персонажів детективної прози образи слідчого чи детектива поступаються місцем лікарям, письменникам, психоаналітикам, знавцям історії культури; фокусація на паранормальних явищах; особлива роль обов'язкової в сюжетах творів Мюссо історії кохання; інтермедіальна стихія інтерактивного діалогу з читачем, який через розгадування різних претекстів культури, через «письмо у картинках», візуалізацію електронних форм сучасного цифрового дискурсу відчуває ілюзію співпричетності до подій. Запропоновані письменником принципи руйнують герметизм жанрової конструкції детективу як одного з найканонічніших і найрегулярніших жанрів, унеможлижуючи однозначне визначення жанру творів Г. Мюссо. Нехарактерний для детектива у різних його жанрових модифікаціях багаточасовий дискурс, що поєднує різні регістри і коди генотексту культури, – літературний, рекламний, науковий, кінематографічний, музичний – максимально розширює сприйняття читача, маркуючи самобутній стиль романів Г. Мюссо, нафантазованих у формі кримінально-психоаналітичних саспенсів, в яких віддзеркалюються характерні для постмодернізму процеси інтермедіальності, гібридизації жанрів, розмивання межі між елітарним та масовим художнім дискурсом.

*Ключові слова: детективна проза, саспенс, інтертекстуальність, інтермедіальність, претекст, Гійом Мюссо.*

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*C'est facile d'écrire pour un tout petit nombre,  
c'est difficile d'arriver à écrire pour tout le monde.*  
(Guillaume Musso)

*Certains préfèrent une autre littérature, Kafka ou Borges.  
Mais Musso débloque les réfractaires à la lecture.*  
(Bernard Fixot)

La culture de masse moderne présente une gamme assez précise de genres, de thèmes, de types de personnages et de styles, concentrés sur des préférences intellectuelles et esthétiques moyennes, qui n'impliquent pas la volonté de percevoir des moyens visuels extraordinaires, compréhensibles uniquement par l'élite. Le roman policier, dans ses diverses modifications, est une des formes les plus populaires de la littérature de masse depuis le XIXe siècle. L'intrigue passionnante, l'opportunité pour le consommateur de ce produit artistique de ressentir sa propre signification et sa capacité à élucider un crime et à résoudre un mystère (toujours au centre du roman policier), le style sans prétention, la composition réfléchiée mais pas trop compliquée, les personnages archétypaux, stéréotypés et bien connus — tels que le détective omniscient ou le détective intellectuel —, la psychologie simplifiée des héros, qui ne détourne pas l'attention de la tâche principale (résoudre un crime), et le design cliché des éditions généralement bon marché de cette littérature assurent son succès continu auprès du grand public. Il n'est pas surprenant que, dans de nombreux pays, ce soient les romans policiers qui soient très populaires, déterminant la politique éditoriale et commerciale dans le domaine de la fiction [Montagne, 2019; Aristide, 2019]. En caractérisant le *Dictionnaire des littératures policières* en deux volumes de Claude Mesplède (2003, 2007), consacré à la littérature policière, Daniel Pennac, l'auteur de la préface, appelle le continent vague de la prose policière "un roman sans fin" [Mesplède, 2003].

En même temps, il est assez difficile d'identifier le leader absolu de la popularité auprès du lectorat de la littérature policière. Il existe cependant des exceptions frappantes. Ainsi, en France moderne, où l'on publie annuellement entre 1 500 et 1 800 romans policiers [Spehner, 2004], Guillaume Musso, 49 ans, est depuis 12 années consécutives le leader incontesté en termes de ventes (plus de 1,5 million d'exemplaires par an) et de tirages, atteignant plusieurs centaines de milliers par ouvrage. Il est devenu célèbre en 2004 grâce à la publication de son deuxième roman, *Et après*, immédiatement traduit en plus de 20 langues, adapté en film et vendu à travers le monde à trois millions d'exemplaires. Depuis 2004, chaque printemps, Guillaume Musso propose à ses lecteurs un nouveau roman, très attendu, déjà promis au succès et au statut de best-seller. La seule exception est l'année 2023, qualifiée d'"année blanche", que l'écrivain a consacrée à une autre activité, l'enseignement. À ce sujet, il a déclaré : "*Pour moi, le pire, avoir raté ma vie, serait de me dire que je n'ai pas vu mes enfants grandir. Je ne veux surtout pas que ça se produise*" [Daguin, 2023]. Cependant, la sortie d'un nouveau roman intitulé *Quelqu'un d'autre*, dont le contenu reste pour l'instant secret afin de maintenir une atmosphère de mystère, a déjà été annoncée pour le 5 mars 2024. À ce jour, Guillaume Musso est l'auteur de 21 romans.

En 2021, Musso a enfin reçu un prix littéraire : il est devenu le premier écrivain français à être récompensé par le prestigieux prix Raymond-Chandler, qui honore les maîtres du suspense à l'échelle mondiale pour l'ensemble de leur œuvre. Cependant, la critique littéraire universitaire française reste réticente à reconnaître le phénomène évident de l'incroyable popularité de l'écrivain. Elle n'envisage même pas la possibilité de lui attribuer l'un des nombreux prix littéraires français, cantonnant traditionnellement Guillaume Musso à la catégorie des "*auteurs populaires*", antinomique à celle de la "*haute littérature*".

L'une des raisons possibles de cette exclusion obstinée pourrait être liée au fait que l'écrivain, originaire d'Antibes, ne fréquente pas le milieu littéraire parisien et n'appartient pas au cercle des "*siens*". Pourtant, cela ne semble pas le déranger : "*Je n'ai rien contre, mais ce n'est pas ma voie. Je n'ai pas besoin d'eux, ils n'ont pas besoin de moi*" [Honoré, 2024]. Le 23 janvier 2024, *La Presse* observe à ce sujet : "*Il a fallu des années avant que la critique littéraire se décide à le prendre au sérieux, plutôt que de voir en lui un phénomène de mode qui allait finir par passer*" [Honoré, 2024].

La popularité extraordinaire de "*l'écrivain numéro un*", comme on l'appelle en France, est facilitée par les éditions numériques de ses livres, les adaptations cinématographiques de presque tous ses romans, ainsi que par l'usage des technologies modernes d'information. Musso entretient un dialogue interactif avec ses lecteurs à travers son site personnel, un réseau social dédié, ainsi que des interviews à la radio et à la télévision, maximisant ainsi son lectorat. Son dernier roman,

*Angélique* (2022), est devenu le quatrième livre le plus vendu en France au cours des 12 dernières années [Daguin, 2023]. De plus, le magazine *Lire. Le Magazine littéraire* a inclus *Angélique* dans sa liste des "100 livres de l'année".

À vrai dire, la statistique, en tant que science exacte, corrige les observations des critiques littéraires et ne néglige pas les romans de Guillaume Musso. Ce n'est donc pas par hasard que, dans les rapports annuels du Syndicat national de l'édition (SNE), dans la rubrique "Analyse des ventes par secteur", la catégorie "Littérature" représente 23% du total des ventes de livres. Plus particulièrement, la littérature policière (regroupant espionnage, romans policiers, thrillers et romans noirs) occupe traditionnellement la première place. Dans ces rapports, Guillaume Musso se classe en tête des auteurs français de ce genre de lecture [Montagne, 2019; Aristide, 2019].

Le nom de Guillaume Musso figure également en tête des palmarès sur les plateformes qui analysent la demande des lecteurs et la popularité des romans policiers, en France comme à l'étranger. Ainsi, sur le site *Popular 2022 Romantic Suspense Books*, tous les romans de Guillaume Musso sont répertoriés dans la section des romans à suspense [Chandler, 2022].

Peut-être l'une des raisons de l'inattention de la science littéraire envers Guillaume Musso réside-t-elle dans l'incertitude terminologique autour des catégories de la prose policière, qu'il s'agisse des définitions généralement acceptées ou de celles qui sont apparues récemment et continuent d'évoluer. Par exemple, en France, dans les années 1970, parallèlement à la notion de "roman policier", de nouveaux termes de genre tels que *polar* et *rompol* ont vu le jour. Les auteurs de la première dénomination, *polar*, étaient des écrivains et des cinéastes cherchant à différencier le roman policier de la notion générale de roman. Le second terme, *rompol*, combine les deux mots : "roman" et "policier". Ces termes se sont enracinés dans le langage, devenant d'usage courant dans les anthologies et les dictionnaires, orientant les recherches universitaires vers ces variantes de genre du roman policier. Une bibliographie riche sur le *polar* peut être consultée, par exemple, dans l'ouvrage de A. Bonnemaïson et D. Fondanèche [Bonnemaïson, Fondanèche, 2016]. La compréhension scientifique de l'évolution de la prose policière est également facilitée par la précision et les mises à jour régulières du contenu du *Portal du polar*. Les rubriques comme *Typologie du roman policier*, *Études du genre et bibliographies*, *Critiques et historiens du genre*, *Collections de littérature policière*, *Revues, journaux, magazines, fanzines, Prix littéraires, salons, institutions, Associations, Auteurs, Romans, Personnages de fiction, Traducteurs* y sont continuellement enrichies.

À la recherche d'une terminologie précise, les chercheurs proposent de nombreuses classifications et typologies des œuvres policières, incorporant de nouvelles dénominations et modifications de genre. Ainsi, Tzvetan Todorov, en 1971, distinguait quatre types de romans policiers : le roman à énigme, le roman noir, le thriller et le roman d'espionnage [Todorov, 1971]. En revanche, *Panorama des différents genres de fiction policière* (2015) répertorie sept variations de ce genre : le thriller, le roman noir, le roman policier scientifique, le roman d'espionnage, le policier humoristique (ou comédie policière), le policier historique et le roman policier classique [Emilie, 2015]. André Vanoncini, quant à lui, identifie des sous-catégories au sein du suspense, telles que le roman à suspense politique, juridique, ou d'espionnage [Vanoncini, 2002]. Certains chercheurs différencient également les variations du genre policier selon une approche nationale. Par exemple, dans la thèse de Loïc Marcou consacrée à l'analyse du roman policier grec, sont mises en évidence les différences entre le paradigme de genre grec et d'autres traditions, comme le roman policier britannique, la fiction de détective française, le roman noir ou le thriller anglo-américain. Le "roman jaune" (*giallo* italien), souvent considéré comme le "cousin" du *whodunit* américain, y est également mentionné [Marcou, 2014]. Dans de nombreuses typologies modernes du genre policier, on retrouve des formes telles que le roman noir, le thriller, le *hardboiled* (ou *hand-boiled*, littéralement "dur à cuire"), le roman criminel, le roman policier historique, psychologique ou social. Cependant, les débats sur leur légitimité en tant que véritables romans policiers restent ouverts.

Le sort peu enviable de l'œuvre de Guillaume Musso dans le domaine des études littéraires s'explique en partie par le fait que le paradigme de ses romans ne s'inscrit pas dans les matrices de genre définies par les chercheurs. À cet égard, il est significatif de noter que les œuvres de Valentin Musso, son frère cadet, également écrivain de romans policiers, mais respectant les codes classiques du genre, sont incluses dans les anthologies et classifications modernes. En écartant Guillaume Musso du discours scientifique, les chercheurs risquent de tomber dans ce que Federico Tarragoni décrit, à propos d'une autre étude de Philippe Corcuff, comme une ambition théorique reposant sur une base em-

pirique restreinte, risquant ainsi la surinterprétation : « Cependant, l'ambition théorique, presque démesurée, en vient à reposer sur une base empirique restreinte, au risque de déséquilibrer l'architecture démonstrative et de frôler la surinterprétation » [Tarragoni, 2014, p. 95]. De plus, on ne peut ignorer le critère d'évaluation populaire: si des millions de lecteurs à travers le monde apprécient les romans de Guillaume Musso, cela signifie que ce phénomène mérite au moins l'attention des chercheurs.

En Ukraine, où cinq romans de Guillaume Musso ont été traduits (*L'Appel de l'ange – Поклик янгола*, 2015 ; *Et après... – Після...*, 2019 ; *La jeune fille et la nuit – Дівчина та ніч*, 2019 ; *La Vie secrète des écrivains – Таємниче життя письменників*, 2020 ; *Un appartement à Paris – Квартира в Парижі*, 2021), l'étude scientifique de son œuvre reste embryonnaire. Les rares publications publicitaires consacrées à ses traductions ukrainiennes, publiées sur diverses plateformes Internet [Kvitka, 2019; Surkov, 2020], ou les résumés de ses œuvres traduites, se limitent à une fonction informative et promotionnelle. Cependant, certaines recherches linguistiques ont tenté de révéler les spécificités lexicales du style de Guillaume Musso, en analysant notamment les particularités linguistiques de la prose étrangère traduite en ukrainien ou les formes intertextuelles renforçant l'effet de suspense [Vengrynuk, 2016; Skarbek, 2016; Hordiyenko, 2014]. Le discours critique sur l'œuvre de Guillaume Musso en Ukraine reste limité à des références biographiques et à des extraits d'entretiens avec l'écrivain [Fesenko, 2015]. Par conséquent, les œuvres de Musso restent encore largement sous-étudiées tant en France, son pays natal, qu'en Ukraine.

Sur la quatrième de couverture, où, selon la tradition éditoriale française, sont placées de courtes citations des médias sur les romans, les œuvres de Guillaume Musso reçoivent des définitions de genre variées : "pur suspense" (*L'Inconnue de la Seine*), "thriller romantique" (*L'Appel de l'ange*), "action", ou encore "un véritable page-turner" (*Et après*). Cependant, la linguiste ukrainienne O. Hordiyenko qualifie ses œuvres de *roman d'aventure sentimental*, malgré leur usage des formes linguistiques créant un effet de suspense [Hordiyenko, 2014]. L'écrivain lui-même, quant à lui, a déclaré : "Un jour, j'aimerais écrire un grand roman gothique" [Carpentier, 2006].

Il semble évident que l'étude du paradigme de genre des romans de Guillaume Musso est indispensable pour résoudre l'énigme de sa popularité. Pourquoi, malgré les faits présentés, l'écrivain reste-t-il absent des anthologies modernes, des dictionnaires consacrés à la prose policière, ainsi que des études scientifiques sur la typologie des genres policiers ? Pourquoi ses œuvres ne sont-elles pas davantage explorées par la critique universitaire ?

Pour combler cette lacune, nous proposons d'utiliser une approche combinant des méthodes intertextuelles, biographiques et typologiques. Cela permettra de développer une nouvelle vision du paradigme de genre des romans policiers atypiques de l'écrivain. Une telle recherche est cruciale pour :

1. Construire de nouvelles typologies de la prose policière.
2. Mieux comprendre la littérature française contemporaine.
3. Étudier la nature et les mécanismes de la culture de masse et son influence sur les lecteurs.
4. Analyser théoriquement l'originalité d'un des écrivains les plus populaires de la France actuelle.

Les romans de Guillaume Musso, caractérisés par une intrigue policière centrale et des événements souvent catastrophiques provoqués par des phénomènes paranormaux, déconcertent les spécialistes du genre. Cette confusion s'explique par leur éloignement des canons traditionnels de la prose policière et de ses diverses modifications. Alors, qu'est-ce qui fait de Guillaume Musso *quelqu'un d'autre* ? Le choix du titre de son dernier roman, *Quelqu'un d'autre* (encore inédit), pourrait être une tentative de dialoguer avec son lectorat. Ce dialogue actif — voire interactif — avec ses lecteurs est une constante dans les œuvres de Musso, contribuant à leur singularité et à leur succès.

La transgression des canons traditionnels dans les romans de Guillaume Musso commence par une transformation fondamentale du schéma classique du roman policier. Ce dernier repose historiquement sur un mystère central et sur le processus de sa résolution par un détective ou des forces de police, souvent incarnant des institutions étatiques rétablissant l'ordre et la justice (comme dans les œuvres de Conan Doyle, Agatha Christie ou Georges Simenon) [Boltanski, 2012]. Musso s'éloigne de cette structure en abandonnant le personnage-clé du détective. Au lieu de restaurer un ordre juste, ses récits dévoilent le chaos d'une société contemporaine marquée par l'individualisme, où chaque individu doit seul organiser son destin.

Cette approche traduit une volonté de déplacer l'accent de l'anatomie du crime vers une anatomie de la société. En explorant des états paranormaux tels que le coma, la mort clinique,

l'hypnose ou les séances psychanalytiques visant à exhumer des souvenirs refoulés, Musso met en lumière des souffrances profondément humaines. Ces thématiques sont particulièrement centrales dans *Parce que je t'aime*, *La Fille de papier*, et *Je reviens te chercher*.

### Une redéfinition du rôle de l'enquêteur

S'inspirant des traditions du roman policier de Georges Simenon, Musso modifie profondément la fonction et l'approche du personnage enquêteur. Si Simenon confiait à son commissaire Maigret une philosophie de compréhension plutôt que de jugement, Musso déplace cette "neutralité axiologique" vers des alliés des héros. Ces figures aident des individus embourbés dans des crimes involontaires ou des situations complexes à sortir de l'impasse, devenant ainsi les moteurs de la résolution des mystères.

L'enquête est ainsi confiée à des personnages dont les professions explorent les enjeux psychologiques, sociaux et politiques, comme des psychanalystes, des médecins, des écrivains ou des experts en mythologie (*Parce que je t'aime*, *Je reviens te chercher*, *L'Inconnue de la Seine*). Par exemple, dans *Parce que je t'aime*, l'investigation n'est pas menée par un détective traditionnel, mais par Connor McCoy, neurologue et psychologue.

### Multiplicité des énigmes et participation du lecteur

Musso ne se limite pas à substituer le rôle de l'enquêteur. Il multiplie les mystères en dotant chaque personnage de ses propres secrets, qu'ils soient coupables ou innocents. Par exemple :

- Nicole et Mark, les parents endeuillés, cachent que Layla n'est pas leur fille biologique.
- Connor McCoy, tout en utilisant l'hypnose pour reconstruire les événements, porte le poids de son propre passé criminel (le meurtre de trafiquants de drogue).
- Alyson Harrison, héritière millionnaire, dissimule un accident mortel.
- Richard Harrison, son père, couvre son crime en enterrant secrètement le corps de Layla.
- Le Dr Craig Davis, médecin corrompu, provoque la mort de la mère d'Evie.
- Enfin, Evie elle-même frôle le meurtre pour se venger d'un médecin criminel.

Ces révélations imbriquées et l'intégration de dimensions paranormales confèrent une dimension parabolique aux récits de Musso. L'allusion transparente à la vérité biblique selon laquelle "personne n'est sans péché" renforce cet aspect symbolique.

### Une intrigue imprévisible et un lecteur actif

L'une des caractéristiques les plus saluées des romans de Musso est leur capacité à surprendre le lecteur. Grâce à une intrigue complexe, entrelacée de sous-intrigues évoluant dans différentes temporalités, il est presque impossible de deviner la fin avant les dernières pages. Ce principe renforce l'interactivité entre le texte et le lecteur, qui devient lui-même enquêteur.

En conclusion, Musso redéfinit le genre policier en délaissant les canons traditionnels pour proposer une exploration profonde de la condition humaine et des dérives sociétales. Son originalité repose sur cette capacité à mêler intrigue policière, éléments paranormaux et questionnements psychologiques, tout en engageant activement son lectorat dans la résolution des mystères. C'est le monde imaginaire en demi-sommeil hypnotique, dans lequel le docteur psychanalyste Connor plonge les personnages (*Parce que je t'aime*); c'est un espace comateux, où la vie continue en état de mort clinique ou de coma (*Je reviens te chercher*, *Et après*).

Des types inhabituels de personnages enquêtant donnent naissance à des types inhabituels d'antagonistes: dans les romans de Guillaume Musso, ce n'est pas seulement le criminel lui-même, comme l'exigent les lois du genre, mais également l'adversaire dans l'enquête. Ainsi, dans le roman *L'Inconnue de la Seine* (2021), plusieurs personnages rivaux agissent en même temps. Il s'agit d'une policière expérimentée, Roxane Montchrestien, qui dirigeait une équipe d'enquête, mais qui, ayant décidé de changer radicalement sa vie, accepte un compromis: une proposition de son supérieur de travailler temporairement au Bureau des affaires non conventionnelles (BANC) pour remplacer le chef tombé malade de cette unité spéciale, créée en 1971 pour enquêter sur des crimes paranormaux nécessitant des connaissances approfondies et une réflexion hors des sentiers battus. Le chef de ce bureau, le commissaire Mark Batailley, qui "a eu sa heure de gloire au début des années quatre-vingt-dix, lorsque le groupe qu'il dirigeait à Marseille a identifié et arrêté 'l'Horticulteur', l'un des premiers tueurs en série français" [Musso, 2021, p. 22] et qui en ce moment est dans le coma grâce aux tentatives à démêler l'enche-

vêtement d'événements étonnants liés à la jeune fille de la Seine, s'est joint à l'enquête. Parmi les concurrents se trouve aussi un collègue de Roxane, le lieutenant Botsaris, qui a pris sa place dans l'équipe d'enquête de la police et voulait se distinguer dans une enquête inhabituelle, mais n'a pas pu résoudre un casse-tête difficile qui exigeait non seulement les qualités professionnelles d'un policier, mais également une connaissance approfondie de mythologie et d'histoire de la culture grecque antique.

Les phénomènes paranormaux font partie intégrante des sujets de G. Musso, qui, après avoir vécu un accident de voiture à l'âge de 23 ans, a commencé à percevoir différemment la frontière ténue entre les différentes formes d'existence. Les motifs de la mort clinique, de l'existence dans le coma ou de la reconstitution des événements, que le médecin réalise en introduisant les personnages dans un état hypnotique, constituent une partie importante de l'intrigue de nombreux romans de l'écrivain: *Et après*, *Parce que je t'aime*, *La fille de papier*. Musso se concentre sur les causes psychologiques du crime, ce qui, selon Čapek, détruit le roman policier: "Les romans policiers n'ont rien à voir avec le péché. ... Dès que l'écrivain commence à s'intéresser à l'âme du criminel, il quitte le terrain du roman policier" [Čapek, 1977, p. 320]. Pour Guillaume Musso, l'auteur de romans policiers fascinants, l'objet principal d'attention et d'analyse est l'âme des personnages et les processus provoqués par les troubles de la vie, les problèmes sociaux et quotidiens, ainsi que les émotions qui passionnent les personnages.

La composante romantique des œuvres de l'écrivain détermine l'intrigue amoureuse obligatoire dans ses romans, mais inhabituelle pour un roman policier classique. L'intrigue amoureuse forme les sujets de *Seras-tu là ?*, *Parce que je t'aime*, *Je reviens te chercher*, *Que serais-je sans toi ?*, *Et après*, *L'appel de l'ange*, *7 ans après*. Comme le dit l'écrivain lui-même: "Je n'imagine pas écrire un livre qui ne comporte pas une histoire d'amour... L'histoire d'amour provoque et résout tout" [Sollety, 2012]. L'histoire d'amour dans ses romans est interrompue par un événement tragique, qui brise les amoureux et détruit leur vie. Mais c'est l'amour qui devient finalement la garantie d'un bonheur possible, préparant des solutions inattendues. Une telle combinaison du roman comme histoire d'amour et du roman policier comme enquête séquentielle sur un crime est due à une autre caractéristique importante du paradigme de genre des romans de Musso, qui est inhabituelle pour les différentes modifications du roman policier. C'est une intertextualité démonstrative et impressionnante, ou plutôt une intermédialité, puisque dans l'orbite du génotexte de Musso sont également impliqués non seulement la littérature (qui lui accorde toujours une place de premier plan), mais aussi le cinéma (notamment Hitchcock), la musique, le graphisme du texte numérique moderne, ce qui constitue un rôle particulier du langage visualisé des gadgets modernes dans les textes de G. Musso.

La gamme des prétextes de l'intertexte des romans policiers de G. Musso, construits sur la description de situations et d'expériences paranormales, est incommensurable, ce qui est lié à la fascination pour la littérature, déterminée par les circonstances biographiques de l'écrivain, fils de bibliothécaire, tombé amoureux du monde magique de la littérature à l'âge de 10 ans. Dans l'une des premières interviews de 2004, G. Musso a cité deux œuvres qui définissaient sa passion pour la littérature: *Wuthering Heights* d'Emily Brontë, le principal livre romantique de tous les temps, comme on l'appelle souvent, et *Dix Petits Nègres* d'Agatha Christie [Musso, 2004], un roman policier que l'écrivain elle-même considérait comme sa meilleure œuvre et qui a battu tous les records de ventes dans le monde. Peut-être ces deux pôles – romantique (tragédie amoureuse) et policier (enquête) – ont déterminé le caractère unique des romans de G. Musso, dont le genre ne peut être défini sans ambiguïté. Plus tard, l'écrivain inclura dans ce "premier cercle" Albert Cohen, l'auteur du célèbre roman sur le premier amour *Belle du Seigneur*, qui reçut le Grand Prix de l'Académie française [Carpentier, 2006]. Sur son site, dans la rubrique *L'écriture*, l'écrivain complète cette liste de ses prétextes clés par les romans de Dostoïevski, de L. Tolstoï, *L'Éducation sentimentale*, et *Madame Bovary* de G. Flaubert [Calmann-Levy, 2024]. Cependant, l'intertexte des œuvres de Musso ne se limite pas à ces noms. Il est intéressant que les principaux prétextes soient mis en lumière d'une manière singulière par le romancier, qui les place dans le paratexte, qui constitue une partie importante de la structure de ses romans. L'élément le plus important du paratexte de Musso est l'épigraphe, qui semble établir des liens intertextuels et initie un dialogue intertextuel, la communication de l'écrivain et de son destinataire avec d'autres textes. Les épigraphes dans les romans de Musso sont, d'ordinaire, des citations, ce qui est assez traditionnel et dû à la fonction même de l'épigraphe. Les prétextes, on le sait, peuvent être "marqués ou non marqués, transformés ou inchangés" [Arnold, 1999, p. 346], mais ils

ne remplissent leur fonction que lorsqu'ils sont reconnus par le destinataire. Alors, le choix même des prétextes est orienté vers un certain destinataire et en même temps est déterminé par l'intention de l'auteur. L'épigraphe est l'un des marqueurs de la prose romanesque de G. Musso. Il n'y a pas un seul roman de l'écrivain qui ne soit précédé d'épigraphes. Dans beaucoup d'œuvres, l'épigraphe apparaît non seulement dans le paratexte externe, qui est attaché à l'ensemble du roman, mais aussi dans le texte du cadre interne, qui encadre les chapitres de l'œuvre.

Même l'analyse des épigraphes à l'œuvre complète montre que, dans le choix des prétextes compréhensibles pour le destinataire des romans, Musso est omnivore. Ce sont les classiques, emblématiques de la culture mondiale : William Shakespeare, Anatole France, Louis Aragon, Emily Elizabeth Dickinson, Mario Vargas Llosa, Somerset Maugham (*Demain ; Seras-tu là ; Parce que je t'aime*), et le scandaleux Henry Miller (*La fille de papier*) et le "roi de l'horreur" Stephen King (*L'instant présent*), connus pour leurs passions psychanalytiques. C'est l'écrivain et compositeur catalan Carlos Ruiz Zafón, dont le roman *La sombra del viento* (2001), cité en épigraphe de *Je reviens te chercher* de Musso (2008), est en Espagne d'aujourd'hui le livre le plus populaire après *Don Quichotte*. C'est certainement l'autorité indéniable pour Musso – Alfred Hitchcock (*7 ans après*), dont l'esthétique cinématographique, évoquée à plusieurs reprises dans le texte principal des œuvres de Musso, a influencé la poétique des romans insolites de l'écrivain français. C'est aussi une inscription anonyme sur un banc de Central Park (*Sauve-moi*). C'est le célèbre Romain Gary, dont *La Promesse de l'aube* est cité en épigraphe du roman de Musso *L'inconnue de la Seine*. Le choix même des noms et des textes pour les épigraphes des romans de l'écrivain indique l'orientation de Musso vers les lecteurs de masse comme vers les intellectuels.

Les épigraphes démarrent un mécanisme de jeu avec le lecteur, qui doit ressentir le sens de ce qui est cité dans l'épigraphe, se souvenir de ce qu'il sait de l'auteur de la déclaration, puis, en commençant à lire le roman, essayer de comprendre à quoi l'épigraphe le préparait et s'assurer de ce que cela se produit réellement dans l'intrigue. De plus, dans les chapitres suivants du roman, de nouvelles épigraphes apparaissent, offrant leurs propres clés aux événements, tandis que parfois les nouveaux raccourcis indiqués par l'épigraphe nouvelle entrent en conflit avec le modèle qui s'est déjà formé dans l'esprit du lecteur. Par conséquent, le processus devient de plus en plus tendu et le lecteur est obligé de manœuvrer constamment entre différents sens afin de trouver la bonne réponse.

En choisissant une épigraphe pour le roman *L'appel de l'ange*, Musso s'arrête aux mots de sa poétesse préférée du XIXe siècle, Emily Elizabeth Dickinson, l'une des poètes américaines les plus remarquables, dont l'œuvre s'adressait avant tout aux lecteurs d'élite. Mais le romancier ne se rapporte pas aux textes des poèmes de Dickinson sur la mort, l'âme, le transcendant, dont le style novateur avait choqué et embarrassé les contemporains de la poétesse. L'auteur de *L'appel de l'ange* choisit pour épigraphe une sorte de credo de vie d'Emily Dickinson, formulé par elle à l'âge de 15 ans, marqué par la confiance en son potentiel : "Le rivage est plus sûr, mais j'aime me battre avec les flots..." [Musso, 2011, p.7]. L'histoire de l'amour heureux mais trop calme des héros du roman de Musso, Raphaël et Madeline, qui commence après le *Prologue*, est immédiatement perçue par le lecteur à travers le prisme de l'épigraphe comme quelque chose qui ne peut pas arriver, car là il n'y a pas de place pour "combattre les vagues de la mer". Cependant, le premier chapitre de la Partie I, "*Le Chat et la Souris*", où commence l'histoire de l'amour de Madeline et Raphaël, est précédé d'une autre épigraphe – une citation de l'œuvre d'une écrivaine française populaire, Claudie Gallay, qui écrit des romans poétiques sur l'amour et les inévitables épreuves du destin : "Il est des êtres dont c'est le destin de se croiser. Où qu'ils soient. Où qu'ils aillent. Un jour, ils se rencontrent" [Musso, 2011, p.15]. Cette épigraphe, peut-être plus reconnue par le grand public, semble réfuter la première conclusion, que Raphaël ne peut pas être le héros du roman de Madeline, car il existe un destin et personne ne peut le changer ou annuler le carrefour de la rencontre. En même temps, le titre du premier chapitre de la Partie I, "*L'échange*", indique au lecteur que quelque chose doit changer. Ceci est suggéré par les titres des sections du chapitre : "*Elle*", "*Il*", présentant au lecteur une version possible d'Eux (le titre de la section suivante du chapitre) – un couple nouveau : Madeline et Jonathan. La suite des événements ajoute de nouvelles connotations à l'épigraphe, car le lecteur découvre le secret de Madeline, l'heureuse propriétaire du magasin de fleurs "Jardin extraordinaire" à Paris, qui était autrefois policière dans l'une des zones les plus dangereuses de Manchester, où elle "a lutté contre les vagues de la mer" et a failli mourir. Maintenant, l'épigraphe est lue d'une manière complètement différente : non comme une formule de l'amour de Madeline, Raphaël et Jonathan, mais



comme une allusion au fait que la vie parmi les fleurs ne peut pas être le destin de l'héroïne, car elle n'a pas encore résolu de nombreux crimes. L'épigraphe annonce de nouvelles énigmes inattendues. De la même manière, le sens de l'épigraphe du premier chapitre de la Partie I, "*L'échange*", évolue, lorsque le lecteur commence progressivement à comprendre que l'épigraphe est un commentaire-allusion non seulement à l'histoire de la rencontre de Madeline et Jonathan, mais aussi une prédiction-allusion aux rencontres mystérieuses des héros du roman dans le passé (pour le moment inconnues au lecteur), qui se croisent de manière inattendue avec des événements des histoires d'autres personnes et compliquent la perception de l'image de ce qui se passe maintenant. Un tel appel rétrospectif aux épigraphes déjà lues et apparemment déchiffrées par le lecteur transforme le processus d'enquête menée par le lecteur en une quête passionnante que l'auteur lui propose en permanence.

Le procédé de la "communication" constante du lecteur avec les épigraphes, qui doivent être lues plus d'une fois au cours du déroulement du roman, est utilisé par l'écrivain non seulement pour maintenir l'intérêt à démêler l'intrigue, mais également à des fins éducatives. Ceci est déclaré par l'écrivain lui-même dans le final du roman *L'Appel de l'Ange*, ch. "*Des lieux et des gens*": "Un dernier mot. Depuis des années, je note les phrases qui me font rêver ou rire, qui m'émeuvent ou même m'impressionnent. Elles viennent, livre après livre, appuyer ce que j'essaie de transmettre à travers un chapitre ou un autre. Les lecteurs français et étrangers s'y sont attachés et je reçois de plus en plus de messages me demandant d'où je les tire. C'est pourquoi l'on trouvera ci-après une liste de références. Je suis heureux que ces exergues soient des portes ouvertes sur l'univers d'un autre auteur" [Musso, 2011, p. 387]. Le roman se termine par un chapitre séparé "*Références*", où l'on indique l'auteur, l'année et le lieu de publication, le titre de l'ouvrage, d'où est choisie l'épigraphe de chaque chapitre du roman [Musso, 2011, p. 389]. Et il n'est plus si important que l'œuvre citée dans l'épigraphe soit d'élite ou tirée du répertoire de la littérature populaire si elle aide le lecteur à trouver la clé du mystère.

Dans le texte du cadre interne, c'est-à-dire dans les épigraphes des chapitres des romans, le volume des prétextes augmente de manière géométrique. De plus, leur contenu change considérablement, ce qui révèle le dialogue de l'auteur avec la musique classique et pop, avec le cinéma, avec les arts plastiques et avec les médias, tels que les magazines, les journaux, les programmes télé et les jeux informatiques. Parmi les prétextes célèbres et symboliques pour l'auteur figurent Hemingway, Freud, Kierkegaard, Ovide, La Fontaine, Marcel Proust, la chanteuse et artiste-compositrice irlandaise Björk, l'écrivain, journaliste et personnalité publique suédois Stieg Larsson, le philosophe, artiste, poète et écrivain libanais et américain Khalil Gibran, l'écrivain, poète et moraliste français Christian Bobin, le barde belge Jacques Brel, et des films cultes comme *The Matrix*, *Emily in Paris* et bien d'autres.

Dans le texte principal des romans, "un texte étranger" est souvent représenté par des archétypes de *soap opera* et d'intrigues classiques, qui sont entrés dans la strate stéréotypée de l'inconscient collectif de l'humanité. Par exemple, dans le roman *Parce que je t'aime*, il est facile de reconnaître des archétypes déjà établis par la tradition littéraire, qui déclenchent dans l'esprit du lecteur un certain "horizon d'attente" : se précipitant pour aider son sauveur, qui l'a protégée d'un bandit plus fort, Nicole, comme Cendrillon dans le conte de fées, perd sa chaussure dans la neige. Dans l'histoire d'un autre héros du roman – Connor, deux archétypes sont actualisés : celui du criminel qui aide les misérables (le personnage lui-même s'appelle Jean Valjean) et en même temps l'image d'un petit Huckleberry Finn, ce que l'auteur explique lui-même dans le texte, appelant Connor : "C'est Finn, version fin de siècle" [Musso, 2007, p. 162]. Le thème des misérables, devenu archétypique grâce à V. Hugo, se redouble aussi bien dans les histoires de Marc et d'Evie. Ou, par exemple, le sujet bien connu de l'amour tragique dans les histoires de Tristan et Isolde, Roméo et Juliette, qui fait partie de l'inconscient collectif, a déterminé le nom-symbol de l'héroïne du roman de Musso – Juliette.

Les phénomènes paranormaux, qui remplissent les sujets des romans de Musso, élargissent l'intertexte de l'écrivain au domaine du discours scientifique et de vulgarisation scientifique sur la soi-disant NDE (Near Death Experience) : *La Vie après la vie* de Raymond Moody ; *La Traversée* de Philip Labro ; *La République* de Platon; les livres de la psychiatre suisse-américaine Elisabeth Kübler-Ross, qui devient le prototype du docteur Goodrich, personnage du roman de Musso *Et après*. Les concepts et les hypothèses scientifiques constituent une partie importante du monde artistique des romans de G. Musso, qui suit ainsi la puissante tradition nationale de Jules Verne, qui, selon de nombreux chercheurs, était à l'origine du thriller.

Si l'on tente de déterminer les sphères dominantes du texte culturel qui deviennent la source du monde intertextuel et intermédial des romans de Guillaume Musso, alors, outre la littérature, qui y occupe la première place, c'est aussi le cinéma. La cinématographie d'Alfred Hitchcock est emblématique pour l'écrivain français, comme Musso le dit constamment dans ses nombreuses interviews, qui remplissent en quelque sorte une fonction de substitution, comblant le manque de discours scientifique et critique sur l'œuvre de l'écrivain. C'est Hitchcock qui a transmis à Musso un intérêt pour une image cinématographique particulière, basée sur un changement rapide de cadres et du point de vue sur les événements insolites qui se trouvent à la frontière entre le normal et le paranormal. Les thrillers psychologiques du réalisateur, construits avec la connaissance des lois de la psychanalyse, saturés d'une atmosphère de suspense, font écho à l'esthétique des romans de Guillaume Musso, dont le genre, tout comme celui des chefs-d'œuvre d'Hitchcock (*Psycho*, *Les Oiseaux*), ne peut être défini précisément.

La poétique du cinéma suggère la présence de dialogues dynamiques et intenses, sur lesquels chaque épisode des romans de l'écrivain est construit. Les dialogues constituent les deux tiers des textes des romans de Musso, les transformant en scénarios de film tout faits. Il est symptomatique que presque tous les romans de l'écrivain aient été projetés et que les producteurs de films cherchent à acquérir les droits du scénario immédiatement après la sortie d'un nouveau roman. L'écrivain organise souvent les textes de dialogue par rôles, comme dans les œuvres dramatiques, tout en enregistrant le temps (minutes, secondes) pendant lequel les personnages échangent des répliques, ce qui aide le lecteur à ressentir le rythme rapide de la conversation :

**"19 h 34**

**Elle:** Film préféré?

**Lui:** *Le Parrain*. Et vous?

**Elle:** *La Femme d'à côté*, de Francois Truffaut.

Il essaya de répéter le nom du réalisateur et ça donna quelque chose comme: "**Fwansoi Twoufo**", ce qui la fit beaucoup rire.

**Lui:** Ne vous moquez pas de moi.

**19 h 35**

**Elle:** Écrivain préféré? Moi, c'est Paul Auster.

**Lui:** (peu convaincu): Laissez-moi réfléchir... "*Sauve-moi*" [Musso, 2005, pp. 63–64].

Musso utilise également l'une des techniques canoniques du montage cinématographique, en changeant constamment le focus de la "caméra" et en déplaçant l'attention du lecteur d'un épisode à l'autre, lorsque les événements se déroulent en parallèle dans des lieux et des zones horaires différents, ce qui est souligné dans le graphisme des textes des romans : "**San Francisco 21 h 30...Paris 7 h 30**" (*L'appel de l'ange*) [Musso, 2011, pp. 29, 36]

La fixation des heures, des minutes et même des secondes mises en caractères gras dans le texte permet à Musso de reproduire visuellement le mouvement dynamique du temps et de maintenir le lecteur en tension constante, renforçant l'atmosphère de suspense: "**Downtown Manhattan, Devant le supermarché Woalfood 10 h.04/ Manhattan Port de North Cove. 11 h 32 / Manhattan Port de North Cove. 13 h 21/ 23 h 59 mn 58 s. 23h 59 mn 59 s**" (*Je reviens te chercher*) [Musso, 2008, pp. 343, 353, 363, 383].

Le temps particulier des romans de Musso est également créé grâce à la technique cinématographique du montage d'événements de différentes époques, qui transporte instantanément le spectateur du présent au passé ou au futur. La perception visuelle du texte par le lecteur, qui, comme dans un film, voit des événements multitemporels, est activée par les flashbacks mis en évidence dans les titres des chapitres du roman, lesquelles, en outre, sont tapés par des caractères spécifiques : "Alyson. Premier flash-back ; Evie. Deuxième flash-back ; Mark & Connor. Premier flash-back" (*Parce que je t'aime*) [Musso, 2007, pp. 115–117]. La réception indiquée par le graphisme du texte et les titres des chapitres incite le lecteur à essayer d'assembler le puzzle de manière indépendante, en stimulant les mécanismes analytiques de perception de l'intrigue.

La poétique cinématographique dicte le graphisme des descriptions des épisodes de briefing dans *Parce que je t'aime*, quand l'écriture elle-même crée un effet d'animation, transmettant à la fois le flash de la caméra ("FLASH") et le flux polyphonique simultané de questions provenant de divers médias: "**FLASH- FLASH- FLASH** Alyson! Par ici, Alyson! **FLASH- FLASH** Vous tenez le coup, Alyson? **FLASH** Quelles relations aviez-vous avec votre PÈRE? Il paraît que vous étiez fâchés. Et la DROGUE, c'est fini? Alyson! **FLASH- FLASH**" [Musso, 2007, p. 78].

Le graphisme complexe du texte des romans de Musso vise à construire un cadre cinématographique, car les œuvres de l'écrivain sont en réalité un plan de scénario tout fait pour le réalisateur et le caméraman. Par exemple, dans *L'appel de l'ange*, la largeur du champ de texte et le placement des différents morceaux de texte en marge droite ou gauche séparent le plan des événements qui se déroulent à la cafétéria de l'aéroport avec Jonathan et son fils Charly, du plan de Madeline. Et lorsque, par hasard, ces deux groupes de participants aux événements se rencontrent soudainement, laissant tomber leurs affaires par terre, l'auteur place le texte sur toute la largeur du format, suggérant au lecteur attentif et au directeur de la photographie le développement prochain des histoires de Jonathan et de Madeline, dont le destin est d'être ensemble.

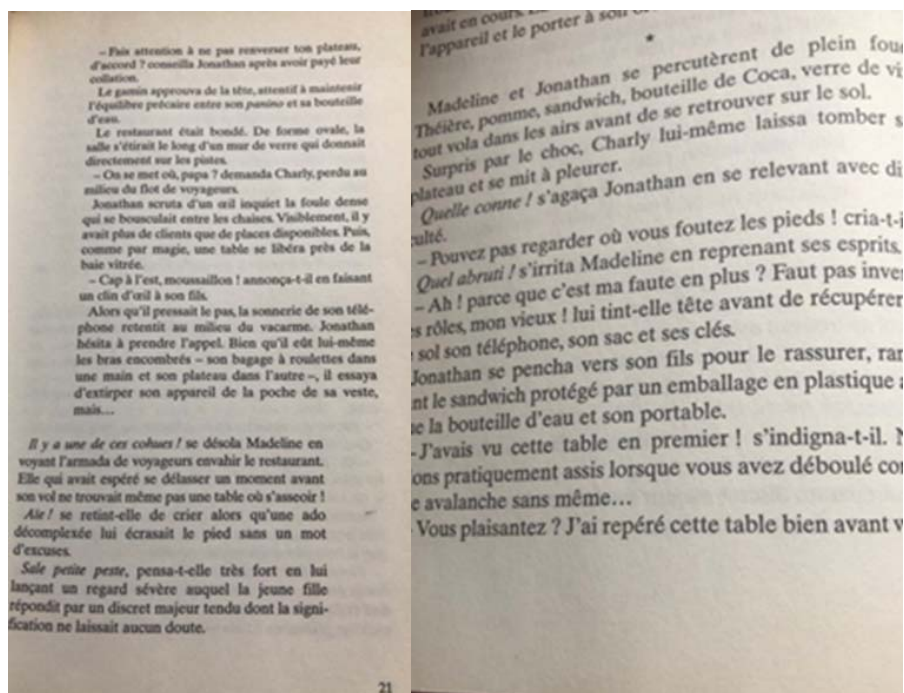


Fig. 1. *L'appel de l'ange* [Musso, 2011, pp. 21–22].

Des indices graphiques analogiques sont typiques pour tous les romans de l'écrivain. Le rôle des solutions graphiques dans l'écriture cinématographique de G. Musso ne sont malheureusement souvent pas prises en compte par les traducteurs de ses romans dans d'autres langues, ce qui appauvrit la poésie de l'œuvre, transformant la traduction dans une langue étrangère en une sorte de traduction du texte original en langue des signes.

Une caractéristique distinctive du paradigme de genre des romans policiers de Musso est "l'écriture en images" – un graphisme spécial des textes de ses romans, qui reproduit des formes diverses du texte numérique moderne visualisé dans les œuvres de l'écrivain. Divers discours sont conçus graphiquement : reportages dans les médias, SMS téléphoniques, captures d'écran avec le texte d'e-mails, notes prétendument collées, schémas dessinés à la main, menus de restaurant, étiquettes de champagne, photos de tatouage, vidéos YouTube, etc. Tout cela transforme le processus de lecture des romans non seulement en une poursuite rapide d'une intrigue passionnante, mais aussi en une perception vidéo de ce qui se passe. Comme dans le cinéma moderne, où le spectateur, grâce à l'approche de la caméra vers l'objet, voit l'écran des gadgets des héros du film – SMS, pages Internet ou posts sur les réseaux sociaux – dans les romans de Guillaume Musso, ces différents textes de communication électronique sont visualisés. Le SMS apparaît sous forme de bandes relevées par une tonalité de fond (*Que serais-je sans toi ?*) [Musso, 2009, p. 235] ou par le contour (*L'appel de l'ange*) [Musso, 2011, p. 27] :

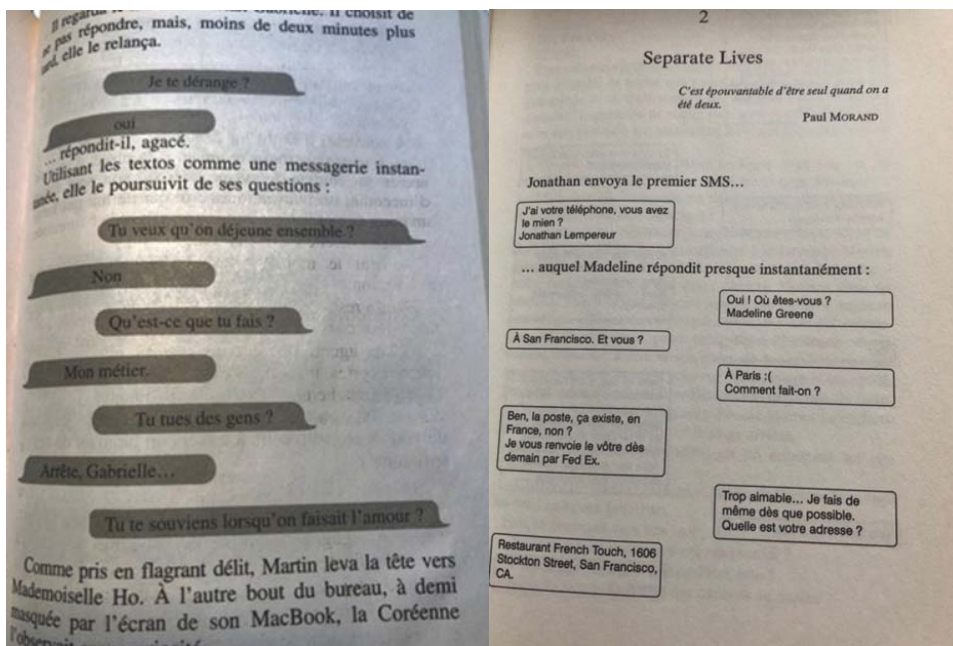


Fig. 2. Que serais-je sans toi ? [Musso, 2009, p. 235], L'appel de l'ange [Musso, 2011, p. 27]

Pour obtenir des informations importantes sur les personnages du roman policier, Musso renvoie le lecteur à YouTube, décrivant l'interface d'un article sur l'actrice Garance de Karadec, qui, en réalité, a joué le rôle de la jeune fille retrouvée par la police dans la Seine, dont l'ADN correspondait mystérieusement à celui de la pianiste décédée dans un accident, Milena Bergman (*L'inconnue de la Seine*) [Musso, 2021, p. 292] :

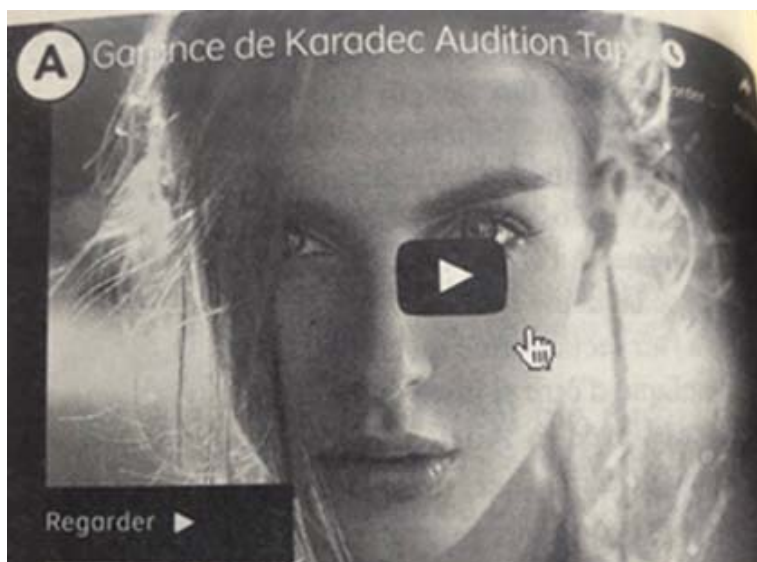


Fig. 3. L'inconnue de la Seine [Musso, 2021, p. 292]

Une photocopie du rapport médico-légal sur l'état de l'inconnue retrouvée dans la Seine [Musso, 2021, p. 53], ainsi que des captures d'écran de pages Internet de divers médias [Musso, 2021, p. 97, 133], sont également présentées dans le texte.

“Photo” – l’image de l’écran du téléphone portable d’un personnage du roman *L’inconnue de la Seine*, contenant un message de la gendarmerie navale de Roscoff, remplit la fonction d’épilogue, promettant au lecteur la possibilité d’un happy end pour l’histoire tragique de meurtres rituels. L’image de l’écran du téléphone portable est affichée en taille réelle, occupant toute la page du livre, afin que le lecteur puisse lire le texte du message.



Fig. 4. *L’inconnue de la Seine* [Musso, 2021, p. 411]

Le prétexte cinématographique de l’intertexte des romans de l’écrivain français, qui visualise la réalité artistique, permet de définir son écriture comme “très cinématographique”.

Ainsi, pénétrant dans des territoires étrangers, créant son phénotexte des différents textes de la culture, mélangeant les différents codes et genres culturels, Musso détruit l’herméticité de la construction du genre policier comme l’un des genres les plus canoniques et réguliers, et crée ses romans policiers psychanalytiques. Ce discours multicouche, peu typique pour le roman policier, mêle des différents registres et codes du grand Texte de la Culture: littéraire, publicitaire, scientifique, cinématographique, musical – et élargit au maximum la perception du lecteur, car, comme disait Mars-hall McLuhan, le canal du message est l’essence du message.

Mais malgré la passion de Musso pour le cinéma, c’est la littérature qui reste sa principale inspirateur et le principal prétexte de son texte intermédial: “Un livre a une grande magie, comparé à un film, car en lisant, on imagine et on construit soi-même des images” [Roger, 2014], – note l’écrivain. Pour Musso, la littérature devient un moyen de sauvetage de la solitude, une panacée contre le mal de la médiocrité: “J’ai eu cette prise de conscience que finalement avec un livre, vous ne serez jamais seul, et qu’en fréquentant certains auteurs, vous pouvez échapper à la médiocrité, qui est une maladie contagieuse. Ça a aussi été pour moi une façon de m’émanciper du regard des autres” [Suigo, 2019].

Le pouvoir de la littérature auprès de l’écrivain est tel que dans beaucoup de ses romans, il est difficile de séparer la fiction et la réalité, la vie et le roman, l’auteur et ses personnages. L’autobiographisme, typique des romans de Musso, qui après *La vie secrète des écrivains* (2019), devient de plus en plus évident, détermine une intonation personnelle particulière. À la question de l’intervieweur sur les nombreuses coïn-

cidences entre la vie du héros et le sort de l'auteur dans le roman au titre symptomatique *La vie secrète des écrivains*, Musso a répondu: "C'est toujours compliqué de dans un roman de définir quelle est la part d'auto-biographie. La vie est une source d'inspiration<...> Ce livre est une peu une réponse à la question qu'on me pose souvent, c'est à dire 'Mais où allez vous-donc chercher toutes vos idées ?' [Suigo, 2019].

Les textes des romans eux-mêmes sont remplis d'allusions ou de références directes à des œuvres littéraires, qui souvent expliquent le titre intertextuelle du roman, choisi par l'écrivain. Ainsi, Roxane Montchretien, qui enquête sur l'histoire de l'inconnu de la Seine, rappelle la cause poétisée de "l'inconnu de la Seine" sur le suicide d'une jeune noyée dont le corps fut retrouvé dans la Seine à la fin du XIX-ème siècle. Selon une légende, la beauté incroyable de la jeune fille impressionna l'expert médico-légal de la morgue, qui aurait fait le plâtre du visage de la défunte. Ce masque largement reproduit est devenu une sorte d'icône artistique dans le milieu artistique parisien et a inspiré de nombreux poètes, écrivains et artistes à créer des versions artistiques de cette histoire mystérieuse. Roxane se souvient de la nouvelle de Camus, qui possédait une réplique du masque funéraire, et du *L'Aurélien* d'Aragon, qui appelait l'inconnue de la Seine "la Joconde du suicide".

Par ces prétextes artistiques, l'auteur suggère au lecteur que le crime sur lequel la police enquête a un lien avec le monde de la culture artistique et, en général, avec l'histoire de la culture. Ces références directes aux prétextes, qui peuvent aider au lecteur à percer le mystère, impliquent le lecteur dans un dialogue actif avec Musso et ses prétextes, élargissant "l'horizon d'attente" et les limites du cadre de référence du lecteur, réalisant une sorte de fonction d'instruction, formant le besoin de connaître la vraie littérature. Musso lui-même, dans l'interview à François Lestavel, montrant une reproduction de ce mystérieux masque funéraire (qui d'ailleurs est également montré dans le texte du roman [Musso, 2021, p. 97]), note *l'Aurélien* d'Aragon comme l'une des raisons qui l'ont poussées à écrire sa version moderne de la légende [Lestavel, 2021].

Musso intègre facilement et gracieusement la mythologie ancienne dans les intrigues de ses suspenses, et souvent ce sont les connaissances littéraires et culturelles qui permettent aux représentants de la police de dénouer l'incroyable écheveau de crimes, alors que tous ses nombreux épisodes sont la mise en scène des rituels en l'honneur du dieu Dionysos et que les crimes eux-mêmes sont les Passions de Dionysos (*L'inconnu de la Seine*). Et si le lecteur veut participer activement à la résolution du mystère d'une série de meurtres terribles, il doit connaître les prétextes, nommés dans le roman, les ouvrages scientifiques et de vulgarisation scientifiques sur le scénario des orgies dionysiaques grecques antiques, soigneusement étudiés par l'héroïne du roman, la policière Roxane Monchretien.

L'intertextualité aide à l'écrivain à jouer à "quatre mains" avec le lecteur. L'écrivain l'a dit lui-même à maintes reprises dans ses nombreux interviews: "L'écriture est un jeu qui se joue à deux. Paul Auster disait qu'un roman est une contribution à part égale entre celui qui l'écrit et celui qui le lit" [Suigo, 2019]. Cependant, gardant le canon du genre qui propose au lecteur de prendre part à un jeu de résolution du mystère et du nom du criminel, Musso complète ce jeu passionnant par un jeu avec des prétextes, obligeant le lecteur à chercher la solution à travers les titres de chapitres, épigraphes, allusions littéraires, qui regorgent les textes de tous les romans de l'écrivain marqués par la littérature. Souvent, les titres mêmes de ses romans déclenchent déjà le mécanisme du jeu d'identification de la source originale, qui suggère à la fois l'intrigue et le ton du roman. Par exemple, le premier roman qui apporte une renommée à Musso, *Et après* (2004), doit son nom à la chanson d'amour populaire *Et après* de Salvatore Adamo. Et le dernier roman de l'écrivain, dont la sortie est annoncée pour le 5 mars 2024, *Quelqu'un d'autre*, renvoie le lecteur non seulement au même titre d'un autre roman bien connu contenant une intrigue policière: *Quelqu'un d'autre* de Tonino Benacquista (2002), mais aussi à une chanson populaire interprétée par le maître de la chanson française Charles Aznavour, qui fait partie des nombreux albums contemporains, présentés sur YouTube [TESSÆ, 2021; Visrei, 2021], et puis dans les années 2020, elle est devenue un hit sur MP 3 [Maud Elka, 2023].

Dans de nombreux romans, l'écrivain et sa mission sont au centre de l'intrigue, manifestant ainsi le pouvoir des livres. En même temps, les romans de Musso restent une sorte de modification du roman policier, toujours construit sur un mystère inattendu à résoudre, et souvent, comme par exemple dans *La vie est un roman* (2020), *L'inconnue de la Seine* (2021), l'intrigue reste passionnante aussi bien pour les amateurs de thriller que pour les fans de haute littérature. Ce n'est pas par hasard qu'une journaliste à France 2 Anne-Marie Revol, a qualifié *L'inconnue de la Seine* comme "un roman truffé de références littéraires", tandis que Bernard Lehut, critique littéraire de RTL, le classe comme "un pur polar". Tous les deux critiques ont raison. Edouard Launet, en retraçant la généalogie de La

Fille de papier de Musso jusqu' aux romans de Proust déclare: "Le sujet de Musso est la littérature elle-même! Une telle ambition surprend chez cet auteur" [Launet, 2010].

Ce jeu a également une fonction éducative vis-à-vis du lecteur, l'obligeant non seulement à reconnaître et à rappeler les textes d'œuvres diverses, mais aussi à se renseigner sur des œuvres littéraires inconnues qui sont entrées dans la structure des romans, adressés, à première vue, au lecteur de masse. Le dialogue interactif de G. Musso avec le lecteur est impressionnant: l'écrivain a son propre site Internet, sa page sur Facebook et Twitter, à travers lesquels il communique directement avec le lecteur, répondant à ses questions, expliquant sa vision du roman et du roman policier. Par ailleurs, dans la meilleure tradition française, l'auteur de 21 romans organise non seulement des rencontres avec les lecteurs en librairie, mais donne également de nombreuses interviews qui apparaissent immédiatement sur Internet. Autrement dit, le rôle du mystérieux habitant de la "tour d'ivoire", où, selon Gustave Flaubert, l'auteur devrait s'isoler, ne l'est pas pour Guillaume Musso. Il vit dans l'espace médiatique et souligne toujours sa volonté d'inclure le lecteur dans une réalité mouvante.

Le rôle actif du lecteur détermine le désir de l'écrivain d'être entendu par un grand nombre de personnes et pas par un cercle restreint des experts en littérature. Pour Musso, insister sur l'utilisation des *gestalts* de la littérature de masse est une position de principe. Dans l'un de ses premiers interviews à Franceinfo, l'écrivain explique l'importance d'un tel principe: "J'ai toujours essayé de faire cours aux 30 élèves de ma classe et pas seulement aux dix du premier rang. L'écriture, c'est un peu pareil. C'est facile d'écrire pour un tout petit nombre, c'est difficile d'arriver à écrire pour tout le monde" [Suigo, 2019]. Musso est orienté par rapport aux lectorats différents. À une question de la correspondante de L'Express Agnès Laurent, Musso a déclaré: "C'est difficile de faire une 'sociologisation'. Je suis lu par des gens qui ont des niveaux culturels et économiques complètement différents, venus d'horizons divers, des ados, des profs de fac, des grands-mères... et dans 40 pays. A un instant T, mes livres les fédèrent, alors qu'ils y cherchent des plaisirs différents" [Laurent, 2021]. Le sous-titre de cet interview formule le rôle important de l'écrivain tel que le voit G. Musso: "L'écrivain aux 35 millions de livres vendus revendique son rôle de 'divertisseur'. La meilleure manière, selon lui, de contrer l'influence grandissante des écrans" [Laurent, 2021].

En réfléchissant sur la nature de son propre succès d'écriture, G. Musso dans un interview à Franceinfo le 25/09/2021 fait découler une telle formule: "Pour expliquer le succès, il y a une grosse part de travail. Il y a aussi une bonne part de chance <...> Et une capacité à faire quelque chose de différent des autres<...> Je pense qu'il y a ces trois facteurs: travail, chance, singularité de votre talent" [Lehut, 2021].

C'est cette singularité, cette différence avec les autres romans policiers qui est un marqueur du phénomène de Guillaume Musso, qui prouve que le roman et le polar ne sont pas si éloignés l'un de l'autre. Avec audace l'écrivain insère dans toutes ses œuvres comme une histoire d'amour, fondamental en roman, aussi bien que la résolution du crime, qui provoque le mouvement rapide de l'intrigue en polar et reste un trait canonique pour ce genre.

L'intermédialité de ses textes imprègne l'esthétique des romans de Musso, qui sont des œuvres en prose modernes faisant partie intégrante des processus postmodernes d'effacement des frontières de genres et de la formation d'une musique discordante de notre temps. La reproduction de la voix du temps pour Musso a une signification de programme, et l'écrivain crée une combinaison narrative où il y a une place pour les formes traditionnelles de la narration et pour une virtualisation de l'image du monde. Interrogé sur la méthode d'écriture des romans, Musso répond: "Au début, je respire l'air du temps, je regarde des films, je lis... j'observe" [Carpentier, 2006].

Dans ce chœur à plusieurs voix, il y a une partie de la culture d'élite et de ses consommateurs, aussi bien que celle de la culture populaire, laquelle Musso enrichit par de nouveaux sujets, des connaissances, des nouvelles formes de discours, en manifestant dans la forme extraordinaire de ses romans le processus d'intermédialité, de l'hybridation des genres, d'effacement des frontières entre le discours artistique d'élite et le discours artistique populaire. Non seulement traducteur du Texte de l'époque, mais aussi partie intégrante de celui-ci, Musso en sort, intervient dans la réalité, influence le Texte déjà écrit, le modifie et crée sa propre histoire. C'est peut-être ce qui assure le succès de ses romans policiers, inventés sous la forme de "romans à suspense" criminels et psychanalytiques.

Le paradigme non canonique des romans policiers de l'écrivain se distingue considérablement comme du roman policier classique, reconnu comme un genre à valeur requise de la littérature sérieuse, aussi bien que des dernières formes modernes de la prose policière, que les critiques universitaires presque unanimement rapportent à la littérature de masse, privant ce genre de fiction de ses "droits civils".

Obstinément ignoré par les critiques, G. Musso, qui occupe la première place sur le marché du livre français et demeure l'écrivain le plus populaire depuis vingt ans, est classé par ces mêmes critiques dans la catégorie de la littérature de masse. Et l'écrivain lui-même affirme avec fierté: "J'occupe aujourd'hui la place que je rêvais d'occuper quand j'avais quinze ans. Ça n'a pas de prix!" [Honoré, 2024]. Le titre d'auteur populaire, attribué par certains critiques littéraires avec un brin de snobisme, revêt pour Musso plus d'importance que toute autre reconnaissance, d'autant plus qu'en français le mot "populaire" possède plusieurs sens. G. Musso est un écrivain universellement reconnu, dont l'œuvre, lue et choisie par les lecteurs de plus de 40 pays à travers le monde, peut être qualifiée, sans exagération, de phénomène littéraire international.

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#### “SOMEONE ELSE”: THE GENRE PARADIGM OF DETECTIVES BY GUILLAUME MUSSO

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**Key words:** *detective prose, suspense, intertextuality, intermediality, pretext, Guillaume Musso.*

The article explores the genre paradigm of the novels by Guillaume Musso, the most popular author of unique detective novels in today's France, which have already been translated into more than forty languages but have not yet been studied by literary criticism. The dissimilarity from the traditional genre content and canons of detective prose in its various modifications makes Guillaume Musso “someone else” (*quelqu'un d'autre*), results in his marginalization by literary scholars, whose name is included in the annals of canonical detective literature but is not represented in modern encyclopedias and dictionaries of detective stories. An analysis of the main trends and reasons for such a paradoxical situation is presented in the article. *The purpose* of the article is to reveal the features of the genre paradigm of the writer's extraordinary detective novels, which is relevant both in the aspect of building new typologies of detective prose, and in the broader context of understanding French literature in the third millennium, and in the literary study of the original work of the most popular detective in France today, and in the theoretical analysis of the nature of mass culture and the mechanisms of its influence on the reader. The combination of intertextual, biographical, and typological research *methods* made it possible to identify features of the genre paradigm of Guillaume Musso's works that differ from the traditional detective genre paradigm.

The writer changes the plot-forming situation when the center of the intrigue is not the anatomy of a crime, but the anatomy of society, the analysis of the socio-psychological causes of the crime. Canonical for the system of detective prose characters, the figures of the investigator or detective, who act as representatives of state institutions that restore the just order of things, introduces doctors, writers, psychoanalysts, experts in the history of culture, whom the author imbues with “axiological neutrality”. The emphasis on paranormal phenomena transforms the artistic space of his works, in which an important place is given to a fantastic other space, where the souls of the dead and the living communicate. The combination of two antinomic genre constructions becomes programmatic for the writer: the novel as a love story, where the love intrigue is the plot-creating factor, and the detective story as a narrative of crime-solving. This genre innovation fundamentally distinguishes the genre paradigm of Musso's novels

from traditional detective stories. Importantly, unusual for various modifications of the detective story but characteristic of Musso's works, is the demonstrative and striking intertextuality that incorporates literature, cinema, music, and the graphics of modern digital texts into the orbit of the writer's genotext. Musso's "cinematic writing" is characterized by one of the canonical techniques of montage, the constant shifting of the "camera" focus and the redirection of the reader's attention from one episode to another, with episodes unfolding in parallel across different locations and time zones. This is underscored by the complex graphics in the novels' texts, which aim to create a cinematic frame, as Musso's works essentially function as ready-made scenario plans for both the director and the cameraman. A distinctive feature of Musso's novelistic prose is indispensable epigraphs, which start the mechanism of a complex game with the reader, who is forced to constantly maneuver between different senses in order to find the right answer. The frame text, atypical for a detective story and typical for Musso as a component of the genre paradigm of his novels, has important functions in the interactive dialogue of the author with the reader, who through the unraveling of cultural pretexts, through "writing in pictures", the visualization of electronic forms of modern digital discourse, feels the illusion of complicity in events. "Other's text" in Musso's novels is often represented by archetypes of "soap operas" and classic plots, which have become the part of the stereotypical layer of the collective unconscious of humanity and allow the writer to combine the "expectation horizons" of both elite and mass readers. Intertextuality enables the writer to engage in a "four-handed" interaction with the reader. The principles proposed by the writer destroy the hermeticity of the detective genre construction as one of the most canonical and regular genres, making it impossible to clearly define the genre of Musso's works. A multi-layered discourse, uncharacteristic of a detective in its various genre modifications, combines different registers and codes from cultural genotexts – literary, advertising, scientific, cinematographic, musical, mass media – maximally expands the reader's perception, marking the original style of G. Musso's novels, fantasized in the form of criminal-psychoanalytic suspense. These works reflect processes of intermediality, genre hybridization, and the blurring of boundaries between elite and mass artistic discourse, all hallmarks of postmodernism.

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## АКТУАЛЬНІ ПИТАННЯ ЕСТЕТИКИ ТА ПОЕТИКИ ЛІТЕРАТУРНОГО ТВОРУ

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### TYOLOGY AND FUNCTIONS OF READING PERFORMANCE IN CONTEMPORARY UKRAINIAN CHILDREN'S AND ADOLESCENT LITERATURE

Читання як міждисциплінарний феномен на сьогодні перебуває у фокусі багатьох наук – літературознавства, філософії, культурології, психології тощо. Сучасні дослідники активно звертаються до вивчення процесу рецепції художнього тексту, способів його впливу на людину, свідомість та підсвідомість, а також розглядають читання як процес, що формує простір для співтворчості читача й тексту. Водночас не лише науковці, а й самі літератори нерідко роблять спроби осмислення феномену читання у межах своїх творів. Як результат сучасна література налічує безліч текстів, у яких головними персонажами стають читачі, а сюжетною колізією – процес абсорбції їхньої свідомості та умовної реальності світом тексту, який вони читають.

У статті окреслено окремі аспекти перформативності літературного тексту, серед яких чільне місце посідає зображення у творах процесу читання як перформансу. Попри значний інтерес до проблеми перформативності в сучасному українському та світовому літературознавстві, за межами досліджень досі перебуває дитяча й підліткова література, у якій особливо запитувани та виразно функціують художні моделі читання. Це яскраво репрезентують тексти сучасних авторів Володимира Аренева, Галини Вдовиченко, Катерини Бабкіної, Наталії Ясіновської та ін. *Мета* статті – визначити та **схарактеризувати модуси репрезентації читання як перформансу в сучасній українській літературі для дітей та юнацтва**, а також виявити художню функцію сцен читання у творах. Поставлена мета зумовлює використання засад перформативної теорії, зокрема її літературознавчих аспектів, обґрунтованих у працях П. Ківі та П. Косонен, а також застосування порівняльно-типологічного *методу*, окремих положень рецептивної естетики та транзакційної теорії читання, що були адаптовані до аналізу внутрішньо текстових сцен читання задля розкриття образу уявних читача та його процесу читання.

У проаналізованих художніх творах читання як перформанс реалізовано у низці форматів – *читання-перформанс як сімейний ритуал, театралізоване читання, інтерпретаційне читання, сторітеллінг як перформанс*. У статті схарактеризовано зображення родинного ритуалу читання, який зберігає питомі характеристики подібних дійств: наявність актора, глядача, мізансцен, реквізитів і соціального впливу. Визначено, що перформативні аспекти читання виходять за межі усної декламації і включають елементи інсценізації та подекуди лялькового театру. Доведено, що зображення читання засвідчує здатність героїв до повного занурення у текст та творчої взаємодії з художнім матеріалом, підкреслює міцний зв'язок між поколіннями та збереження культурних традицій. У багатьох текстах для дітей та підлітків перфор-

манс читання виконує терапевтичну функцію, допомагаючи персонажам долати емоційні виклики та травматичні ситуації. Репрезентація читання як перформансу в літературі слугує стратегією популяризації самого акту читання, що є важливим завданням дитячої та підліткової літератури.

*Ключові слова:* сучасна українська література, українська література для дітей та юнацтва, перформанс, читання, книга, оповідь.

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The field of performance studies has experienced a significant expansion in recent scholarship, drawing attention to the connection between various spheres of life and such concepts as 'action,' 'acting,' 'aesthetic provocation,' and co-activity of an agent and a recipient. Increasingly this research delves into the diverse ways literary texts employ performative strategies. One notable contribution is the monograph "Performative Practices: Experience of Comprehension" by Natalia Maliutina and Iryna Nechytaliuk (2021). This book focuses on theatrical performances, cinema, and drama, but it also explores the broader concept of performativity in reading, extending its scope to other genres. Notably, Yuriy Andrukhovych's prose serves as an illustrative example of mystification and metaliterary play [Малютіна, Нечиталюк, 2021]. Predominantly, scholars analyse performance as a conceptual art rooted in past rituals and traditions. However, theoretical issues remain a priority for analysts in this area, in particular, the discussion of the correlation between the concepts of theatricality and performativity. Olena Levchenko, in her article "Theatricality vs. Performativity in the Aspect of the Performative Revolution" [Левченко, 2018], aligns with researchers viewing 'performativity' as a metaphor gaining relevance in interdisciplinary paradigms. Daryna Hladun, in the article "Poetic Performance and Poetic Reading: Touching Points", argues that the key feature of performance is "the dominance of action over text" [Гладун, 2020, p. 160], setting the boundaries for further exploration within this field.

Instead, the study of the performative potential of prose texts is at an early stage, often focusing on examples from drama. Dmytro Kirichenko, for instance, analyses the performative orientation of fairy tales in Martin McDonagh's play "The Pillow Man". Kirichenko concluded that performativity "can be an integral part of the writer's artistic method, one of the ways of mastering reality" [Кіріченко, 2014, p. 167]. Zynoviya Budi, on the other hand, emphasises written narratives in general and identifies performance with the illusion of a spectacle, a description of a game-action that "is reproduced in the reader's imagination in the process of reading" [Будій, 2013, p. 55], creating a sense of direct and 'live' communication with the involved reader. Quite reasonably, texts with performative modes are often associated with postmodern writing. Uliana Tykha identifies this as 'performative poetics', determining it as "the orientation of the text towards a playful interaction with the reader, fostering their direct participation in meaning-making" [Тиха, 2014, p. 274]. Despite the centripetal movement of performativity issues in contemporary Ukrainian literary studies, adolescent and children's literature, in which artistic models of reading are particularly in demand and clearly function, is still outside the scope of research. Mostly, Ukrainian scholars only briefly consider this problem in their works. The exception is works by Lidiya Matsevko-Bekerska [Мацевко-Бекерська, 2009], Ulyana Hnidets [Гніздець, 2012], and Tetiana Kachak [Качак, 2019] that, while not directly addressing the issue of performativity, nonetheless, reveal the concepts of reader and reading in adolescent literature.

The article aims to define and characterise the ways of representing reading as a performance in contemporary Ukrainian literature for children and young adults, and to explore the artistic function of reading scenes within these works. To achieve this goal, we will employ the foundations of performative theory, particularly its literary applications, substantiated in the works of Peter Kivy [Kivy, 2006] and Päivi Kosonen [Kosonen, 2019], along with a comparative and typological approach, drawing on concepts from receptive aesthetics and transactional reading theory, which we have adapted to analyse in-text reading scenes in order to uncover the dynamics of interaction between the imaginary reader and the imaginary author.

In general, the phenomenon of reading is constantly at the forefront of literary, cultural, and philosophical studies. Researchers across these fields investigate both the process of readers' perception of a literary text and its impact on our conscious and unconscious minds, exploring the extent of co-creation between reader and text. Classical theories like the transactional theory (Rosenblatt), reader-response theory (Fish), psychoanalytic reader-response theory (Holland), and the theory of aesthetic response (Iser) continue to be influential, supplemented by ongoing studies.

In Päivi Kosonen's "Toward Therapeutic Reading", the researcher tries to summarise the studies on the phenomenology of reading conducted in the mid-twentieth century, which she reduces to four theses: "One: Reading is not passive but active reception. Two: By reading, we create the work actively in relation to ourselves and our own interpretive community. Three: Reading is an all-encompassing mental and somatic event. Four: We change, we create and we shape ourselves in our reading" [Kosonen, 2019, p. 7].

Commenting on Wolfgang Iser's ideas, Päivi Kosonen emphasises "the processual nature of reading and the importance of a constantly changing perspective, a kind of moving third space, a moving horizon, as a consequence of which something is brought into the world that previously did not exist (poiesis), and as a consequence of which the reader embarks on a transformational process" [Kosonen, 2019, p. 8]. Describing the reading process, during which "the reader fits themselves into the text; the reader fills gaps in the text, builds the meaning of the text in the light of their own memories, as well as their predictions and imaginings", the researcher resorts to a metaphor – "The text springs to life" [Kosonen, 2019, pp. 7–8].

Such a formulation can be found both in everyday speech and professional philological discourse, and it is, in our opinion, symptomatic of how multidimensional and promising the process of reading is from the perspective of interdisciplinary study. Traditionally, the effect of "springing to life" the images and plots of a literary work is considered in the context of the interaction between the author's and the reader's imagination. As Wolfgang Iser claims, "Thus author and reader are to share the game of the imagination, and, indeed, the game will not work if the text sets out to be anything more than a set of governing rules. The reader's enjoyment begins when he himself becomes productive, i.e., when the text allows him to bring his own faculties into play" [Iser, 1978, p. 108].

The phenomenon of reading has frequently been the subject of reflection by writers themselves, resulting in a plethora of texts where readers take centre stage, and the plot revolves around the absorption of their consciousness and their quasi-real world into the reality of the text they read. "Alice's Adventures in Wonderland" by Lewis Carroll, "The Neverending Story" by Michael Ende, "The Complete Ink Trilogy" by Cornelia Funke, "The Shadow of the Wind" by Carlos Ruiz Zafon, "The Cat Who Saved the Books" by Sosuke Natsukawa, and "Pages of the World" by Kai Mayer are just a few examples of this captivating genre, often characterised by a mystifying portrayal of the reading experience.

It is noteworthy that when describing the process of reading, Päivi Kosonen points out that it "can take the reader to some kind of intermediate or dual awareness, often to a third space termed creative or reflexive, in which the reader is simultaneously inside and outside his or her own self" [Kosonen, 2019, pp. 9–10]. Moreover, it is not about the space described or invented by the author, but about the space that is formed at the crossroads of the author's and the reader's experience, their interaction, and is in the domain of language and supported by its transformative power. Kosonen once again refers to the description of reading through spatial metaphor when she quotes the Finnish writer Siri Hustvedt, the author of the collection of essays "The Shaking Woman": "Reading is the mental arena where different thought styles, tough and tender, and the ideas generated by them become most apparent" [Kosonen, 2019, p. 11]. The figuratively used term 'arena' is obviously synonymous with a stage, an open area where a performance takes place. The agents of the performance are at least two consciousnesses – the author's and the recipient's: "We have access to a stranger's internal narrator. Reading, after all, is a way of living inside another person's words. His or her voice becomes my narrator for the duration" [Kosonen, 2019, pp. 11–12].

The metamorphosis of the narrative voice(s) is the subject of analysis in Peter Kivy's book "The Performance of Reading: An Essay in the Philosophy of Literature" [2006] whose concept resonated and became the impetus for rethinking the process of perceiving fiction. The author states that the purpose of his research is "to argue that we should come to see reading to oneself as a performance, <...> and that there is a deep affinity between silent reading and performing, which, if we recognize it,

will illuminate the activity of silent reading as an artistic practice” [Kivy, 2006, p. 49]. The researcher pays considerable attention to the comparison of silent reading (to oneself) of novels and short stories with the performance/experience of musical works, as well as with the reading of musical scores by qualified musicians, highlighting the key role of text interpretation by the ‘performer’ (musician or reader) in both processes.

The author reasonably notes that the modern form of reading practice is relatively recent. Peter Kivy refers to the recitative nature of the ancient epic and the tradition of reading aloud in family circle. According to Kivy, “read literature had its historical origins in performed literature” [Kivy, 2006, p. 6]. The quintessence of private reading in solitude was the novel, the format of which was established in the late 18<sup>th</sup> century, but even then, the process of reading it differed from the modern one, as there was a practice of publishing sections and chapters in separate issues of periodicals, family or salon reading of new books, etc. Kivy claims, “In a way, then, the novel was both a private and a ‘social’ institution” [Kivy, 2006, p. 19].

The researcher’s thoughts on the genre invariants of the novel and the degree of their performativity are noteworthy. Thus, Kivy distinguishes the seemingly far-from-spectacular formats of the letter or diary novels, arguing that “when you read it you are performing it, even when you are reading it to yourself in silence” [Kivy, 2006, p. 20]. The author astutely notes that engaging with these genres involves a game-like element – “you are not reading letters: you are reading artistic representations of letters”. Moreover, the reader himself becomes a performer, “acting the part of a letter reader” [Kivy, 2006, pp. 20–21].

In contrast to diaries and letters, there is a type of novel written in the first and third person, where the reader is actually a ‘listener’ to the characters’ stories. Exploring the difference between reading a fictionally written letter and a fictionally told story provides valuable insights into the concept of ‘internal voices’ within the text. This distinction becomes particularly significant as these internal voices transform into voices in the recipient’s imagination. Furthermore, this exploration allows us to delineate the reader’s position in various forms of reading performance. As defined by Peter Kivy, performance is “*a story telling in the mind’s ear*” [Kivy, 2006, p. 63]. Importantly, such a performance is not only about conveying the ‘content’ of the literary work but also about capturing the ‘tone of voice’ of its creator and/or narrator [Kivy, 2006, p. 92]. In this dynamic, the reader actively ‘plays the part’ of the narrator.

In this context, it is essential to distinguish between reading as experience and reading as interpretation. The former involves encountering the familiar and understandable, while the latter is a co-creative process where readers fill in incomprehensible or unknown aspects of the text with visual and auditory images from their imagination. Simultaneously, this process involves a form of commentary on the text, constituting reader criticism. This differentiation aligns Kivy’s concept with Louise M. Rosenblatt’s transactional theory.

In “Literature as Exploration”, Rosenblatt, like Kivy, compares the process of reading a book to a musical performance: “The reader performs the poem or the novel, as the violinist performs the sonata. But the instrument on which the reader plays and from which he evokes the work is – himself”. According to Rosenblatt, “Imaginative literature happens when we focus our attention on what we are sensing, thinking, feeling, structuring, in the act of response to the particular words in their particular order”. Among other things, the researcher focused on developing a methodology for teaching literature to students, insisting that “Even the most modest work – a nursery rhyme, say – demands attention to what the words are calling forth within us”. In any case, the reader participates in a challenging action: “Out of his past experience, he must select appropriate responses to the individual words; he must sense their interplay on one another; he must respond to clues of tone and attitude and movement” [Rosenblatt, 1995, p. 201].

Considering the concept of reading as a performance, it becomes essential to explore how the performative potential of reading is realised when this process becomes integral to the plot of a literary text. To delve into this dynamic, we focus on contemporary Ukrainian literature for children and adolescents. Through analysing cases such as recitation, family reading rituals, and the silent perusal of literary works, letters, and diaries, we aim to uncover instances where reading transforms into an internal performance.

In many texts, reading appears as a social performance that due to Jeffrey C. Alexander has six elements: actors, observers/audience, means of symbolic production, mise-en-scène, social power,

and the systems of collective representation, which may “range from ‘time immemorial’ myths to invented traditions created right on the spot, from oral traditions to scripts prepared” [Alexander, 2006, p. 33]. The latter element deals with the ritual background of any social interaction. We can observe reading as a ritual performance in various Ukrainian works for children and adolescents, such as Anna Sydor’s short story “Christmas Kitten” [Сидор, 2020] from the anthology “When Snow Smells Like Tangerines” [Малетич, 2020], Halyna Vdovychenko’s story “Mistelphs” [Вдовиченко, 2020], Natalia Yasinovska’s novel “Love, Grandpa, and Tomatoes” [Ясіновська, 2021], Kateryna Babkina’s novel “Snow Warmth” [Бабкіна, 2022], etc. For instance, in Anna Sydor’s story, reading is an integral part of the Christmas celebration tradition. This process creates the effect of a sacred event, which corresponds to the atmosphere of the cycle of Christmas performances. The role of the actor in the story belongs to the grandmother reading to her grandchildren, who become the audience. The book and the festive decoration of the room become a kind of stage attributes (according to J.C. Alexander, means of symbolic production): “*Yarko and Marta loved Christmas at their grandmother’s house because it was something very special, something that was just theirs <...> they would stay overnight with their grandparents <...> Grandma would read them a book before bedtime, and when she turned off the lights, the garland on the Christmas tree would continue to flicker with colored lights*” [Сидор, 2020, p. 238]. The function (social power) of such a ritualistic reading performance is to strengthen intergenerational communication and to join Christian traditions.

The book “Love, Grandpa, and Tomatoes” by Natalia Yasinovska, an author of numerous works for adolescents and a translator of the popular teenage story “Judy Moody,” merits special attention. The novel reveals the inner world of a 13-year-old girl for whom her grandfather’s severe illness becomes a real trial. In the narrative, the performative potential of reading manifests itself in situations that play a crucial role in plot development. At the same time, various events described in the text influence the formation of the protagonist’s personality. The novel presents family reading as a special form of communicative play between adults and children, which later grows into a tradition passed down from older to younger generations. Family reading becomes symbolic in the childhood memories of the story’s central character, Olesia. In particular, the girl recalls: “*My mother and grandparents used to read to me about the curious snail*” [Ясіновська, 2021, p. 23]. The book in question is “The Lord of the Makutsa, or The Adventures of Onysko the Bear,” by Sashko Dermansky published in 2004 and recommended for primary school students. Including this work into the narrative of the Yasinovska’s work adds an extra layer to the story and resonates with the young Ukrainian readers’ real experiences.

It is worth noting that reading in Olesia’s family was accompanied by elements of staging, thus transforming into a form of domestic theatre. All family members would participate in these performances, taking on roles of actors, directors, and stagehands. Usually, all family members participate in the performance, playing the roles of actors, director, stagehands, etc. Each of them was assigned a specific function, and the preparation process became especially exciting: “*Grandpa imitated voices well, so Olesia loved listening to him. Moreover, mum even crafted a Colorado potato beetle out of foam, named Jack, and sewed a slender worm called Kuzia. Olesia already had a mouse and a frog. So she played with the animals with her mom and grandfather*” [Ясіновська, 2021, p. 23]. Her grandfather played the most important role, as he “*imitated voices well, so Olesia loved to listen to him*” [Ibid]. The writer reveals the spectrum of voices articulated by one performer (a grandfather), which, together with elements of puppetry, convincingly transforms reading into a performance game. Notably, the grandfather is the central figure in the novel’s personosphere. Since the girl’s father died in a car accident, “*her grandfather was her father, grandfather, and friend*” [Ibid, p. 31]. Moreover, he constantly tried to make everyday life engaging for his granddaughter becoming her source of joy in her life – even from his hospital bed, he would “*squint mischievously*”, “*giggle*”, and “*burst into laughter*” [Ibid].

It is noteworthy that the development of the plot demonstrates the transposition of the participants in the literary action. Since home performances have become Olesia’s happiest memories, she tries to model similar situations to support her sick grandfather. Her childhood experience also influences her choice of book: “*Olesia would offer her grandfather the books he used to read to her. They brought back many pleasant and cheerful memories*” [Ibid, p. 49].

In particular, Olesia chooses one of the family’s favorite books, “Alice’s Birthday” by Tim Kennemore<sup>1</sup>. The heroine tries to visualize the characters as they were presented during their family

<sup>1</sup> “Alice’s Birthday” by Tim Kennemore was translated into Ukrainian by A. Porytko and published by the Old Lion Publishing House in 2007.



performances: *“Do you remember that merry family? Boring Oliver, polite Alice, and little mischief-maker Rosie?”* [Ibid, p. 49]. Both characters are pleased to recall even some of the monologues they learned by heart, such as the funny poem about peas: *“Peas, peas, musical sound, eat a lot, it will be...”* [Ibid], which fully illustrates Rosie’s cheerful nature. For his part, the grandfather also remembers pictures from the happy past: *“You were laughing so hard that you couldn’t read, and tears were rolling down your eyes!”* [Ibid]. Observing her grandfather’s reaction to the memories of the performance, Olesia notices: *“Grandpa could barely move his head. But his eyes were laughing”*. The heroine states with hope: *“Laughter therapy in action”* [Ibid]. This example activates the psychotherapeutic function of ritual performance, which, according to Olha Dunayevska, in critical situations becomes a unifying force for family members [Дунаєвська, 2012, p. 164].

Another noteworthy episode in Natalia Yasinovska’s text is a literary evening, which also allows Olesia to actualize the performative experience gained in her childhood. To participate in the event, the heroine prepares a script for her own performance, using excerpts from John Green’s novel *“The Fault in Our Stars”* in which the main character fights cancer, just like Olesia’s grandfather. She calls this book her desk book, the one she comes back to and re-reads. For a teenage girl, it is natural to look for parallels with her own experience in literary narratives that serve as a means of overcoming a traumatic situation [Мацевко-Бекерська, 2009]. However, it is significant that the heroine dares to share her experiences with a wide audience, which makes this performance quite exceptional. Olesia took a very responsible approach to creating her stage image, having thought carefully about her appearance, which should immediately set the audience in the right atmosphere. The girl appears on stage with tubes in her nose and a bag of glucose solution to recreate the image of the book’s main character, Heisel. Before going on stage, Olesia feels anxious and uncomfortable, which conveys on the external (*“The tubes in her nose were in the way”* [Ясіновська, 2021, p. 229]) and internal levels (*“Will the audience understand what she wants to express?”* [Ibid]). After the end of the monologue and a long pause from the audience, Olesia was worried about whether her idea was understood, but applause and smiles spread throughout the hall, which turned out to be the support she needed.

The strategy of presenting reading as a performance in a literary text is a factor in its popularization, which is one of the tasks of children’s and adolescent literature. In this aspect, the works of Kateryna Babkina, a Ukrainian writer, winner of the Angelus Central European Award, and the head of numerous cultural projects that promote reading, are notable. We would like to draw attention to the novel *“Snow Warmth”* [Бабкіна, 2022] among her works.

The protagonist of the novel, Mick, moves with his mother to his grandfather’s old apartment, the attributes of which testify to the family’s longstanding reading culture. These traditions have been passed on to Mick, who has his own library and usually keeps a book by his bedside to read before going to bed. A vivid example of family performance is reading together with the boy’s mother: *“After dinner, they wrapped themselves up in a blanket on the couch and read a book together <...> they decided to pick up something they loved from childhood and picked up Winnie the Pooh”* [Бабкіна, 2022, p. 148]. Gradually, this process takes on the signs of a theatrical game: mother and son read the text in turn, making their funny corrections, in particular, the amusing twisting of the hero’s name caused Mick’s delight. Instead, the boy *“didn’t read it out, but sang all the Pooh songs loudly, as he should”* [Ibid]. Thus, on the one hand, joint reading and the example of an adult reader in the family help the child to realize that reading is a part of everyday life that can be beneficial. The more Mick reads, the more his character traits such as curiosity, intelligence, and ingenuity become apparent. When he and his classmates come across a mysterious large animal, Mick immediately turns to reading books about animals and nature to learn about the animal, its life and habits. On the other hand, staging dialogues in different voices, adding elements of singing, making improvised corrections to the original text, etc. contribute to the transformation of the reading process into a performance.

In general, the novel presents two types of reading aloud. The first coincides with Peter Kivy’s concept of reading as interpretation. This type is represented by the description of Mick’s reading with his mother with comments and jokes, which led to further conversation about the text and their life situations. Thus, the reading-play enhances the emotional connection between its participants. This kind of reading was significantly different from formalised school assignments, when *“they read in a monotone voice, taking turns, and discussed only with the teacher’s permission”* [Бабкіна, 2022, p. 128]. The author appeals to the real challenges of our time, which are often the subject of debate

among teachers and writers – the need to find new approaches to turning the students into a reading community, and the lessons – into a space for active discussion and exchanging of ideas. To this end, Mick's school introduced an innovative program called Parenting Weeks, where parents take the reins in teaching classes on particular topics. Boy's mother, deeply passionate about fostering a love for reading, seized the opportunity to share her expertise with the students. She gave them a task: *"to create their own book about how to read in order to get the most pleasure and benefit from it"* [Ibid, p. 218]. The children responded with joy and great interest to the idea of creating a book about reading, and then actively exchanged their thoughts and ideas. This kind of monitoring has shown that schoolchildren like adventures, colourful pictures, play, and the opportunity to get rid of sad thoughts the most. It is worth noting the reaction of the school principal to the initiative proposed by Mick's mother. Realizing the importance of developing a reading culture and the influence of reading on the formation of young people, as well as the need to learn foreign languages, the principal invited Mick's mother to work at the school and create a book club for reading books in English. Thus, Like Natalia Yasinovska, Kateryna Babkina demonstrates the performative potential of reading, which is realised through numerous episodes: from silent reading and aloud in the family circle to performances for a wider audience.

The significant emphasis on the process of reading is found in the novel "Treasury of Stories" by Volodymyr Areniev [Аренев, 2022], who is known for his science fiction for teenagers, literary criticism, and numerous projects promoting reading. Literary critics have noted the experimental nature of the text [А. Пітик, К. Пітик, 2023], which combines the genres of fantasy and travelogue. The narrative unfolds around Ursula, a young girl on a quest to find the perfect gift for her grandmother, an esteemed writer. The heroine stumbles upon an ancient artifact – a treasure trove in the form of a book. The appearance of the seller in the story's opening becomes a true performance: an extraordinary man in peculiar clothes appears in the underpass: *"an emerald cloak with golden grape leaves embroidered near the collar, a snow-white shirt, and sage-green trousers"* [Аренев, 2022, p. 9]. His extravagant outfit is complemented by *"pointed cream shoes with orange laces – remarkably clean for someone who must have made his way here somehow"* [Ibid]. It is worth noting that the girl dismisses any mystical or magical explanation for the unusual man's sudden appearance, considering that she might be facing an actor who creates a fairy-tale image through his attire.

No less spectacular was the appearance of a genie named Sham who, as it turned out, had been living in the purchased millennium-old treasury book as if in a prison. Ursula undertakes the task of freeing Sham – and later also her family – from the enchantments. Here storytelling becomes the magical means of salvation, as the girl must craft a story whose conclusion the omniscient genie cannot predict. Sham himself is proficient in the art of storytelling and has wide reading experience: *"Creating stories <...> It's a high art, Ursula! Taught to me by such outstanding storytellers as Nestor the Chronicler, Snorri Sturluson, Scheherazade the Wise, Giovanni Boccaccio, and Farrokh-i-Sistani!... And now I will teach you"* [Ibid, p. 65]. Ursula diligently takes notes of genie's writing advice that cover a wide range of issues related to working with the text – from the characters' persona and motivations to the construction of conflict. Such a narrative structure allows the reader to explore aspects of its creation as if being in the writer's creative laboratory.

However, first and foremost, the genie tries to awaken Ursula's imagination, emphasizing the importance of visual and performative aspects of the narrative: *"I can't tell you"*, Sham repeated, more slowly. *"But I can show you what happened then. If you're not afraid..."* [Ibid, p. 111]. The word "see" becomes a recurring motif in the text, as this ability extends the boundaries of perception, transforming reading and narrative comprehension into processes of co-imagination.

A powerful performance unfolds in the protagonist's final speech at the library, delivered to a crowd of people freed from the treasury's spell. Using a stool as an improvised stage, Ursula tries to reach the agitated audience, who are outraged by the ordeals they endured due to Sham's magic. The girl attempts to explain the genie's motives and convince them of his capacity for self-sacrifice. Here, the heroine acts as Sham's passionate advocate, employing various rhetorical devices and persuasion techniques. She begins by acknowledging that *"Sham was quite a scoundrel"* [Аренев, 2022, p. 342], then confesses that she herself was driven only by the selfish desire to "survive," and shows empathy toward the audience: *"I understand that you're all angry. And frightened. And you have every reason to be"* [Ibid]. Ursula even turns to humor, noting that while people might want to draw the genie's blood, and since he's made of fire, she's ready to fetch a fire extinguisher. In her imagination, Ursula anticipates a theatrical response from her speech's recipients: *"They had to laugh, perhaps even applaud"* [Ibid].

Overall, reading Volodymyr Areniev's book becomes a game that involves shifting narrative registers, leading to intense reader-text interaction. Essentially, it is a performative narrative where the reader assumes multiple roles: observer, student, researcher, and potentially a storytelling practitioner. Meanwhile, the genie Sham is also a vivid performer who embodies several personas: mentor, prisoner, prototype of the hero from Ursula's story, performer, and direct listener to the girl's recitation of her texts. The characters' interaction unfolds through spectacular scenes, transforming the treasury book into a performative space, a magical portal.

Thus, the use of the concept of reading as performance in the analysis of prose texts is a logical extension of performative studies and is the result of a combination of techniques from several literary methodologies. This approach contributes to the understanding of the ideological and aesthetic functions of reading scenes in literary texts, especially when it comes to literature for children and adolescents. The works examined in the article demonstrate that reading as performance is realised in a number of formats. First, it is **reading performance as a family ritual**, which retains the specific characteristics of such actions: the presence of an actor, a spectator, *mise-en-scène*, stage attribute, and social impact. The performative aspects of reading extend beyond oral recitation and include elements of staging and sometimes puppet shows, transforming it into a multidimensional experience for both performers and spectators. The portrayal of family reading demonstrates the characters' ability to fully immerse themselves in the text and creatively interact with the artistic material. An important function of such ritual reading performances is strengthening intergenerational bonds and preserving cultural traditions. **The theatrical reading**, analysed through Natalia Yasinovska's work "Love, Grandfather and Tomatoes," reveals a powerful therapeutic effect, manifested in the ability to maintain emotional connections between family members even during crisis situations.

**Interpretive reading** unfolds in Kateryna Babkina's novel "Snow Warmth", which presents two approaches: formalized school reading and vibrant, creative reading within the family circle. The latter is accompanied by comments, jokes, and improvisation, fostering a deeper understanding of the text and the development of reading culture. An important aspect is also the incorporation of innovative textual engagement methods in the school environment.

Some works elevate the performative aspect of reading to a meta-level, engaging readers in the reception of complex narrative role interactions and exploring the creative process itself. **Storytelling as performance** is most fully embodied in Volodymyr Areniev's "Treasury of Stories," where the process of creating and performing stories becomes a magical act. This type of performative reading involves active interaction between storyteller and listener, cultivates imagination and creativity, and demonstrates the metanarrative dimension of literary creation.

Performative strategies in epic narrative (*reading performance as a family ritual, the theatrical reading, interpretive reading, storytelling as performance*) create a tendency to organise the literary text as a verbal-plastic form, aimed at generating a visualising effect, where the aesthetics of narration transform into the aesthetics of the show, and an illusion of present action (real-time mode), which, in turn, determines the variability of temporal organization within the narrative. The tendency of the literary epic form toward visualisation may indicate that a trend toward the fusion (or synthesis) of literary genres and types is becoming more relevant in the contemporary literary process. This, in turn, shapes a unique form of reader reception, as noted by researchers who have observed that "the concept of performativity could serve as an ideal site for studying the interrelation between the degree of narrative performativity in visual or verbal forms of presentation and the more or less determinate visual and kinesthetic mental performance taking place in the mind of the reader or spectator" [Berns, 2014, p. 691]. Consistent with this viewpoint, we suggest that this aspect presents the opportunity for further research on the performativity of the literary text.

The representation of reading as a performance in literature serves as a strategy for promoting reading, an important objective in children's and adolescent literature. This analysis shows that the performative potential of children's and adolescent literature warrants more extensive scholarly attention. Further research within this framework could facilitate a more comprehensive examination of reading as an interdisciplinary phenomenon. Such literary studies will broaden our understanding of performance as a form of action art, a field of investigation that has gained prominence across various humanities disciplines.

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## TYOLOGY AND FUNCTIONS OF READING PERFORMANCE IN CONTEMPORARY UKRAINIAN CHILDREN'S AND ADOLESCENT LITERATURE

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The phenomenon of reading stands as a focal point in literary, cultural, and philosophical studies, prompting ongoing research into how readers perceive texts and the profound impact this process has on our conscious and subconscious minds. Classical theories, including transactional theory (Rosenblatt), reader-response theory (Fish), psychoanalytic reader-response theory (Holland), and the theory of aesthetic response (Iser) continue to shape discourse in these fields, supplemented by contemporary investigations.

Recently, there has been a significant expansion in performance studies, with Peter Kivy's "The Performance of Reading: An Essay in the Philosophy of Literature" analysing the metamorphosis of narrative voices. This highlights the notion of reading as a performance, prompting exploration into how this performative aspect is integrated into literary plots. Writers often reflect on the act of reading, yielding a genre of metaliterature where readers become central characters, engaging in conflicts that revolve around their absorption into the text's world.

Delving deeper, this article focuses on contemporary Ukrainian literature for young audiences, exploring instances where reading transforms into an internal performance through activities such as recitation, family reading rituals, and silent perusal.

The article *aims* to define and characterise the ways of representing reading as a performance in contemporary Ukrainian literature for children and young adults, as well as to explore the artistic function of reading scenes within these works. To achieve this goal, we will employ the foundations of performative theory, particularly its literary applications, substantiated in the works of Peter Kivy and Päivi Kosonen, along with a comparative and typological *method*, drawing on concepts from receptive aesthetics and transactional reading theory, which we have adapted to analyse in-text reading scenes in order to uncover the dynamics of interaction between the imaginary reader and the imaginary author.

The article outlines various aspects of performative strategies in literary texts, emphasizing the depiction of reading as a performance. Despite considerable interest in the issue of performativity in contemporary Ukrainian and global literary studies, literature for children and adolescents remains largely understudied regarding the artistic models of reading that are particularly sought after and prominently featured. This is vividly illustrated in the works of contemporary Ukrainian authors such as Volodymyr Areniev, Halyna Vdovychenko, Kateryna Babkina, Natalia Yasinovska, and others.

Performative strategies in epic narrative (*reading performance as a family ritual, the theatrical reading, interpretive reading, storytelling as performance*) create a tendency to organise the literary text as a verbal-plastic form, aimed at generating a visual effect, where the aesthetics of narration transform into the aesthetics of the show, and an illusion of present action (real-time mode), which, in turn, determines the variability of temporal organization within the narrative. The tendency of the literary epic form toward visualisation may indicate that a trend toward the fusion (or synthesis) of literary genres and types is becoming more relevant in the contemporary literary process.

In the analysed texts, reading as performance is realised in a number of formats. The article characterises the depiction of the family reading ritual, which retains the specific characteristics of such performances: the presence of an actor, a spectator, *mise-en-scène*, requisites, and social impact. It is determined that the performative aspects of reading go beyond oral recitation and include elements of staging and sometimes puppet theatre. It is proved that the portrayal of reading shows the characters' ability to fully immerse themselves in the text and to interact creatively with the artistic material, emphasising the strong connection between generations and the preservation of cultural traditions. In many texts for children and adolescents, the performance of reading has a therapeutic function, helping characters overcome emotional challenges and traumatic situations.

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## LOGOCENTRISM OF PURITAN IDEA AND ITS TRANSFORMATION IN POSTMODERN ERA: NEAL STEPHENSON'S NOVEL "SNOW CRASH"

*Мета* статті – визначення шляхів трансформації логоцентризму пуританської ідеї в романі Ніла Стівенсона «Снігопад» (1992). Завдання цієї розвідки включають: аналіз пуританських джерел, що стосуються Слова Божого, з точки зору сучасної теорії мови; вивчення в романі та пуританських проповідях перетворення тексту на логос, що змінює дійсність; дослідження опозиції «тіло-розум/душа» та її подолання через мову в цих проповідях і у віртуальній реальності роману; осмислення гіпотези Сепіра-Ворфа та поєднання лінгвістичного детермінізму з ідеєю пуританського логоцентризму в «Снігопаді»; дослідження реалізації в романі мотиву Вавилонської вежі; аналіз інтертекстуальних включень у творі Стівенсона. Основними *методами* дослідження виступають культурно-історичний, філософсько-естетичний, герменевтичний, міфопоетичний та метод інтертекстуального аналізу.

З'ясовано, що зосередженість пуритан на Святому Письмі як на прямому шляху до божественної істини відповідає дослідженню в романі мови як потужного інструменту контролю та впливу. Дотримуючись Святого Письма, пуританські лідери мали на меті не лише високу духовну місію, а й суто прагматичне завдання боротьби з хаосом невідомого й небезпечного світу, контролю над паствою для найбільш раціонального й ефективного виживання в складних умовах. Наголошено, що як в пуританській ідеології, так і в художній ідеології роману відбувається перетворення письма на мовлення, Стівенсон переосмислює пуританський сценарій використання теперішнього часу для оживлення тексту для аудиторії, щоб потім змінити цим логосом реальність.

Виявлено паралелі між пуританською риторикою та досягненням трансцендентності в Метавсесвіті Стівенсона. Порівнюючи у своїх проповідях Слово Боже з ліками, їжею, склом чи трюбою, пуританські священики таким чином напевно активізували чуттєве сприйняття пастви, надаючи «плоть» абстрактному тексту. Метавсесвіт також є текстом (комп'ютерним протоколом), і програмісти щороку збільшують його віртуальну плотть (тобто розмір і різноманітність), залучаючи імітацію чуттєвого сприйняття на нейронному рівні. Отже, пуритани та програмісти спираються на текст, на взаємодію тіла й розуму/душі через мову, але якщо перші використовували текст для покращення реального світу відповідно до своїх поглядів, то другі створили новий віртуальний світ.

З'ясовано, що «Снігопад» як ілюстрація «сильної» версії гіпотези Сепіра-Ворфа розглядає небезпеку використання мови як ментального чи комп'ютерного вірусу, коли свідомість людей як біороботів зазнає перепрограмування. Пуританські вірування часто характеризувались моральним абсолютизмом і бажанням впорядковувати соціальну поведінку, щоб відповідати релігійним ідеалам.

Простежено мотив Вавилонської вежі з точки зору існування єдиної прамови, яка розпалася на багато інших після зруйнування вежі Богом. Фрагментована реальність Лос-Анджелеса у «Снігопаді» така ж різноманітна, як Вавилон після інфокаліпсису, де протагоніст є віртуальним фронтірним ковбоєм, культурним героєм і трикстером.

Переосмислення ідеї пуританського логоцентризму в романі відбувається в руслі естетики постмодернізму через залучення прийомів деконструкції (ідеї логоцентризму та вавилонського міфу), пародії (розвінчання міфу про «Місто на пагорбі»), іронії та інтертекстуальності. Але хоча роман сповнений іронії, на глибинному рівні письменник відкидає постмодерністський цинізм і безпорадність. Американська нація продовжує свій розвиток, критично переглядаючи свої засадничі міфи та рефор-

муючи їх. Дотримуючись притаманної науковим фантастам віри в науку та пуританської віри в конструктивний потенціал слова для соціуму, Ніл Стівенсон створив свій метанаратив про Метавсесвіт, який став прообразом сучасного Інтернету, але у своєму повному втіленні альтернативної реальності і сьогодні залишається мрією й орієнтиром прогресивного людства.

*Ключові слова:* пуританська ідея, логоцентризм, наукова фантастика, біблійський міф, міф про «Місто на пагорбі», гіпотеза Сепіра-Ворфа, постмодернізм, образ Метавсесвіту.

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## Introduction

In its broader meaning, logocentrism (from the Greek term *logos* for word, thought, principle or speech) is a Western rationalistically orientated ideology, a philosophising strategy and a way of organizing a text based on the idea of the original rationality of the reality and language as a means of its representation. So, logocentrism is looking for an ideal rational language that can perfectly reflect the reality. The narrower approach to logocentrism considers it as phonocentrism, when *logos* means only a spoken word, speech, but not writing. In Ferdinand de Saussure's binary model, speech as a transcendental signifier that reflects the thought is primary, and writing that reflects the speech is secondary [Saussure, 1974, p. 67]. It means that the spoken words are the symbols of mental experience, and written words are the symbols of spoken words. The voice that produces the speech as the symbol of the first level has a relationship immediately with the mind.

Jacques Derrida was strongly against Saussure's giving the speech the privileged status [Derrida, 1976, p. 11]. The French philosopher defended the writing and deconstructed such logocentrism, dating back to Plato and Aristotle. He argued that any speech is a kind of mental writing or a mental trace itself. The philosopher concluded that the reality is first written, then existing and finally spoken. Derrida attacked the Western tradition of connecting *logos* with presence and truth (it means when we are speaking, we are physically present and can prove the correspondence between what is said and what we intended to say). The philosopher called it "*the illusion of logocentrism*" or "*the metaphysics of presence*" (Martin Heidegger's term). Derrida interpreted metaphysics broadly, identifying it with the culture of an entire historical period – the Christian or "onto-theological" (another Heideggerian term) era of the book. The Bible, Aristotle's "Metaphysics", Kant's "Critique of Pure Reason", and Hegel's "Science of Logic" are equally products of this great era. The discourse of the metaphysical paradigm unfolds around such classical and ineradicable mythologies as Absolute Truth, God, Being, Nature, etc. [Derrida, 1978]. To sum up, Derrida's critique of logocentrism in its narrower version meaning speech priority over writing, became a key point in postmodernist theory and influenced many contemporary studies.

Such a logocentric belief, following the biblical text where "*In the beginning was the Word*", was also inherent in the verbal culture of the Puritan settlers in New England [Budick, 1992; Capern, 2016; Como, 2004; Davis, 1992; Fazzalari, 2019, pp. 21–23; Peterson, 2013]. Although Derrida did not write about the Puritans in particular, it is possible to deconstruct their logocentrism applying his approach as Rocco Fazzalari displayed in his thesis [Fazzalari, 2019]. The word is perceived as a tool for the rational construction of life – that is, literature is also expected to be effective, forming the national identity of the American community.

Claude Lévi-Strauss and other structuralists thought that myth provided a reconciliation in fictional form of cultural binary oppositions too painful to be considered rationally [Lévi-Strauss, 1981]. Fiction, especially science fiction as a child of the technical progress and Enlightenment, in the USA has become the modern mythology, expressing and trying to reconcile all the conflicting hopes and fears by various mythic displacements. For Roland Barthes, myth is a synonym of ideology – the notion of a socially constructed reality which is passed off as 'natural' [Barthes, 1970; Brown, 1992].

According to Robert Scholes, "Science fiction is more tendentious, more engaged, more overtly ideological than our traditional modernist fiction with its emphasis on individual psychology. The clash of values is an important dimension of the whole field and must be an important part of its critical study as well" [Scholes, 1980, p. ix]. This 'clash of values' and coexistence of contradictions (actu-



ally, Derridean poststructuralist deconstruction of binary oppositions) seem typical for the USA: for Robert Heinlein, a famous SF writer, “The culture known as “America” had a split personality throughout its history” [Heinlein, 1987, p. 169]. For example, modern Protestant fundamentalists permeate the political institutions and develop a ‘creation science’ as an alternative to evolutionary science [Moore, 1991; Numbers, 2006; Bielo, 2020].

In literature, this dichotomy has been quite thoroughly understood in the genre of science fiction and one of its offshoots, the post-cyberpunk novel. Post-cyberpunk emerged in the 1990s thanks to the expansion of the Internet, computerization and access to information, which made government and commercial organizations more open to civil society. Being less romantic and gloomy than cyberpunk, post-cyberpunk refutes previous ideas about the horrors of the future and parodies the social and political institutions but keeps the mixture of the high technologies and the countercultural spirit embodied by marginal heroes (hackers) borrowed from cyberpunk [Donets & Krynytska, 2022]. The classic post-cyberpunk novel “Snow Crash” (1992) by Neal Town Stephenson is important not only as a work of postmodern fiction but also as a cultural artifact that has shaped and predicted key aspects of our digital future. When Stephenson wrote “Snow Crash”, software development was giving ways to the new forms of reality construction [Floyd, 1992], to understanding the role of language as a medium between the human consciousness and the reality.

It seems appropriate to trace the formation of logocentrism in the Puritan religious picture of the world and its transformation in the novel “Snow Crash”.

### **Aims, Tasks and Methods**

*The purpose* of the article is to explore how the logocentrism of the Puritan idea is transformed in Neal Stephenson’s novel “Snow Crash” (1992). The tasks of this research include analysis of Puritan sources concerning the Word of God from the point of view of modern language theory. We study the transformation of the text into the reality-changing logos in the novel and Puritan sermons and trace the implementation of overcoming the body / mind (soul) opposition through language in these sermons and the virtual reality. We consider the Sapir-Whorf hypothesis and the combination of linguistic determinism with the idea of Puritan logocentrism in the novel. We study the implementation of the Tower of Babel motif and analyse intertextual elements in Stephenson’s work. The main *research methods* are cultural-historical, philosophical-aesthetic, hermeneutic, mythopoetic and intertextual analysis.

### **The Role of the Word in Science Fiction**

Undoubtedly, the model ‘the world as/like a word (name)’ is present, in our opinion, in the works of many authors of SF and fantasy from different countries including the USA, Great Britain, Australia, and Ukraine. These writers turn to linguistics or neurolinguistics and show worlds or conflicts in which the word plays a key role, where language is a functional and plastic tool. For example, in the dystopias, such as Ayn Rand’s “Anthem” (1938), George Orwell’s “1984” (1949), Anthony Burgess’ “A Clockwork Orange” (1962), language is often a means of creating an unusual setting that causes cognitive estrangement for readers, becoming a tool of brainwashing, influence, control, propaganda and manipulation. Jack Vance in “The Languages of Pao” (1958), Robert Heinlein in “Stranger in a Strange Land” (1961), Robert Sheckley in “Shall We Have a Little Talk?” (1965), Samuel Delany in “Babel-17” (1966), Ian Watson in “The Embedding” (1973), Ted Chiang in “Story of Your Life” (1998), China Miéville in “Embassytown” (2011), Arkady Martin in “A Memory Called Empire” (2019) and others who experiment with linguistics in the context of extraterrestrial contact go even further in realizing the world-building role of words. We can add here famous artificial fantastic languages including *Quenya* in the world of Middle-earth by Professor John R.R. Tolkien; *Klingon*, developed by linguist Mark Okrand for one of the alien races in the “Star Trek” franchise; and *Dothraki* and *Valyrian* by linguist David Peterson for the TV series “The Game of Thrones”.

The concept ‘the word is magic’ is popular in mythopoetic or fantasy works, e.g. Ursula Le Guin’s “The Earthsea Cycle” (1964–2001), Leslie Marmon Silko’s “Ceremony” (1977), Henry Lion Oldie’s “Stained Glasses of the Patriarchs” (1992), J.K. Rowling’s “Harry Potter series” (1997–2007), Maryna and Serhiy Dyachenko’s “Vita Nostra” (2007) and “Vita Nostra: Work on Mistakes” (2021), Rebecca Kuang’s “Babel, or The Necessity of Violence: An Arcane History of the Oxford Translators’ Revolution” (2022). This concept is also realized in some SF novels, such as Neal Stephenson’s “Snow Crash”

(1992) and Max Barry's "Lexicon" (2013). These works show that attention to the great role of the word in world-making is not the prerogative of American authors; therefore, the involvement of most of these works in the Puritan tradition will be artificial. So, we have to figure out what books or elements in the US science fiction can correspond with the Puritan logocentrism.

Researchers have paid great attention to the role of the word (language and speech) in SF [Barnes, 1975; Bould, 2007; Bould, 2009; Conley and Cain, 2006; Malmgren, 1993; Yaguello, 1984; Skvortsov, 2015]. Marina Yaguello suggests the term 'linguistic science fiction' for the subgenre of SF where the exploration of linguistic theories or ideas, the creation of fictional languages, or the deformation of natural languages play a central role in the narrative [Yaguello, 1984]. From this perspective, Stephenson's "Snow Crash" belongs to linguistic SF thematically, remaining at the same time a post-cyberpunk postmodern novel. Vladimir Skvortsov emphasizes that fictional languages are often present in utopias and dystopias (they are the subgenres of SF) in which they perform a genre-making function [Skvortsov, 2015, pp. 69–70, 75–76]. He summarizes that the fictional languages in SF literature perform genre-making, plot-making, worldview, artistic detail, parody and magical functions [Skvortsov, 2015, pp. 171–172].

In "Language and Linguistics" within "The Routledge Companion to Science Fiction", Mark Bould writes, "It is unsurprising that a genre concerned with imagining alternative societies and encounters with nonhuman others should frequently involve questions of language and communication" [Bould, 2009, p. 224]. He also cites Peter Stockwell, a researcher of SF poetics: the "presentation of new worlds involves new words, new syntactic structures, new semantic connections and new methods of understanding" [Stockwell, 2000, p. 113]. However, most often SF limits such experiments to occasional neologisms and neosemes – new words and new meanings for existing words [Stockwell, 2000, pp. 115–138]. Bould examines in detail two recurrent SF scenarios: 1) communication between humans and aliens and 2) linguistic relativism, i.e., the implementation of the Sapir-Whorf hypothesis.

The first scenario, according to Bould, is distinguished by anthropocentrism: in most works, the universe is depicted in the image of humanity just as it is inherent in mythology. Stanislaw Lem's "Solaris" (1961) is one of the few exceptions that mercilessly mocks this anthropocentric presumption. Any "attempt to understand the motivation" of the intelligent ocean covering the alien world of the same name "is blocked by our own anthropomorphism" [Bould, 2009, p. 228].

In the second scenario, Bould then explores how SF uses Sapir-Whorf's linguistic relativism "to imagine cultures or species determined (to varying degrees) by their language" [Bould, 2009, p. 229]. Let us remind that a 'strong' form of this hypothesis, which is now called 'linguistic determinism', claims that language determines thinking and that linguistic categories limit cognitive categories – language regulates and shapes thinking and reality. The 'weak' version of the hypothesis (linguistic relativism) assumes that language only affects thinking, which is also formed under the influence of traditions and some types of non-linguistic behaviour. The hypothesis is considered controversial and has many variations.

### **Linguistic Relativity**

The idea of linguistic relativity was expressed in the 19<sup>th</sup> century by Wilhelm von Humboldt, who considered language to be the spirit of a nation [Humboldt, 2009]. From the beginning of the 20<sup>th</sup> century, American anthropologists, including Franz Boas, a teacher of both Edward Sapir and his colleague Alfred Kroeber (Ursula Le Guin's father), studied the languages of the indigenous American peoples and in particular the possible influence of language on thinking. The linguists themselves, Edward Sapir (1884–1939) and his student Benjamin Lee Whorf (1897–1941), never officially put forward such a hypothesis – this term was introduced by another student of Sapir, Harry Hoijer, as a generalization of their scientific discussions. The debates aimed at verifying the existence of a cause-and-effect relationship between language and culture.

Empirical testing of Whorf's hypothesis declined in the 1960s and 1980s, when Noam Chomsky began to develop his universal grammar; in the 1980s, the hypothesis was considered false. With the emergence of cognitive linguistics and psycholinguistics in the late 1980s, was a new wave of interest in the hypothesis. George Lakoff argued that we often use language metaphorically, and that different languages apply different cultural metaphors to suggest differences in the thinking of speakers of those languages.

Therefore, Bould focuses on implementing the Sapir-Whorf hypothesis by fantastic means. He quotes Benjamin Whorf who states that "all observers are not led by the same physical evidence to

the same picture of the universe, unless their linguistic backgrounds are similar, or can in some way be calibrated" [Whorf, 1957, p. 214]. Bould mentions that "paranoid versions of linguistic determinism occur in Samuel R. Delany's "Babel-17" (1966) and Neal Stephenson's "Snow Crash" (1992), in which language possesses individuals, reducing them to automata, while William S. Burroughs, who described language as a virus from outer space, implied this has already happened in reality" [Bould, 2009, p. 229].

It seems to us promising to expand Bould's research at the core of Stephenson's "Snow Crash", which he mentions only in passing. Moreover, this direction in the novel is practically not studied. We have found only a few works that slightly touch on this problem. Tracy Seneca's study of the power of the word in these novels by Delany and Stephenson is detailed but focuses on the latest IT in their works [Seneca, 1994]. Jason Michael Embry's dissertation on the role of language in the works by Philip K. Dick, Neal Stephenson, Samuel R. Delany and Chuck Palahniuk does not mention either the Puritan heritage or the Sapir-Whorf theory but studies the novels through the postmodern lens. We totally agree with Embry who writes: "The utopian goals of these texts advocate for a return to the modernist metanarrative and a revision of postmodern cynicism because the authors look to the future for hopeful solutions to the social and ideological problems of today. Using Slavoj Žižek's readings of Jacques Lacan and Theodor Adorno's readings of Karl Marx for critical insight, ...these four novels imagine language as the key to personal empowerment and social change" [Embry, 2009]. In our opinion, these moments are most vividly realized in Stephenson's novel and require deep understanding.

### **Biblical Motifs in SF – The Tower of Babel**

To establish possible connections of modern American linguistic SF with the Puritan heritage, it is worth turning to its biblical motifs, primarily to the Tower of Babel pattern of ideas. There are two accounts of ancient Babylon combined in the Bible into a single story: 1) the building of the city and the mixing of languages, and 2) the building of the tower and the scattering of the people. These myths tell about the 'beginning of history' of humanity (after the Flood) and explain the intervention of Yahweh as the root cause of the linguistic and territorial disunity of people (Gen. 11; 1–9). In later authors, the God-fighting impulse of the construction of the tower to heaven stands out and the image of God is fundamentally changed. The motif of his hostility is reinterpreted: the scattering of people is depicted not as retribution due to fear of human power but as charity and God's providence [Graves, Patai, 1986, p. 315].

The Tower of Babel story has also developed in science fiction. Tom de Bruin, who devotes a recent study to this topic, writes, "In general, the reception of the Tower of Babel can be divided into a couple of directions. The first takes up the theme of human audacity, enterprise, hubris, and arrogance – often combined with a bit of miscommunication thrown in for good measure. This is the heritage of the tower. The second direction is the curse, and it concerns the way the tower relates to language: imagery from the Genesis narrative, either explicit or implied, is used to discuss linguistics, the role of language, and translation" [De Bruin, 2023, pp. 37–38]. Studying this second direction of the curse of Babel, De Bruin focuses on Samuel Delany's "Babel-17" and mentions that another important work of the theme is Neal Stephenson's "Snow Crash". As we have traced, this book of the US author is less researched from the perspective of the role of language, the Sapir-Whorf theory and the Tower of Babel motif, let alone the Puritan heritage.

### **The American Background of Puritan Logocentrism**

Let us consider the role of the 'Word' in the Puritan culture in detail. The first American colonists were sure that God's 'true Word' would improve the world, order all things and relationships between people, and help build a new country. This attitude to the Holy Scriptures corresponds to one of the principles of Protestantism that is *sola scriptura* (the only Scripture), according to which only the Bible should be treated as the source of Christian doctrine and divine authorship. This authority of the Bible was consistently declared by the New England clergy. In their sermons, the Bible was spoken of as the 'Word of God.' For Increase Mather, the Scriptures were "the word of Christ... because Hee is ye Author of it" [Mather, 1686, p. 76]. He emphasized, "Hence often in the Scripture, it is said, Hear the Word of the LORD, and Thus saith the LORD: Intimating that because of the Authority of the Speaker, men have infinite Reason to Hear and Fear, and to Believe and Obey" [Mather, 1682, p. 19]. Nathaniel Gookin said that biblical instructions were "the commands of the great God and his authority is

stamped upon them” [Gookin, 1690, pp. 85, 90-91]. Quoting David’s words in the Old Testament, Samuel Willard pointed out that “they were not his own words, but such as the Spirit of God dictated to him, and spoke by him, whereof he was only the Instrument of their being committed to record. They therefore came out of the Mouth of God...” [Willard, 1694, p. 5]. “Emphasis on the truthfulness of the Word is found in epithets such as “word of truth”, “great store-house of truth”, and “Scriptures of truth”, as Allen Carden observes. “In other sermon passages the Bible is called ‘ye eternal word’, ‘the Holy Scriptures’, ‘the Sacred Word’, ‘the infallible Oracles’, ‘his [God’s] revealed will’, ‘the Sword of the Spirit’, ‘the RULE’, ‘the purest spiritual milk in the world’, ‘a treasure’, and ‘infinite wisdom’” [Carden, 1980, p. 4]. We can enrich this list of poetic devices with the conceptual metaphors ‘WORD IS A DRUG/MEDICINE’ and ‘WORD IS FOOD’. Joshua Moodey said about the Scriptures as “the Christians’ Apothecaries Shop where he may go and take freely what his occasions call for. If a man needs Reproof, Correction, Doctrine, Instruction, &c. all these are there to be had” [Moodey, 1697, pp. 3–4]. John Cotton called to “FEED upon the WORD”, and Cotton Mather instructed his flock to “Eat well, that we may Walk well... Let us by a Contemplative Eating chew upon the Word of God” [Mather, 1689, p. 20].

The Puritan art of preaching was perfectly organized: “The Puritan preachers were men of robust intellect and disciplined study. History shows us that they prepared their sermons carefully with painstaking and meticulous detail” [Ryken, 1986, p. 98]. For Joseph Steele, “Their appreciation for sound logic and intellectually stimulating argument is largely lacking for parallels in the history of humanity” [Steele, 2010].

Tetiana Sheburenkova states, “The founders of the colonies left behind a huge number of notes, diaries, treatises, stories, letters, messages in which they tried to capture in words what they had seen, experienced, most importantly, to give instructions to their descendants... At the same time, all genres of literature of the American colonies (biographies, descriptions, chronicles, diaries, essays, historical essays, and sermons) are based on the interpretation or illustration of biblical texts. The biographies were close in their content and form to the Lives of the Saints. The colonists wrote their history from a clean slate and tried to establish the idea of building an ideal society through words” [Sheburenkova, 2015, p. 44]. Tetiana Mykhed summarizes, “The nation was formed from words” [Mykhed, 2006, p. 190].

So, from the very beginning, America was shaped as a bookish, text-centric nation [Denysova, 2006, p. 574; Mykhed, 2006, p. 191; Pynchon, 1994, p. 207, 242, 571]. American researchers show that the New England shepherds were rational, logical and even pragmatic leaders focusing at least on the survival of their colonies and at most on the building of the Promised Land, the City upon a Hill in the New World. They considered the Bible as a tool for uniting and holding the faithful settlers, “the Rule according to which we must believe” [Mather, 1698, p. 10], “particular Instructions to us” with a message valid “to this day” [Gookin, 1690, p. 87]. When the colonists faced situations which were not covered in the Bible, the Puritan priests clarified the matters to their flock according to their aims: “doctrine is lifeless unless a person can ‘build bridges’ from biblical truth to everyday living” [Ryken, 1986, p. 101].

‘Building bridges’ between theory and practice is found, for example, in the sermons of Jonathan Edwards, one of the best-known preachers. They have a strict structure: 1) biblical text with brief overview – this stage stresses the biblical warrant and authority behind the preaching without which the congregation should not be expected to give credence to what the preacher says; 2) doctrinal assertion with various reasons enumerated that stresses the use of human reason in understanding the theological truth; and 3) application often with enumerated uses that stresses the response of the congregation in everyday life and conduct [Mitchell, 2024].

Since the linguistic turn in philosophy in the 20<sup>th</sup> century, modern language theory has been considering that language is not a neutral and passive means of reflecting reality but the tool of its shaping. Ludwig Wittgenstein explored how meaning is constructed through language and how this affects our understanding of the world [Wittgenstein, 1961]. To our mind, despite some difference, the ideas of linguistic philosophy are close to Protestant postulates. Both the Puritan belief in the biblical ‘Word’ and the linguistic turn in philosophy underscore the power and centrality of language in shaping human experience and understanding. While the Puritans viewed the Bible as the ultimate source of truth and guidance, linguistic philosophy examines the broader implications of language in constructing reality, meaning and knowledge.

### Gnostic Influence

The utopian impulse of the people who made America was rooted not only in the Christian doctrine, but in the Gnostic worldview [Voegelin, 1952; Bloom, 1992; Davis, 1998; Burfeind, 2014]. In our opinion, this understanding is necessary for comprehending the pragmatic aims of the Puritans in shaping their society. Our knowledge of Gnosticism, a series of religious currents and heresies that developed in parallel with Christianity, is controversial. Gnosticism combined Eastern and Hellenistic motifs with a Christian interpretation of history and the destiny of humankind. Common to Gnostic views is a sharp dualism – the opposition of spirit and matter, which is also observed in Puritanism. The Gnostics believed that the world was filled with evil that could not have been created by God in any way. Therefore, the world was created either by a divine force limited in its power, or by some evil power (the Demiurge, Lucifer, etc.). The goal of Gnosticism is the reunification of ‘elected’ humans with the real God thanks to secret knowledge – *gnosis*.

Eric Voegelin defines Gnosticism as a false attempt to immanentize Christian eschatology, that is, a utopian attempt to create conditions on Earth reminiscent of the ‘millennium’ (the thousand-year reign of Jesus Christ for the forming of the new nation of spiritual Israel) or already Paradise. Voegelin puts forward his version of the role of Gnosticism in Protestantism: “While none of the movements deserves preference by the content of its truth, a clear epoch in Western history is marked by the Reformation, understood as the successful invasion of Western institutions by Gnostic movements. The movements which hitherto existed in a socially marginal position – tolerated, suppressed, or underground – erupted in the formation with unexpected strength on a broad front, with the result of splitting the universal church and embarking on their gradual conquest of the political institutions in the national states” [Voegelin, 1952, p. 134]. In his further criticism of Puritanism, Voegelin, for whom a Puritan is a hidden Gnostic and a Gnostic is synonymous with a revolutionary and supporter of totalitarianism, relies on the works of the Puritans and on the opinions of their opponent, the Anglican priest Richard Hooker (1554–1600). Voegelin reveals the ‘Scriptural camouflage’ of the Puritans who developed two techniques to conceal their violence to Scripture: the codification of truth and the taboo on the instruments of critique. The codification of Gnostic truth was connected with the systematic formulation of new doctrine in scriptural terms, making recourse to earlier literature unnecessary. The taboo on the instruments of critique meant that the Gnostic truth could not abide criticism by the unfaithful. The instruments of critique were banned, for example, the Reformation tabooed classic philosophy and scholastic theology. [Voegelin, 1952, pp. 136–139].

So, the Puritans managed to build an effective system of uniting people into a community. The ‘reading protocols’ of the Scriptures developed by their leaders acted as a ‘language programming’ of consciousness and as a code of selection and control of the flock for their people’s survival. Both Puritanism and Gnosticism are the utopian projects of building a perfect state on the Earth by the elected people based on the knowledge. At their core, both trends seem elitist, revolutionary and combining idealism with materialism.

### Metaverse as a Constructed Reality. Deconstructing Body and Mind (Soul) Opposition Through the Language

Let us proceed to the echoes of the logocentrism in “Snow Crash” set in a Los Angeles of the near future. The two main characters are the pizza delivery boy and hacker Hiro Protagonist (his name hints that he lives in the text, in the narration) and the courier Y.T. [‘waiti:’], i.e., Yours Truly (again, her name is an abbreviation that is used in the letters, in the written or printed text). Their reality is bright, dynamic, fragmented and dangerous, it is a technologically developed consumerist society ruled by the corporations, the mafia, gangs and churches. Hundreds of small states coexist with the virtual world, united in the computer Metaverse (this term as a blend of *meta* – ‘beyond’– and *universe* was coined by Stephenson). The Metaverse, “just a computer-graphics protocol written down on a piece of paper somewhere” [Stephenson, 1992, p. 25], created by Hiro and his friends about ten years ago, has become so visually rich that it functions as a full-fledged alternative reality. Here, online participants have virtual bodies (avatars), and hackers can be identified by the small details of their avatars. These are the features of postmodern aesthetics: the fictional heroes (Hiro & Co.) wrote the virtual reality and therefore changed our real world.

Since the Metaverse was initially written, it is a realm of the virtualised text. In the 1930s, Edmund Husserl stated, “The important function of written, documenting expression is that it makes

communications possible without immediate or mediate personal address; it is, so to speak, communication become virtual. Through this, the communalization of man is lifted" [Husserl, 1989, p. 164]. This idea leads to the conclusion that to comprehend any written text we create a mental virtual reality through which we can communicate with the author regardless if he or she is alive or not and how many years and miles separate us.

Stephenson's usage of the Present Tense in the novel makes an effect that everything is happening now, when we read it: *"So Hiro's not actually here at all. He's in a computer-generated universe that his computer is drawing onto his goggles and pumping into his earphones. In the lingo, this imaginary place is known as the Metaverse. Hiro spends a lot of time in the Metaverse. It beats the shit out of the U-Stor-It"* [Stephenson, 1992, p. 24]. In the Puritan sermons, we see a wide use of the so-called 'Historical Present Tense' like "Jesus says/saith", not "Jesus said" [Nichols, 1989]. By employing the Present Tense, the Puritan priests created a sense of immediacy and urgency, making the spiritual and moral issues they addressed feel directly relevant and pressing to their audience. This technique was effective in engaging listeners, in making the Holy Word alive (i.e., in turning the written text into logos), in creating the effect of *"metaphysics of presence"*. So, in "Snow Crash", according to Derrida's model, the world of the novel is written, then it exists for the readers here and now, then it is spoken as logos in the alternative world of the Metaverse penetrating into our reality – physically and virtually. The Puritan preachers took the written text of the Bible, made it existing (alive) and turned it into logos during their sermons.

Hence, to get to the novel's Metaverse you need a computer, a code (a written protocol, a password = a Word), special glasses and earphones. As David Porush notices, "At the simplest level, mere transcendence in cyberspace may flow from the way cyberspace will reorient the mind to the experience of sensuous information BODILESSLY... Cyberspace already transcends the physical "meat" body by creating a simulated "meta" body in the brain and communicating with it directly via electrical implants... – that is, in very literal terms, it is meta-physical. Cyborg hackers take the next evolutionary step that was begun in Daedalus's dream of flight to become electronic angels, freed from the laws of physics" [Porush, 1994, p. 538]. This technology provides real perception, even if it is produced not by sense organs, but by neural connection when the brain gets the signals directly from the computer. The role, which the body plays in the transmission and circulation of information in cyberspace, is a key point for programmers [López, 2023]. The computer screen resembles transparent one-way window (glass) through which entry into cyberspace is experienced as a remote presence.

In "Snow Crash", the language is compared to the glass that can be more or less dirty and hides the truth from the people [Stephenson, 1992, p. 181]. Interestingly enough, but in the rhetoric of the New England preachers, we find the conceptual metaphors WORD IS GLASS (logos is connected with the eyesight) and WORD IS A TRUMPET (logos is connected with the hearing). James Allen said that the sin could be revealed "by seeing your selves in the glass of the Word" [Allen, 1699, p. 27]. Cotton Mather also spoke of the Word as "the GLASS, which gives Young People, to see the Uncleaness of their Wayes" [Mather, 1694, pp. 14–15]. Josiah Flynt dwelled on a holy Word as a trumpet which was "to be sounded in the ears of sinners" in order to awaken the "secure sinner" to his plight [Flynt, 1680s, p. 11]. So, the Word of God is associated with the devices that through the senses (eyesight or hearing) help us see the reality not in ordinary way. What seems common to these Puritan sermons and virtual reality is the body / mind (soul) intersections through the language.

It can be said that the Puritan preachers tried to make the abstract Scriptures more materialistic and closer to the audience connecting them to the sensory perception (as if making language a sense of perception like hearing or taste). In the Puritan case, logos also helped to see the environment from another perspective (i.e., to switch to another reality) – it revealed the spoiled nature of the material world. This concept corresponds with the Gnostic view of the material world as a dirty place created by the evil forces.

Many Puritans of millennial Gnostic views looked forward to the return of Christ and the Divine Kingdom on earth [Campbell, 1892]. The Metaverse looks like a technological Paradise or 'millennial' utopian dream. Being a big City with one central Street, it is rather poetic (*verse* comes from Latin 'turn' but it also means 'poem' in English) and totally urbanistic: *"Your avatar can look any way you want it to, up to the limitations of your equipment. If you're ugly, you can make your avatar beautiful. If you've just gotten out of bed, your avatar can still be wearing beautiful clothes and professionally applied makeup. You can look like a gorilla or a dragon or a giant talking penis in the Metaverse. Spend five minutes walking down the Street and you will see all of these"* [Stephenson, 1992, p. 36].

Of course, the ironical details of Stephenson's City like "*a giant talking penis*" would shock the true Puritans. However, on the ontological level, the Metaverse has some common elements with the Puritan worldview. Following Calvin's teachings, the Puritans believed in divine predestination – that God predetermined who would be saved (the 'elect') and who would be damned. This doctrine was more extreme than the views held by many mainline Protestants [Berg, 1999]. While the Metaverse offers vast opportunities, access to this virtual reality is limited to those with the technological means, creating a digital divide. The Metaverse as an escape from the harsh realities of the physical world is open only for the 'elect' ("*the hundred million richest, hippest, best-connected people on earth*") [Stephenson, 1992, p. 26] who know some code (it resembles the 'gnosis' idea). In the 17<sup>th</sup> century, the Puritans were the outlaws (like Stephenson's hackers) who also escaped from political, religious and economic oppression in Europe to the New World. North America became the new Canaan, the Promised Land for these Protestants who believed that they were the new chosen people living in a covenant with God to fulfil the mission of proclaiming his truth throughout the world.

Moreover, it seems that Stephenson's virtual city as a vision of an idealized society or space has much in common with John Winthrop's 'City upon a Hill'. Winthrop envisioned a Puritan society in New England that would be a beacon of righteousness and ideal governance [Winthrop, 1892].

### Overcoming Religion / Science Antagonism

These similarities between the Metaverse and the Puritan concepts do not mean that Neal Stephenson is a religious person who shares the Puritan views. He follows the myths and revalues them at the same time. In America, the Puritan heritage coexisted with the faith in science that would solve all the problems. As far as we can judge, Stephenson is an intellectual with a rather positive attitude to Christianity (at least, while writing "*Snow Crash*"). Stephenson is deeply concerned about the intersections of science and religion, and for him they do not exclude each other: "There are many, many examples of legitimate scientists who espouse some form of religious faith, so I don't see any essential hostility. I grew up in a community of church-going scientists and engineers. The recent science/religion fireworks are driven by a theological movement that is as controversial within Christianity as it is in secular culture" [Newitz, 2008].

In "*Snow Crash*", Juanita, Hiro's ex-girl and one of the programmers who created the Metaverse, proves the coexisting of science and religion. She has been studying the non-verbal communication since her youth when her grandmother immediately understood that Juanita was pregnant although she kept it in secret. This case made the girl think that there was something beyond the understanding of science. She is a truly believer (maybe because of her Mexican Catholic background) and utters the phrases like these: "*Religion is not for simpletons*" [Stephenson, 1992, p. 68]. Juanita sees the reasons why many people became atheists: "*Ninety-nine percent of everything that goes on in most Christian churches has nothing whatsoever to do with the actual religion. Intelligent people all notice this sooner or later, and they conclude that the entire one hundred percent is bullshit, which is why atheism is connected with being intelligent in people's minds*" [Stephenson, 1992, p. 69]. She believes that her mission is to convert the intelligent atheists back to the faith. Juanita's idealistic views are opposed to L. Bob Rife's exploitation of the faith. We consider that in the novel, Neal Stephenson suggests a harsh critique of the church that becomes totalitarian – **L. Bob Rife, the antagonist, is an oil magnate and monopolist investing in fiber optics and communications**. He seeks to impose his own form of control through the *Snow Crash* virus.

Here we approach the implementation of the Sapir-Whorf theory and the involvement of turning the people into automata by the language and 'the curse of Babel' motifs in the novel. It seems important to us that Whorf, a native of Winthrop, Massachusetts, a descendant of the first Puritan colonists [FamilySearch, 2022; FamilySearch, 2020; Meredith, 1901, p. 89], who was absorbed in religion, theosophy, esotericism and exegetics insisted more on the linguistic determinism, so it would be more logical to call it the Whorf hypothesis. Whorf's unpublished and published papers kept at Yale University reflect his concern about the possible conflict between science and religion and prove not only his scientific studies of nature, especially botany, but also his acceptance of Genesis and the God of the Bible. Whorf thought that the key to the apparent discrepancy between biblical and scientific theories of cosmology and evolution may lie in a deep linguistic exegesis of the Old Testament [Bartucca et al., 1979].

There is a mythological subtext subtly woven into the plot of Stephenson's novel. Both in reality and in the Metaverse, the war for *Snow Crash* does not stop: it is a drug of happiness in real life (simi-

lar to Aldous Huxley's soma in "Brave New World") and a computer virus that causes a snow-like flickering image on the monitor. Both viruses have disastrous consequences for those who come in contact with them. People are so used to computer reality that they can be physically harmed by events that occur in cyberspace. In the novel, anyone whose computer is infected with the Snow Crash virus loses all regular neurological function and begins to speak only in gibberish. Hiro learns that Snow Crash is a digitally encoded virus that infects hackers through the optic nerve, and that the street drug is a chemically processed blood serum taken from those infected with the virus, which causes the same symptoms as the hackers after being infected. Stephenson emphasizes the commonality between drug, virus and religion – they all control people through their brains: "*This Snow Crash, what is it? A drug, virus, or religion? ... "What's the difference?"*" [Stephenson, 1992, p. 200]. Let us remember that in Puritan sermons the Word of God was compared to a medicine or drug as well.

### Rethinking 'The Curse of Tower' Motif

Next, the plot unfolds in cyberspace with the help of 'the Librarian', a programme like a know-bot, only with the appearance of a person in virtual space. The programme was developed by Dr. Emmanuel Lagos (this could be seen as a hint to logos), a researcher at the Library of Congress who was beginning to see a connection between the Snow Crash drug and the Snow Crash computer virus. The name of the programme that calls the Librarian is *BABEL – INFOCALYPSE*. Hiro notes early on that the symptoms of contact with Snow Crash people speak, "*Just a bunch of babble. Babble. Babel*" [Stephenson, 1992, p. 74]. During their first meeting, the Librarian quotes Genesis 11:6-9 about Babel. The Librarian later makes a connection between Babel and the glossolalia ("babbling", speaking in tongues) of those infected with the Snow Crash virus. The Librarian gives examples of glossolalia from around the world and in history: "*If mystical explanations are ruled out, then it seems that glossolalia comes from structures buried deep within the brain, common to all people*" [Stephenson, 1992, p. 206].

Erik Davis calls the mythology of Stephenson's novel '*memetic*', as in the transmission of information [Davis, 1998, p. 273]. According to this mythology, all humans once spoke Adam's original language, which enabled the ancient Sumerian priests to control minds by spreading biomenal viruses. Snow Crash uses this language – a machine code for living things – through simple '*me*' programmes: "deep structural and unalterable rules for behavior" [Embry, 2009, p. 74]. The danger of the virus is that those infected with it are now completely vulnerable to those who know how to manipulate the spell power of this language, and become unwitting helpers in the conspiracy, which Hiro must prevent.

In Richard Dawkins's theory, meme as an information transmitter is the cultural equivalent of the gene in genetics. Similar to genes or viruses, memes are often inherited and passed down from generation to generation, at a deep, almost imperceptible level [Dawkins, 1976]. Embry writes, "*Snow Crash fictionalizes this concept of the meme and further legitimates and mythologizes it by attributing it to the ancient and fallen cradle of civilization, Sumer*" [Embry, 2009, p. 19]. In the primitive society, *me* spread like viruses of the goddess Asherah (she is, according to Stephenson, Ishtar/Inanna or Eve) and gave impetus to the emergence of civilization; Hiro suggests the cosmic origin of this virus. In order to become conscious, proactive and rational beings, people had to outgrow this universal language: "*Our speech interposes itself between apprehension and truth like a dusty pane or warped mirror. The tongue of Eden was like a flawless glass; a light of total understanding streamed through it. Thus Babel was a second Fall*" [Stephenson, 1992, p. 181]. Enki in ancient Sumer (known now as the god of culture, water or earth) was a kind of hacker, because he invented new words, new programmes of human activity that blocked the influence of Asherah. It was Enki who launched into society '*nam-shub*' (translated as 'language with magical power', 'spell' [Stephenson, 1992, p. 221]), a neurological virus that expanded human functionality, influenced genes and encouraged independent action. The Babel infocalypse was the moment when the language of Sumer was destroyed, when human language became heterogeneous and diverse, and the civilization scattered: "*It was the beginning of rational religion, too, the first time that people began to think about abstract issues like God and Good and Evil... the nam-shub of Enki ... broke us free from the metavirus and gave us the ability to think – moved us from a materialistic world to a dualistic world – a binary world – with both a physical and a spiritual component*" [Stephenson, 1992, p. 260].

Stephenson admitted that he was influenced by Julian Jaynes's theory of bicameral mind [Musch, 2008]. This concept is unverifiable but got a great social resonance. Jaynes argues that even



3,000 years ago the people did not have consciousness as self-awareness and introspection: their right hemisphere of the brain transmitted the information to the left hemisphere via auditory hallucinations recognised as the voices of gods. Only a chain of radical changes, caused by the Late Bronze Age collapse, led to the appearance of modern cognitive architecture and personal consciousness. Being a religious person, Jaynes suggests that the story about the ‘curse of Babel’ could be “a narratization of the garbling of hallucinated voices in their decline” [Jaynes, 2000, p. 235]. Bicameral consciousness eventually collapsed as human societies became more complex, and our ancestors awoke with modern self-awareness, with an inner voice that, according to Jaynes, had its roots in the language. Jaynes believes that the language had to appear before what he defines as consciousness became possible [Ibid]<sup>1</sup>.

According to Stephenson, the infocalypse was thus liberating because it brought us out of our former trance caused by early viruses and forced us to consciously learn skills and think. The religions of the Book (Bible) then countered this Sumerian trance with hygienic codes of conduct and the ‘grafting’ of the Torah, whose integrity was maintained by strict rules regarding its reproduction. Erik Davis writes, “However, the old metavirus continues to lurk on the fringes of human culture, where it rears up in phenomena such as Pentecostal glossolalia and, one might add, the nostalgic dreams of universal and perfect communication that drive Western mystics and techno-utopian globalists alike. But Stephenson warns that we can *only recover this Adamic state of collective mind* at the price of our rational independence – a telling lesson in an era of worldwide communication nets and powerful media memes” [Davis, 1998, p. 274].

Thus, Stephenson directly addresses the myth of the Tower of Babel and the hypothesis of a single true language that may reappear, as well as the magical power of language. A professional programmer, Stephenson relies on the ‘strong’ version of the Sapir-Whorf hypothesis and relates this topic to cyberspace and the atmosphere of extreme information overload: “Snow crash as a virus is designed specifically to subvert the self and all of its characteristics in order to render humans as malleable as non-conscious machines to benefit the elite at the expense of the masses” [Haney, 2006, p. 126].

### **Deconstructing Puritan Logocentric Utopia**

Hiro discovers that many years ago L. Bob Rife stole Lagos’ idea to use the Asherah virus for programming the people’s minds. Rife financed the university studies for refining the virus, then spread it through Pentecostal churches all over the world by vaccination. In America, it is distributed as a drug. Lagos who knew much was assassinated by Rife’s killer. Rife arranges a huge fleet of infected zombified immigrants (the Raft) crossing the Pacific to land in America and seize control of it. As Rajkumar Bera states, “As the flow of the action of the novel “Snow Crash” develops, the fusion of the mixture of Christianity and Capitalism is unfolded gradually as a conspiracy to attain an absolute control over the individual subjects. This conspiracy hints a direct threat to the secular protagonists who struggle hard to eradicate such maltreatments from the society to create a better society where they can find a free space for breathing, freedom and a consolidated identity” [Bera, 2023].

Actually, America was formed by this mixture of Christianity and capitalism, or, to be correct, by Protestantism and capitalism, as Max Weber displayed in his “Protestant Ethic” [Weber, 1968]. We suppose that Stephenson provides some critique of the Protestant ethic and capitalist values opposing them, in particular, pre-Reformation Christianity and feudal code of chivalry. Of course, Hiro with his katanas is rather a samurai than a knight but he is evidently anti-capitalist in his hypercapitalist world. Let us notice that, in the novel, FBI as a state structure cooperates with Rife, but the Mafia headed by Uncle Enzo, a Vietnam War veteran, tries to stop him. As one mafioso, Fisheye, explains to Hiro, they focus on personal relationships, on something concrete, not abstract, and it helps them avoid the trap of rigid ideology: “*This is how we avoid the trap of selfperpetuating ideology. Ideology is a virus*” [Stephenson, 1992, p. 350]. On a deeper level, this conflict can be seen as a confrontation of the archaic conservative European (Catholic) community and the American state institutions rooted in Protestantism and Gnosticism.

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<sup>1</sup> An interesting detail: Jaynes’s father was a priest, who died when the boy was two, having left forty-eight volumes of sermons. The boy grew up reading his father’s sermons and imagining his voice – like the God’s voice in his theory – again, making his father alive while turning the text into logos. Jaynes’s life and magnum opus display the synthesis of faith and science and remains magnetic for many readers.

The Americans joke that Italy has exported pizza, the Mafia and the Catholic Church. In the novel, these three entities are interwoven because, at first, Hiro and later Y.T. deliver pizza for the Mafia, then the Mafia protects them, and, in general, Juanita, Dr. Emmanuel Lagos, Uncle Enzo and his mobsters as offspring of the Catholic culture contradict Rife's sect. In our opinion, pizza as a symbol combines the American style of life, consumerism, mass culture and junk food, but its ancient meaning is bread or flatbread (by the way, let us recall the abovementioned Puritan metaphors of the Scriptures as the food for soul). Uncle Enzo's character can be an allusion to Enzo, the loyal baker from "The Godfather", a former prisoner of war, who helped Michael Corleone protect his father Don Corleone in the hospital [Allen, 2018]. Uncle Enzo's feeding thousands of people with his pizzas can be compared to Jesus Christ's feeding the multitude with bread and fish, reported in the Gospels, or to the rite of the Eucharist when bread and wine are associated with Jesus's body and blood. Of course, this connection is not vivid, but, from this perspective, distributing his pizzas, Uncle Enzo spreads his values inherited from the Old World and religion. He seems almost all-mighty in the book like God.

One of the key concepts of Puritan social and religious life was the notion of the covenant meaning their consent and mutual obligations with God to establish a perfect Christian community. In 1630, John Winthrop proclaimed this covenant in his essay about the 'City upon a Hill': the rich had to show charity, the poor had to work hard, and then God would make them all an example in the world, otherwise they would feel his wrath [Winthrop, 1892]. It is interesting that the word 'covenant' is used in "Snow Crash" once concerning personal agreement between Uncle Enzo and his customers [Stephenson, 1992, p. 350]. We do not want to justify criminality, but even Uncle Enzo's Mafia looks more humane and personified than Rife's flock of zombies. Perhaps, the matter is that all the representatives of counterculture are more pleasant to Stephenson than the official America as a petrified Puritan dream.

Embry proves that Rife's character is a severe parody of Scientology founder L. Ron Hubbard [Embry, 2009, p. 65]. As William Burroughs states, "Hubbard bases the power he attributes to words on his theory of engrams. An engram is defined as word, sound, image recorded by the subject in a period of pain and unconsciousness" [Burroughs, 1970]. Therefore, Embry argues, "These engrams, ally or not, manipulate a person's mood and direct a person to act a certain way. It is difficult to believe that Stephenson was not influenced by all of these intersections when researching the topic of memes" [Embry, 2009, pp. 72–73].

We totally agree with him but also think that Rife can be seen as a modern-day Puritanical figure. He mirrors the Puritanical drive to shape society according to a specific set of beliefs. Rife uses audio and video bugs to control his programmers even in their homes to punish them for any "unacceptable lifestyle choices" [Stephenson, 1992, p. 72] including some forms of sex. The tycoon is obsessed with the 'purity' of his employees in everything because he thinks that his programmers should keep and distribute the 'pure' information – so, the antivirus protection for cleaning the computer systems spreads further, to the programmers' bodies. It resembles the Puritan emphasis on the power of the 'true' word and their extremes in forbidding all non-marital and non-reproductive sexual activities. Rife's Raft, headed by his private ship *Enterprise*, a converted aircraft carrier, can be regarded as a parody of the pilgrims and Puritans who came across the Atlantic to America. The magnate's plans are ambitious: "To renew America. Most countries are static, all they need to do is keep having babies. But America's like this big old clanking, smoking machine that just lumbers across the landscape scooping up and eating everything in sight. Leaves behind a trail of garbage a mile wide. Always needs more fuel. Ever read the story about the labyrinth and the minotaur?" [Stephenson, 1992, p. 74]. So, this American minotaur of exceptionalism, capitalism and consumerism always needs victims and sacrifices.

The name of Rife's religious franchises, the Reverend Wayne's Pearly Gates, seems an allusion to John Bunyan's "The Pilgrim's Progress" (1678). This Protestant allegory about Christian's progress from the City of Destruction to the Celestial City through life in search of salvation became one of the first novels written in English. The Pearly Gates described in "The Pilgrim's Progress" [Bunyan, 1980] is the gateway to Heaven, according to the Bible: "The twelve gates were twelve pearls: each individual gate was of one pearl" [Revelation 21:9–21]. In Stephenson's novel, the Pearly Gates is a modern variant of Asherah cult where drugs are used but, on the surface, it looks like a Christian denomination combining the cults of Jesus, Elvis Presley and the Reverend Wayne Bedford. Bedford was Bunyan's native town [Johnston, 2022], and Stephenson's choice of Wayne's surname may also be a hint to "The Pilgrim's Progress".

However, Stephenson deconstructs Bunyan's pathetic spiritual journey presenting Rife's church satirically, as a simulacrum: *"The customer stomps toward the double doors, drawn in by hypnotic organ strains. The interior of the chapel is weirdly colored, illuminated partly by fluorescent fixtures wedged into the ceiling and partly by large colored light boxes that simulate tamed-glass windows. The largest of these, shaped like a fattened Gothic arch, is bolted to the back wall, above the altar, and features a blazing trinity: Jesus, Elvis, and the Reverend Wayne. Jesus gets top billing. The worshipper is not half a dozen steps into the place before she thuds down on her knees in the middle of the aisle and begins to speak in tongues: 'ar ia an ar is ye na amiriaisa, venaamiriaasaria...'"* [Stephenson, 1992, p. 125]. Hiro reminds that Babel means *"Gate of God"* [Stephenson, 1992, p. 260], and the motif of the gateway to Heaven in Stephenson's novel becomes more ambiguous. For Rife, a capitalist, the way to success and power is a way to God, and from this perspective building the Tower of Babel was a way to knock on Pearly Gates. On the contrary, Hiro, a countercultural hero, understands that Babel was a gateway for God to reach the people and give them a chance for self-development.

Hiro says that Rife *"wants to be Ozymandias, King of Kings"* [Stephenson, 1992, p. 264]. Ozymandias was the Greek name for pharaoh Ramesses the Great. Stephenson definitely alludes to Percy Bysshe Shelley's sonnet *"Ozymandias"* that critiques the people's hubris and conveys the futility of their ambitions:

*And on the pedestal these words appear  
"My name is Ozymandias, king of kings:  
Look on my works, ye mighty, and despair!"  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare  
The lone and level sands stretch far away  
[Shelley, 1876, p. 376].*

The themes of Shelley's poem resemble Shakespeare's Sonnet 123, which begins with the lines:

*No, Time, thou shalt not boast that I do change:  
Thy pyramids built up with newer might  
To me are nothing novel, nothing strange;  
They are but dressings of a former sight.  
[Shakespeare, 2011, p. 253].*

Let us recall Jorge Luis Borges' 1941 story *"The Library of Babel"*, which depicts the universe as an infinite library, as a sphere, the centre of which is everywhere and the circumference is nowhere. This library is associated with Babel because it is another colossal attempt of the humankind to get closer to God – not with the help of bricks but with the words as logos.

Kevin Vanhoozer writes, *"Logocentrism is the belief that there is some stable point outside language – reason, revelation, Platonic Ideas – from which one can ensure that one's words, as well as the whole system of distinctions that order our experience, correspond to the world. It is the desire for a centre, for a point of reference, for an ultimate origin – anything on which we can non-arbitrarily hang our beliefs and values. In short, logocentrism stands for the fundamental presupposition that it is possible to speak truly"* [Vanhoozer, 2006, p. 53]. So, logocentrism is connected with the totality and search for centre, truth and order. For the Puritans, God became this centre, and logos was the order and the truth. To poststructuralists, *"all the epistemic frameworks are unavoidably decentred"* [Tucker, 2016, p.175] because the *"centre is at the centre of the totality, and yet, since the centre does not belong to the totality (is not part of the totality), the totality has its centre elsewhere. The centre is not the centre"* [Derrida, 1978, p. 279]. Patrick Bourgeois concludes, *"Hence, the logos inevitably leads to its own downfall because it is exclusive and emerges from a prior abyss. That is, there is a further belief, even more basic, that all beliefs reveal the initial belief in logos as a bit of an illusion"* [Bourgeois, 2000, p. 11].

As far as we understand, Stephenson deconstructs the Puritan logocentric utopias by making parallels between the Puritans, the arrogant people of Babel and Bob Rife – they all are doomed to fail. Rife, who says that he has bought everything and aims to reach the space (*"I just about got this*

*planet all sewn up*" [Stephenson, 1992, p. 73]), is a new Antichrist to Hiro [Stephenson, 1992, p. 279]. The Tower of Babel motif of human arrogance, audacity and enterprise can be traced in the control tower of Rife's aircraft carrier: *"It's getting close to twilight, the control tower of the Enterprise looms hard and black against a deep gray sky that's getting dark and gloomy so fast that it seems darker, now, than it will at midnight. But for now, none of the lights are on and that's all there is, black steel and slate sky"* [Stephenson, 1992, p. 223].

This control tower is a transmitter of commands to the millions of infected people; however, Hiro Protagonist, Y.T. and Juanita ruin Rife's plans and defend the people's free will. Hiro defends the Metaverse from the virus; **together with Y.T. and the Mafia he confronts Rife in reality. Juanita infiltrates Rife's cult willingly submitting to being infected with the virus and wired by Rife's scientists to turn her into a transmitter of commands.** However, she as a true Christian and researcher at the same time is strong enough to overcome the brain programming and use it against Rife, turning herself into a biological hacker. To Embry, "While neither Hiro nor Juanita actually solve social problems or change the world for the better, they do preserve free will and allow social change to be possible" [Embry, 2009, p. 155].

Coming back to L. Ron Hubbard as Rife's possible prototype, we would like to emphasize the fact that is almost ignored by the researchers: Hubbard was a prolific science fiction writer who contributed many notable works to the genre, influencing its development during the mid-20th century. In 1950, Hubbard published "Dianetics: The Modern Science of Mental Health". This book laid the groundwork for what would become Scientology (a cult and a business), introducing concepts of the mind and self-improvement. So, while initially presented as a form of self-help and therapy, Dianetics evolved into the religious movement of Scientology that covers millions of people including the celebrities and FBI agents. Actually, a SF writer decided to invent not an imaginary world but a religion in the real world and succeeded. We view Hubbard's creation of Scientology as an extension of his imaginative thinking, blurring the lines between fiction and belief. His life and career prove that in America the soil for these cult projects is fertile, and the borders between idealism and materialism, mythology and reality, science and religion, science and fiction, science fiction and reality, religion and ideology are blurred. And at the core of them are utopian projects, rational approach and logocentrism inherited from the first settlers.

## Conclusions

In the novel, logos is a central theme that underscores the power of language in shaping human consciousness and society. We have found out that the Puritans' focus on the Scripture as a direct line to divine truth parallels the novel's exploration of language as a potent tool for control and impact.

In sum, using the power of the Word, the Puritans built their state and religious project rather successfully; Stephenson, who lives in the world made by them, has written the Metaverse that has changed our reality.

**We have considered the parallels between the Puritan rhetoric and reaching the transcendence in Stephenson's Metaverse.** Comparing the Word of God to the drug, food, glass or trumpet in their sermons, the Puritan priests activated in such a way the sensory perception of the flock giving the 'flesh' to the abstract written text. Following their rational aims the Puritans deconstructed the Christian body / soul dichotomy or binary opposition. Stephenson develops this deconstruction: the Metaverse is also a written text (the computer protocol), and the programmers increase its virtual flesh (its size and diversity) every year engaging the imitation of sensory perception on the neural level. Therefore, the Puritans and the programmers base on the text, on the body / mind (soul) interactions through the language, but if the former used the text for improving the real world according to their views, the latter made a new virtual world.

Some echoes of the Puritan utopian hopes are present in Stephenson's Metaverse as an implementation of the millennial dream or 'City upon a Hill'. On the one hand, this cyberspace was created by the hackers as the outlaws to escape from the hypercapitalist reality, to seek the freedom of self-realisation, but, on the other hand, only the richest and/or having access to high technologies can allow this 'second life' for them, and the Metaverse as a form of transcendence becomes elitist. The emphasis on this contradiction between inclusivity (meaning freedom) and exclusivity (meaning money or knowledge) allows us to say that the novel deconstructs Stephenson's Metaverse, along with Winthrop's City upon a Hill (as well as the American Dream), as potentially dangerous utopian projects.

In summary, the American nation continues to evolve by critically reviewing and reforming its founding myths. Stephenson reinterpreted the idea of Puritan logocentrism from the postmodern perspective. He deconstructed the idea of logocentrism and the 'curse of the Tower of Babel' myth, parodied Winthrop's 'City upon a Hill' myth and applied irony and intertextuality. However, the writer's irony is not total and it leaves some room for hope. Following the SF belief in science and the Puritan belief in a true Word as a password – a key to a better reality, Neal Stephenson created his metanarrative about the Metaverse. This became the prototype of the modern Internet, but in its full embodiment of an alternative reality remains the dream and reference point of progressive humanity today.

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#### LOGOCENTRISM OF PURITAN IDEA AND ITS TRANSFORMATION IN POSTMODERN ERA: NEAL STEPHENSON'S NOVEL "SNOW CRASH"

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**Key words:** *Puritan idea, logocentrism, science fiction, biblical myth, 'City upon a Hill' myth, Sapir-Whorf hypothesis, postmodernism, Metaverse image.*

The aim of the article is to determine the ways of transforming the logocentrism of the Puritan idea in Neal Stephenson's post-cyberpunk novel "Snow Crash" (1992). The tasks of this research include: reviewing Puritan sources relating to the Word of God from the point of view of modern languagevirtual theory; studying the transformation of text into a logos that changes reality in "Snow Crash" and Puritan sermons; displaying the opposition 'body / mind (soul)' through language in these sermons and overcoming it in the virtual reality of the novel; comprehending the Sapir-Whorf hypothesis and combining linguistic determinism with the idea of Puritan logocentrism in "Snow Crash"; studying the implementation of the Tower of Babel motif in the novel; and analysing intertextuality in Stephenson's work. The main methods of research are cultural-historical, philosophical-aesthetic, hermeneutic, mythopoetic and intertextual analysis.

The new findings prove that the Puritans' focus on the Holy Scriptures as a direct path to divine truth corresponds to the novel's exploration of language as a powerful tool of control and influence. Adhering to the Holy Scriptures, the Puritan leaders aimed not only at a high spiritual mission but also at a purely pragmatic task of fighting the chaos of an unknown and dangerous world and controlling their flock for the most rational and effective survival in difficult conditions. The author emphasizes that both in the Puritan ideology and in the poetic world of the novel, there is a transformation of writing into speech. This is as if Stephenson is following a puritanical script of using the Present Tense to bring the text to life for the audience and then to change reality with that logos.

Parallels have been found between Puritan rhetoric and the achievement of transcendence in Stephenson's Metaverse. Comparing the Word of God to medicine, food, glass or a trumpet in their sermons, Puritan priests thus activated the sensory perception of their flock, giving 'flesh' to an abstract text. The author assumes that they were intended to 'reprogram' the believers' perception of reality with an emphasis on the negative aspects of society. The Metaverse is also a text – a computer protocol, and every year programmers increase its virtual flesh, i.e., its size and diversity by simulation of neural sensory perception.



The Puritans and the programmers rely on the text and on the interaction of body and mind/soul through language. However, whereas the Puritans used the text to improve the real world according to their views, the programmers created a new virtual world. The Metaverse is the embodiment of the Puritan dream of a 'Millennial Paradise' or 'City upon a Hill'. On the one hand, this cyberspace is created in search of freedom by hackers to escape from hyper-capitalist reality, but on the other hand, only the richest or those with high technology have access to this form of transcendence.

The paper studies "Snow Crash" as an illustration of the 'strong' version of the Sapir-Whorf hypothesis, which looks at the dangers of using language as a mental or computer virus where the minds of humans as biorobots are literally reprogrammed. Puritan beliefs were often characterized by moral absolutism and a desire to control social behaviour to conform to religious ideals.

The Tower of Babel motif is traced from the point of view of the existence of a single protolanguage, which split into many others after the destruction of the tower by God. In "Snow Crash", the Los Angeles fragmented reality is as diverse as post-infocalypse Babel, where the protagonist is a virtual frontier cowboy, culture hero and trickster. Stephenson praises the Babel infocalypse, when human language became heterogeneous, understanding it as a moment of liberation and the beginning of the countdown of independent rational thinking of humankind. He also reverently perceives the following of the Bible over the centuries as 'informational hygiene' – this is how the people of the 'Book' resisted the ancient pagan chaos.

The novel's **reinterpretation of the idea of Puritan logocentrism takes place within postmodern aesthetics** through the use of deconstruction (revaluing the idea of logocentrism and the Tower of Babel myth), parody (debunking the myth of the City upon a Hill), irony and intertextuality. But although "Snow Crash" is ironical, the writer at a deeper level rejects postmodern cynicism and helplessness. The American nation continues to develop, critically reviewing and reforming its founding myths. Adhering to the science fiction faith in science and the Puritan belief in the constructive potential of the word for society, Neal Stephenson created his metanarrative about the Metaverse. This became the prototype of the modern Internet, but, in its full embodiment of an alternative reality, remains a dream and a guide for progressive humanity today.

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## ONEIRIC SPACE AND PROBLEMS OF ARTISTIC MODELING IN THE PROSE OF BRUNO SCHULZ

Знані шульцознавці слушно зауважують, що незважаючи на численні дослідження шульцівського дискурсу, не всі аспекти студійовано в повному обсязі. Це передусім стосується оніричного простору, його ролі й особливостей функціонування у структурі шульцівських текстів. *Meta* статті – визначити особливості оніричного дискурсу прози Бруно Шульца в контексті репрезентації уяви, втілення метафоричної образності в мотивній структурі творів, співвіднесення сну і яву, ідеалу і реальності. Цьому сприяє використання онірологічних теорій психоаналітичного спрямування, а також матеріалів новітніх онірологічних літературознавчих студій. Дослідження здійснено із залученням описового, психологічного, біографічного, феноменологічного, інтертекстуального *методів* на основі герменевтичного підходу до літературного твору. У процесі досягнення мети наукового дослідження виявлено основні особливості (взаємо)впливу й відповідно схарактеризовано точки дотику й перетину між складниками кореляції *праці З. Фрейда й К.-Г. Юнга* (царина психоаналізу) і *художні твори й літературознавчі тексти* (оніричний дискурс). В історіографічному аспекті зааналізовано проблему оніризму як у сучасному літературознавстві, так і щодо творчості Бруно Шульца. Виокремлено аспекти оніричних досліджень шульцівського спрямування, які потребують у певний спосіб поглиблення чи переосмислення. Схарактеризовано оніричний простір шульцівських прозових творів крізь призму понять *сон, сновидіння й лабіринт* як основних системоутворювальних концептів цього простору, зацентровано на основних структурно-семантичних особливостях окреслених категорій. Розглянуто оніричний дискурс окремих літературно-критичних і епістолярних творів Бруно Шульца. Типовими особливостями оніричних подій шульцівського прозопису визнано асоціативність, велику кількість символів, ірреальність, маркованість сновидінь певними сигналами, (не)наявність подієвої послідовності, недомовленість, обірваність, схематичність, фрагментарність, часопросторова мозаїчність тощо, що підтверджено завдяки численним ілюстраціям із шульцівських творів.

*Ключові слова:* оніричний дискурс, психоаналіз, онірокритика, Бруно Шульц, «Цинамонові крамниці», «Санаторій під клеписдрою», сон, сновидіння, лабіринт, літературно-критичні нариси й епістолярій Шульца.

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*Bruno Schulz is undoubtedly one of the most outstanding dreamers in the history of world literature. Most of his short stories could be told on Freud's couch.*

Ihor Kliekh

Oneiric phenomena in the field of humanitarian studies have been studied and are still being studied by philosophers, psychologists, psychoanalysts, culturologists, historians, philologists, etc., thanks to which oneiric discourse can be considered an interdisciplinary object of research. We are currently witnessing the growing popularity of

oneiric research in the literary research space, as almost every writer in one way or another turns to the dream context in his/her work.

The works of psychoanalysts, such as the Austrian psychologist and neurologist Z. Freud and the Swiss psychoanalyst, psychologist, and philosopher of culture C.-G. Jung, since, on the one hand, they most actively develop oneiric problems, as well as scrupulously interpret dream problems precisely in psychoanalysis, on the other hand, it is Z. Freud and C.-G. Jung are the founders of classical psychoanalysis and analytical psychology.

In particular, Z. Freud, studying dreams as features of the human psyche, represented a new progressive theory, which was published in the monograph "The Interpretation of Dreams"<sup>1</sup>. The Austrian psychologist recognizes the existence of conscious as such processes that are controlled by a person, and unconscious and superconscious as processes that a person does not control and carries out, respectively, unconsciously. Creative inspiration, intuition, premonitions, various (mostly sudden) guesses, as well as dreams, dreaming, hypnotic states, etc. reign in the realm of the unconscious – all those actions that are carried out reflexively, and automatically [Freud, 2010]. The value of this work, in particular, for the literary scientific community, lies in the fact that the author illustrated with numerous examples the manifestations of the unconscious, subconscious, and superconscious in the everyday life of people, in particular, he interpreted a dream as a disguised realization of a repressed desire, and not as nonsense, according to the statements of individual researchers [ibid., p. 183]. The scientist develops his views on the relationships between the conscious and the unconscious, dreams and dreaming, etc., generalizes, and in a certain way rethinks certain provisions of his theory in the book "Introduction to Psychoanalysis" [Freud, 1977].

The founder of analytical psychology C.-G. Jung initially supports the ideas of Z. Freud, and later developed his own theory of dreams, published in "Analytical Psychology" [Jung, 1966a] and "Psychology of the Unconscious" [Jung, 1966b]. In the human psyche, the researcher singles out the Ego, the personal unconscious, and the collective unconscious with the reflection of anthropological, ethnographic, historical-cultural, and religious data in the context of human biological evolution and cultural-historical development. As a unit of analysis of the psyche of an individual, the Swiss researcher introduced the concept of an archetype as a prototype of characters or objects common in culture, distinguishing five key archetypes-symbols that correspond to different levels of the human psyche: Persona ↔ animal, Shadow ↔ universal, Anima ↔ generic, Animus ↔ family and Self ↔ individual [Jung, 1966a].

It should be noted that literary critics mainly use Freud's methodology of interpretation of oneiric phenomena, states; Jung's concept is involved as a secondary, although the latter, in the opinion of the author of the article presented, in some cases more appeals to the figurative system of works of art. In the article "On the attitude of analytical psychology to poetic and artistic creativity" C.-G. Jung emphasized: the subject of psychology should be considered only the part of art that refers to the process of artistic imagery, not the one that is perceived by the component of the very essence of art and along with the issue of what art is, and it is the subject of artistic and aesthetic analysis [Jung, 1987, p. 230].

In literary studies, oneiric issues studied then and have been studied today both from the theoretical angle of view and in the applied aspect, by both domestic and foreign scientists. One of the best "translators", first of all, psychoanalytic, as well as philosophical and other dream theories and concepts in the language of literary studies in Ukrainian scientific-research discourses<sup>2</sup> can be considered the works of T. Zhovnovs-

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<sup>1</sup> The book contains a thorough review of the works of other authors from classical antiquity to the closest predecessors and contemporaries of Z. Freud, as well as an analysis of the problem of dreams in science based on the fundamental facts and the most important circumstances of the outlined direction [Freud, 2010].

<sup>2</sup> It is necessary to emphasize that one of the first thorough domestic literary works, which raised the issue of the subconscious in the artist's work, including various oneiric states, is the treatise by I. Franko "From the Secrets of Poetic Creativity" (1898) [Franko, 2024]. In the context of the unconscious, I. Franko compares, distinguishing similar, sleepy fantasies with fantasies poetic, "Sleepy fantasy is not only reproductive but also creative: it allows us to imagine such images, such scenes and situations that we have never seen or experienced in our lives ... from a huge stock of our usual impressions and ideas, using the increased ease of association ideas in a dream. All the secret caches and hiding places of our lower consciousness, all the treasures of our ancient, forgotten and faded impressions from the most ancient years, all that our conscious consciousness can barely dig out in memory or may not dig out at all, are an opening for sleepy fantasy... And over all that treasure, sleepy fantasy reigns limitlessly, omnipotent" [ibid.]. In this sense, in the opinion of the author, it is possible to put an equal sign between dreamy and poetic fantasies.

ка [Жовновська, 1999], L. Levchuk [Левчук, 2002], N. Zborovska [Зборовська, 2003], T. Bovsunivska [Бовсунівська, 2004; 2015], N. Mocherniuk [Мочернюк, 2005], I. Kozlyk [Козлик, 2020] and others.

T. Zhovnovska in the scientific study “Dream as an Artistic Intentional”, comprehensively analyzing the definition of natural and literary dreams in a comparative aspect, emphasizes the verbalized character of the latter and concludes: symbols in a natural dream are a manifestation of the subconscious, in a literary dream there is an artistic stylization of a natural dream thanks to the word, which acquires the characteristics of a symbol only in the mythological space of a dream [Жовновська, 1999, p. 60]. L. Levchuk in the teaching manual “Psychoanalysis: History, Theory, Artistic Practice” explores the foundations of psychoanalytic theory, offers an analysis of the ideas of Z. Freud and his followers through the prism of transformations in the work of expressionists and surrealists; the sections of the manual “On Dreams in the Context of Psychoanalytic Concept” and “Surrealism as the Embodiment of Unconscious Spontaneous Processes” [Левчук, 2002] deserve special attention in the scope of the study presented. N. Zborovska in the manual “Psychoanalysis and Literary Studies” offers a presentation of the development of psychoanalytic theory in the context of influences on literary studies of the 20<sup>th</sup> century: she presents the classical theory of psychoanalysis by Z. Freud and the analytical psychology of C.-G. Jung in connection with literary studies; publishes her vision of the theory of structural psychoanalysis by J. Lacan, the deconstruction of classical psychoanalysis by J. Derrida, etc.; the manual is about the structural analysis of artistic narrative texts; about Ukrainian psychoanalytic studies, etc. [Зборовська, 2003]. T. Bovsunivska offers a modern representation of the oneiric text as a providential experiment in the context of a spiritual novel. It is about the problems of modern literary oneirocriticism, in particular, the improvement of its terminological and conceptual-categorical structure; properties of the dream space (natural-objectified, fairy-tale-fantasy, mystical-chrysolgical) and its parameters, which, according to the researcher, depend on the status of the dream space represented in this or that work of art (dream, dreaming, madness, delusion, somnambulistic wanderings, etc.)<sup>3</sup> [Бовсунівська, 2015]. N. Mocherniuk’s PhD thesis “Dreaming in the Poetics of Romanticism: Time-Spatial Specificity” contains a powerful theoretical section, which, in particular, examines several fundamental issues regarding oneiric literature in general as a verbal art, in which, thanks to the dream motif and, perhaps, the peculiarities of the conditioned it expresses the meaning of this or that artistic work in general, etc. [Мочернюк, 2005]. Using modern interpretive methods, the theoretical and methodological aspects of the academic literary analysis of the phenomena of literary writing in the range from the critical practices of romantics to the most modern critical and literary paradigms are considered in the monograph “Literary Analysis of an Artistic Text / Work under the Conditions of Modern Interscientific and Interdisciplinary Interaction” by I. Kozlyk: it is about methodical approaches to the interpretation of literary works in a synthetic scientific dimension (the first chapter), where several concepts are analyzed in their historical retrospect, including literary oneiristics; the second chapter is devoted to issues of the methodology of literary studies analysis of the work and text [Козлик, 2020].

The modern collective literary study “Oneiric Paradigm of World Literature” is devoted to the problems of oneiric literature and literary studies oneirocriticism – these are the works of T. Bovsunivska (the scientist researches holotropic plans based on literary texts – fragments of madness, visionaries, hypnotic and narcotic states, delusions, dreams, somnambulism, etc. – as artistic evidence of the presence of the unreal, thanks to which the boundaries, properties, and parameters of the artistic dream space are visualized [Бовсунівська, 2004]); I. Letunovska (exploration within the oneiric space of the differences in mental characteristics of images-symbols in the works of different artistic and aesthetic systems are considered [Летуновська, 2004]); O. Shupta-Viazovska (the researcher in a certain way generalizes the theoretical and literary concept of *artistic dreaming* as a type of artistic thinking [Шупта-В’язовська, 2004]).

At the present stage, oneirocriticism as a methodological option allows interpreting the work as a phenomenon of representation embodied in the images of the writer’s imagination of the concept

<sup>3</sup> In the historical-literary context, in a comparative aspect, the author presents the dream text in the novels of K. McCartney “The Road” and J. Lethem “The Master of Dreams”, concluding that the dreams in “The Road” and the novel “The Master of Dreams” differ primarily in direction: in the novel “The Road” they reach into the past, because memory constantly disturbs the characters, and in “The Creator’s Amnesia” (there is also such a title of J. Lethem’s novel) – into the future, since the memory of the characters is lost [Бовсунівська, 2015, p. 202].

of reality. Oneirocriticism contributes to its deconstruction at the level of reification, and objectification in the artistic world. *“Oneirocriticism is the practice and technique for studying the mystical component in a literary work, just as mystery is the practice and technique for religious revelation, initiation into the secrets of the sacrum”* [Бовсунівська, 2015, p. 197]. The use of this approach is justified by Schulz’s creative work with archetypes, their mediated manifestation in symbolism, visible images of his works, etc.

Thanks to the presence of a powerful theoretical and methodological basis, the applied branch of oneirocriticism is developing – more and more often there are investigations of a historical and literary direction, devoted to the analysis of the oneiric discourse of certain domestic and foreign writers. On the pages of the monograph *“Oneiric Paradigm of World Literature”* [Фесенко, 2004]<sup>4</sup> there are interpretations: the literary tradition of using sleep and dreaming in children’s literature (T. Bakina [Ibid., pp. 5–9]); **the role of oneiric fragments in revealing the hidden, mysterious, providential function of dreams in the prose of the French writer S. Germain**<sup>5</sup> (N. Baniias [Ibid., pp. 9–14]); O. Halchuk publishes the results of investigations on the polyfunctionality of the mythologeme of dream in the poetry of the neoclassicist M. Zerov; **focusing on the mythological, allegorical, symbolic way of thinking of the author, his interest in such mental phenomena as visions, revelations, etc.** [Ibid., pp. 22–26], O. Halchuk emphasizes, *“In ... poetry, a dream appears as an intentional unit of an artistic text in terms of form and content, which concentrates the author’s weighty intentions, because the archetype of a dream, like a myth, allows revealing the author’s subconscious in an artistic text indirectly, through a word that acquires the meaning of a symbol in the mythologized space of dreaming”* [Ibid., p. 22]; the concept of *human imagination* as one of the main psychological terms related to the field of literary oneirocriticism has been comprehensively characterized by O. Horenko in a theoretical and applied aspect, in particular on the material of the lyrics of the American poetess E. Dickinson [Ibid., pp. 26–33], **and oneiric symbolism in Dickinson’s poetry has been researched by O. Ostrianko** [Ibid., pp. 103–110]; **oneirism as a strategy of space interpretation – based on Yu. Andruk-hovych’s novel “The Twelve Hoops” – is explored by O. Huseinova** [Ibid., pp. 33–379], **and the combination of the conventional world with the real in the novel “Asanya” by the Spanish writer, C. Rojas – by T. Zaremba** [Ibid., pp. 43–53]; the oneiric space of I. S. Nechui-Levytskyi’s short story *“Mykola Dzheria”* – T. Meizerska [Ibid., pp. 91–96]; **oneiric intertextuality in Byron’s Eastern poems – T. Pashniak** [Ibid., pp. 126–129], **oneiric elements in the poetry by T. Shevchenko and B. Hrinchenko – H. Ponomarenko** [Ibid., pp. 43–53] and others.

Thus, on the one hand, today in literary studies we have a powerful array of works of psychoanalytic and oneiric orientation, on the other hand, a number of oneiric works in diachronic and synchronic scope remain open for theorists and historians of literature, that is, one that can be continued, deepened, refined, rethought, etc. In this context, the oneiric interpretation of the creative work of the famous Galician Polish-language writer of the first half of the 20<sup>th</sup> century of Jewish origin, recognized in the literature of the dreamer Bruno Schulz (1892–1942) is considered to be an interesting and promising direction of research.

The oneiric space in the prose of Bruno Schulz has been studied in more / less detail both by foreign (V. Boletyskiy, Ye. Yazhembyskiy, S. Rosiek [Болецкий, Яжембський, Росек, 2022], etc.) and domestic (L. Taran [Таран, 1997], M. Moklytsia [Моклиця, 2014], V. Romanushyn [Романишин, 2017], S. Matviienko [Матвієнко, 2001], and others) scholars.

The first assessment of the dreamy space of *“The Cinnamon Shops”* [Schulz, 1994]<sup>6</sup> is presented in a concise review by the Polish critic J. Janowski, published on May 13, 1934 in the nineteenth issue of *“Tygodnik Ilustrowany”* [Janowski, 1934]. The review contains both positive characteristics of the collection of Schulz’s short stories (*“lively and dynamic”* style of the book, comparable to poetic, expressiveness of sections about the shops, the town and its streets, *“domestic relations”,* etc.), and negative ones (*“There is no gallery of types or characters, no psychoanalytic research, no excit-*

<sup>4</sup> Here and further the call for the collective monograph *“Oneiric Paradigm of World Literature”* is indicated [Фесенко, 2004].

<sup>5</sup> S. Germain’s first novel *“Le Livre des Nuits”* (*“The Book of Nights”*) (1985) was awarded six literary prizes in France.

<sup>6</sup> The collection of short stories by Bruno Schulz *“The Cinnamon Shops”* was published in 1933 (post-dated 1934).

ing intrigue, no dramatic plot. Currently, the author offers us his own strange vision" [Janowski, 1934, p. 395]'), in particular, about the author's "weird" vision of reality, which, according to the reviewer, reminds the reader of a dream full of nightmares and delusions ("If it did not sound too generalized, one could say that it is a dream full of delusions and nightmare" [ibid.]).

A further retrospective study of the outlined issues gives reason to claim that the discourse of Schulz's artistic dreams has been evaluated mostly negatively for a long time. The opponents of Bruno Schulz – S. Bachynskiy, Ya. Beliatovych, E. Braiter, Z. Brontsel, K. Vyka, N. Vyshnevskaya, E. Krassovska, S. Naperskiy, V. Petshak, M. Prominskyi, K. Trochynskiy, I. Fik et al. – both during the artist's lifetime and after the artist's tragic death, Schulz has been accused of unjustified, inappropriate depiction of the realm of dream, subconsciousness, frenzy, eeriness, unusualness, anxiety, fear, morbid exoticism, delusions, etc. [Rosiek, 2024]. Separate negative reviews, in particular about the oneiric sphere of Schulz's prose, are commented on by the Polish scholar A. Sulikowski in his study "*Creative Work of Bruno Schulz in Criticism and Literary Studies (1934–1974)*" [Sulikowski, 1978].

There are also positive reviews. S. Witkiewicz, an outstanding Polish writer, philosopher, and theorist of literature, almost at the same time as J. Janowski publishes the review "Literary Creative Work by Bruno Schulz", which is about the artistic prose of Bruno Schulz, which "borders on the Pure Form", which was an expression of the highest recognition in the context of Witkiewicz's understanding of art [Witkiewicz, 1935]. Among the achievements of Schulz's prose, Witkiewicz calls its magical style; underlines that Bruno Schulz managed to objectify the personal charm of a dream, to equate madness with normality in a certain way<sup>8</sup> etc. [ibid.].

The study of E. Jarzembki "*The dream of the 'Golden Age'*" can be considered a fundamental foundational work of study on Schulz's oneiric discourse, in which the Schultz scholar is perhaps the first to turn to a thorough analysis of Bruno Schulz's creative heritage through the lens of oneiric interpretation [Jarzębski, 1973], which he will expand and deepen in the work "*The space-time of myth and dreams in the prose by Bruno Schulz*" [Jarzębski, 1984]. Turning to psychoanalysis, the researcher gives answers to numerical questions → **What are dreams, dreaming, phantasmagorical visions, etc.?** What do the journeys of Schulz's characters mean in their dreams? Will they be just a heritage of expressionism? What can be read from phantasmagorical visions? Should it be turned to psychoanalysis and traced the symbolism of dreams in the interpretation, or should they be considered as another option for writing "stream of consciousness"? The answers to these and other questions differ in the level of thoroughness and depth of penetration into this or that problem, in this regard, the scientist's reliance on Schulz's views on the role of dream in literature and the role of literature itself in general [Jarzębski, 1973, 1984] is appropriate in the study.

The position of the compilers of the "Schulz Dictionary" can be considered a kind of summary, of course, intermediate, which presents "Schulz's dream" in the dictionary article of the same name<sup>9</sup> as the name and category most often used in the narrative of Bruno Schulz, under which they also mean "the name of a state or situation that allows the storyteller to talk about crossing the boundaries of normality", and "most often an animated phenomenon" that has its own "inner life"; a dream is a property not only of people "who can perceive the world differently thanks to it", but also of "things, animals and natural phenomena that can sleep and dream"; it is also "an active form of existence, many things happen during sleep and in sleep; it is also a form of the dreamer's contact with the unreal" [Болецкий, Яжембський, Росек, 2022, p. 342]. Emphasis on Schulz's concept of the opposition *dream* ↔ *literary work* is especially valuable: the members of a binary pair, according to Schulz, are two texts, but "recorded with different codes", the mutual identification of which is in a certain way "poetic expertise" [ibid., p. 343]. Therefore, the authors-compositors in the plane of Schulz's oneiric discourse involve the literary and critical works of Bruno Schulz<sup>10</sup>. In the same context, modern Polish

<sup>7</sup> Here and below, the translation is by author – N. M..

<sup>8</sup> Later, this aspect will be thoroughly analyzed by M. Moklytsia [Моклиця, 2014].

<sup>9</sup> Information about oneiric direction is also included in a number of other dictionary articles of the "Schulz's Dictionary", in particular dream and → allusion, ambiguity, labyrinth, metaphor, musicality, suggestion, name, narrative, originality of the word, poetry, space, psychoanalysis, meaning, symbolism, word, text etc. [Болецкий, Яжембський, Росек, 2022].

<sup>10</sup> The author of the article in the studies also (if necessary) uses the epistolographic works by Bruno Schulz.

researchers continue to study Schulz's oneiric discourse: E. Speina [Speina, 1984], J. Kurowicki [Kurowicki, 1994], H. Tronowicz [Tronowicz, 1997], H. Voisine-Jechova [Voisine-Jechova, 2014] and others.

In Ukrainian Schulz studies, Schulz's oneiric problematic has been researched by L. Taran [Таран, 1997], S. Matviienko [Матвієнко, 2001], I. Kliekh [Клех, 2008], V. Romanyshyn [Романишин, 2010, 2017], M. Moklytsia [Моклиця, 2014] and others.

L. Taran, analyzing time and space as one of the central problems of Schulz's prose, emphasizes, in particular, the following characteristic: when reproducing the movement of the mental world of the characters through the categories of space and time, dream, a state of drowsiness, oblivion, and the dreamlike composition as a whole acquire special importance; events that occur in a dream are sometimes condensed, then stretched; the peculiar logic of the story of a "classic" dream – the plot is not an event, but emotions – from the territory of dreams extends to the entire artistic space of Bruno Schulz's works; the researcher compares the plots of Schulz's short stories with peculiar "minutes" of dreamlike states (drowsiness, stiffness, forgetfulness, sleepiness, twilight drowsy transitional states of half-sleep / half-wake, etc.). The scientist concludes: thanks to the dreamlike space of Schulz's, it is possible in one way or another to master events "that do not have their place in time, ... came too late when all time had already been distributed, divided, disassembled, and now they remained as if on ice, disordered, suspended in the air, homeless and restless?" [Таран, 1997, p. 109].

M. Moklytsia in the study "The type of artistic speech in the aesthetics of Bruno Schulz" describes states as delusion, dreaming, and dream as a dominant metaphor that "opens up ... the possibility of erasing the boundaries between reality and fantasy, to bring to life impossible objects" in the modernists of the 20<sup>th</sup> century (especially consistently – among surrealists), states that acquire the powers of reality and even hyperreality, which "allows looking much deeper, discovering meanings that did not exist before, at the same time loses the connotations of nonsense, symptoms of inadequate worldview" [Моклиця, 2014, p. 182]. It is in the context of the metaphorical type of speech, using the studios of R. Nych, M. Heidegger, E. Steriopoul, and U. Eco, that the researcher analyzes the works by Bruno Schulz, commenting on certain passages from the artist's original prose works: it is about a crazy father<sup>11</sup> with his absurd, nonsensical projects as the main image-metaphor of one's inner uniqueness, automatic writing, enlivening a picture, etc. The researcher notes: the metaphor heads the hierarchy of Schulz's poetic devices and creates a unique Schulz's type of speech – the rare poetic prose of Bruno Schulz [ibid.].

V. Romanyshyn in separate studies, and later in his thesis<sup>12</sup>, analyzes the theoretical-literary categories of *dream* and *dreaming* as mechanisms of narration and comprehension of extra-verbal reality in the work by Bruno Schulz; the researcher presents them as one of the main methods of Schulz's nar-

<sup>11</sup> The overarching motif in Bruno Schulz's depiction of the dream sphere is the motif of madness. At the same time, Schulz's madness is not perceived as a disease, but has a mysterious manifestation due to unusual, as noted by the Schulz experts, whimsical actions and deeds. First of all, this is illustrated by the behavior of the narrator's father – the character of most of Schulz's works: with the deepening of his father's madness, his mental abilities become stronger and brighter, in particular, in philosophical reflections, which are related to the thoughts of the lyrical hero. The main thesis of Bruno Schulz regarding the formation of an individual mythic world thanks to the transformation of external reality into internal reality is "a conscious actualization of a child's worldview and at the same time an explanation of why the external world, supposedly one and the same, objectively subordinated to the immutable laws of the existence of matter, in the process of being reflected by a concrete psyche acquires every time a different look. The world consists of an infinite number of fragments that are expressed and gain weight in the process of individual life... The inner hyperreality, so important, alive and tangible for its owner, for any other person... can turn into inadequacy... The more vividly expressed subjectivity... the more and more certain, when going outside, it will look like a fantastic chimera that contradicts reality" [Моклиця, 2014, p. 184].

<sup>12</sup> V. Romanyshyn investigates the problem of the space-time of the town in literature, systematizes methodological approaches to the study of the outlined theoretical-literary category, reveals the diversity and variability of being with its own spatio-temporal coordinates on the material of the artistic texts by Bruno Schulz and Deborah Vogel. The third chapter of the scientific work of V. Romanyshyn is devoted to the reception and creation of the space-time of the town in the literary texts by Bruno Schulz [Романишин, 2017, pp. 90–134]. The protagonist of Schulz identifies himself with the town, and therefore he not only knows the urban space, but also creates it, overcomes a number of obstacles and boundaries, creating labyrinthine spaces (labyrinths of buildings, nature, time, psyche, etc.). However, wanderings take place both in the streets of the city and in the labyrinths of sleep and night [ibid., pp. 108–114]. By the way, not a single oneiric term is declared among the keywords of the qualifying scientific work, which indirectly indicates a concise or cursory analysis of the defined problem in a certain way.

rative [Романишин, 2010, 2017]. Among the tools of dream narration, the scientist calls imagination – a lucid dream, according to Z. Freud, “a dream-in-the-white-day-dream”; according to M. Heidegger, this is already a memory with a new activity and attitude towards the future, and not statically unchanged, as A. Bergson understands this phenomenon; dream and dreaming as such substances that enable the perspective of narration, etc. The Schulz expert concludes that dreams, dreamings, and delusions in the works by Bruno Schulz are not so much the result of the individual-authorial process of embodying various psycho-creative phenomena as, in a certain way, the symbolic perspective of the image, which becomes the optimal way to comprehend reality absolutely, and not individually symbolic [Романишин, 2017, p. 112].

Some scholars consider the problem of the oneiricity of Schulz’s prose only in passing. S. Matviienko, using the works of M. Foucault, M. Merleau-Ponty, J. Deleuze, F. Guattari, and J. Derrida, touches on the problem of oneiricity in the context of Schulz’s prose as a “stubborn struggle with death”. The space of artistic prose, first of all, a coherent visual space-time, is filled with dreamlike events, is created on the material of childhood, in particular children’s dreams, etc., which enables a deeper understanding of a wide range of problems: connections between the sphere of the extraterrestrial within the limits of the human, bodily and spiritual, relationships in the mythological pair *Father – Son*, etc. [Матвієнко, 2001].

I. Klekh, presenting his understanding of the phenomenon of Bruno Schulz, claims that the main value of what Schulz accomplished in the realm of fiction is Schulz’s “territory of dreams”<sup>13</sup>, evidently Bruno Schulz is one of the most outstanding dreamers-innovators in the history of world literature; in this context, according to the researcher, it is necessary to analyze almost the entire creative heritage of the artist. The artist’s remarks about the national-artistic identification of Bruno Schulz are correct, personally, Schulz’s dreams contribute to the perception of Schulz as an Austro-Hungarian-Polish-Jewish-Galician-cosmopolitan writer, because “*dreams have no nationality, race, citizenship and even language. They are omnipresent and alien, alien to living consciousness*” [Клех, 2008, p. 101].

The review of the author of the article presented of the outlined and other works allows concluding: domestic and foreign researchers have repeatedly drawn attention to the presence of an oneiric layer in the prose by Bruno Schulz, starting from the moment of the first printing of the collection of Schulz’s stories until now; critical notes have been both positive and negative; the oneiric space by Bruno Schulz’s prose in the context of artistic realities relies on visions, hallucinations, delusions and dreams not only as options for diversifying the narrative or plot, but also as a separate component of Schulz’s artistic reality, which either intersects with reality, or forms the hyperreal, or creates a narrative from allusions and simulations, thanks to which the oneirological direction becomes a powerful basis and an interesting aspect of the literary interpretation of the artist’s prose heritage. However, not all roles of oneiric discourse and peculiarities of functioning in the structure of Schulz’s prose works, including literary-critical and epistolary works, have been comprehensively and thoroughly analyzed. Obviously, the problem needs further processing, which is evidence of the relevance of the proposed scientific research.

The research object in the scientific study presented is the prose works<sup>14</sup> by Bruno Schulz’s cult literary dilogy “The Street of Crocodiles” or “The Cinnamon Shops” (Polish “Skłery cynamonowe”) and

<sup>13</sup> In this context, it is appropriate to mention such a fact from the history of the Schulz studies. In 2019, Drohobych’s researcher, Lesya Khomych, in the fortnightly “Świt”, January 2022, sought out and brought into literary circulation the short story “Undula”, published under the pseudonym Marcell Weron (see: Weron Marcelli. *Undula. Świt. Organ urzędników naftowych w Borysławiu. 1922. Nr. 25–26 (15 stycznia)*. S. 2–5; [Шульц, 2022]. **One of the decisive arguments of researchers Schulz’s works in favor of recognizing Bruno Schulz as the author of the discovered work was the dreamlike space of the story with clearly recognizable markers of Schulz’s oneiric space, “All the time I fall back into sleep and wake up again, and the ghosts of reality intertwine with the creations of sleepy obscuration. That’s how time flies. ... I sleep and wake up, fall asleep again, all the time I patiently make my way through the sick thicket of delusions and dreams. These whitish soft thickets intertwine, tangle, travel with me, like pale night sprouts of potatoes in cellars, like ugly growths of sickly mushrooms. ... A dull sleep rolled over me like a truck loaded with the powder of darkness and covered me with gloom”** [Schulz, 2022].

<sup>14</sup> We will interpret the concept of prose writing (or prose works) by Bruno Schulz in different ways: 1) the narrow understanding: it is spoken about the so-called the artist’s original creative work – stories from the literary dilogy “The Cinnamon Shops” and “Sanatorium Under the Sign of the Hourglass”; this is the so-called discrete, or fragmentary, approach; 2) the broad one – the entire creative heritage of Bruno Schulz, including both collections of short stories, as well as the so-called non-original creative work, i.e. epistolary, literary and critical essays and even biographical materials. Involvement in the analysis of letters, essays, visual works usually significantly affects the interpretation of prose works, in particular, in the aspect of researching such texts within the dream context; this is the so-called general approach.



“Sanatorium Under the Sign of the Hourglass” (Polish “Sanatorium pod klepsydrą”) [Шульц, 2017], as well as separate theoretical-literary works and epistolary by Schulz of the oneiric direction. The reader gets to know Schulz as a critic, philosopher and theorist thanks to “Literary and Critical Essays” (Polish “Szkice krytyczne”) edited by M. Kitovskai-Lysiak [2000], translated into Ukrainian by V. Menok [Шульц, 2012b]; as an outstanding epistolographer, Bruno Schulz is known for the “Book of Letters” (Polish “Księga listów”) [Schulz, 1975], which Ye. Fitsovskiy collected and organized the surviving letters to Bruno Schulz and, accordingly, Schulz’s letters to addressees [Шульц, 2012a].

Without denying the importance and relevance of current developments in the field of literary studies of a psychoanalytic orientation in general and in the field of Schulz’s oneiric discourse in particular, the author of the article presented offers her interpretation of them, her approach to the selected object and subject of research in the outlined scientific investigation.

*The purpose* of the article is to determine the peculiarities of the oneiric prose discourse by Bruno Schulz in the context of artistic modeling of reality, fundamentally new methods, and stylistics of modernism. The study aims to achieve the following objectives: 1) to identify and analyze the influence of the *psychoanalysis* by Z. Freud and C.-G. Jung on the *artistic works and literary texts* by Schulz; 2) to analyze the problem of oneirism both in modern literary studies and concerning the creative work of Bruno Schulz; 3) to characterize the oneiric space of Schulz’s prose works through the prism of the concepts of *dream, dreaming* and *labyrinth* as the main system-forming concepts of this space; 4) to consider the oneiric discourse of the literary-critical and epistolary works by Bruno Schulz.

The research has been carried out with the involvement of descriptive, psychological, biographical, phenomenological, and intertextual *methods* based on the hermeneutic approach to the literary work, as well as using elements of the comparison, synthesis, and generalization methods.

Bruno Schulz’s views were undoubtedly influenced by Z. Freud and C. Jung, whose works the artist was well acquainted with. It is obvious that in his own literary (and not only) work, Bruno Schulz used the postulates of these scientists, namely: a dream is an essential reflection of a person’s inner psychological life, a “royal road” to the realm of the unconscious; it is not the dream that creates the fantasy, but subconscious activity takes part in the formation of thoughts that are hidden behind the dream [Freud, 1977]; interpretations of a dream as a spontaneous self-reflection of reality in the subconscious, presented in a symbolic form; the statement about the subconscious as not only a reflection of reality, but also an independent productive activity, an exceptional world, a special reality, a sphere of experience that can be said to affect us as we affect it; about the unconscious as a collection of lost memories, as a device of intuitive perception, which greatly surpasses the possibilities of conscious thinking; classification of dream states or states of the mental sphere of a person (in the broadest sense of the concept), such as: dream and works of imagination – memories of the past, dreams of the future, diseases, clouding of consciousness, delusions, mana, hallucinations, etc.; there are no clear boundaries between these types of states – they overlap or flow into each other [Jung, 1966a, 1966b]. Bruno Schulz, together with well-known psychoanalysts, connected dreams with the function of self-perception (oneiric states of Schulz’s characters are a vivid presentation of the processes of self-cognition): in the state of dream, when a person remains alone with himself/herself and frees himself/herself from the annoying bustle of the outside world, there is an opportunity to look into his/her depth and recognize the true hidden thoughts and feelings; intuition is very active at these moments, which includes, in particular, the role of prediction [Шульц, 2012b].

The short story “Spring” from the collection “Sanatorium Under the Sign of the Hourglass” ends in a very Freudian way. The character says to the courier officer, “*I am not responsible for my dreams*”, and he retorts, “*No, you are responsible*”. The other fragments, in particular about the last pages of the Book from the novel of the same name, resonate with the Jungian concept of the collective unconscious, “*I read this story from behind Adele’s shoulder and suddenly a thought pierced me, from the touch of which I almost caught fire. But this was the Book, its last pages, its unofficial appendix, the reverse side, filled with waste and unnecessary*” [Шульц, 2017, p. 122]; “*On these last pages, which were already quite obviously falling into a senseless delusion, into an undeniable absurdity, a certain gentleman offered his foolproof method of becoming energetic and principled in decisions, and talked a lot about character and principles*” [ibid., p. 126]; “*It was Authentic, the holy original, although in such deep humiliation and decay*” [ibid., p. 127]; “*It would be desired to draw attention to one and only one thing: Authentic is alive and growing. What follows from this? And the fact that the next time we open the notebook, who knows where Anna Chillog and her followers will be at that*

time" [ibid., p. 128], etc. An appeal to the sphere of archetypes (in the Jungian sense), in particular the recall of what is in the subconscious, can be seen in the short story "Spring", "... we are already in the bowels, in the Dungeon. ... It's not at all dark here, as one might expect. On the contrary, everything just pulsates with light. This is ... the inner light of the roots, the deceptive phosphorescence, the sluggish streaks of the aureole, the darkness underpinned by them, the traveling flickering of substances. ... So we branch out in the depths of the anamnesis, shuddering from the subterranean trepidation that overcomes us, secretly daydreaming on the entire illusory surface" [ibid., p. 168].

Thanks to the reading of Bruno Schulz through the prism of analytical psychology and the psychology of the unconscious, Schulz's subconscious is rightly perceived in an inseparable connection with the conscious and becomes even more important when analyzing the artistic world of Schulz or the psychological depiction of its characters than the existing reality, because it is in the world of the subconscious that the main Schulz unfolds "plot" and conflicts arise. Schulz's oneiric space is an original, specific reproduction of reality, a special world, a peculiar reality, a special substance that in a certain way affects the consciousness of Schulz's characters, their decisions, and determines their fate. However, this influence is made possible due to the shift, transfer, condensation, and the so-called "secondary processing" of manifestations of mental life, which, according to Z. Freud, give the dream completion and integrity. In the space of a dream, the conditioned actant feels free and unleashed, his gaze moves synchronously with the events seen in the dream, and he seems to drift and grasp those details and details that are inaccessible to the subject in a state of rational waking consciousness. The dreamer sees the world captured in a moment, in dynamic jumps from one picture to another without any particular obstacles. At the same time, it is worth remembering that the sphere of the subconscious is under the total control of the Other, the continuous supervision of the Father as the personification and projection of one's childhood, infancy as a psycho-emotional complex [Jung, 1966a; Шульц, 2012b].

Thus, in the stories of Bruno Schulz, there are several layers of space that are closely related to each other. The first is real, in which by all signs one can see Schulz's native town – pre-war Drohobych, the second is imaginary, it is what happens deep in the consciousness and subconsciousness of the narrator, who himself is often a lyrical hero. The world of consciousness can be considered the everyday household chores of the characters of Schulz, the communication among the characters, the consumption of food, the way they dress, walks around the city (in particular, the narrator with his mother or with his father), numerous journeys of the characters, their adventures, meetings with different people, etc. The sphere of the subconscious is an important component of the overall structure of Bruno Schulz's works of art – the dream space (dreams, dreaming, visions, allusions, imaginings, delusions, etc.) of the main character and secondary characters, within which fantastic events, metamorphoses of the characters, their journeys are depicted to other worlds, which in a certain way contributes to the creation of a mysterious and magical mood of Schulz's works. Although it can be stated that Schulz's reality also has its logic, which is not reduced to the usual, but often resembles a special chronological-local description, spatiotemporal fantasy, almost a dream, the so-called spatiotemporal phantasm. Even Bruno Schulz's Drohobych, as the researchers rightly note, "was exclusively a product of his imagination and worldview, the author's artistic model of the world, a space of a kind of "symbolic internal emigration"" [Banks, 2009, p. 107].

It is Schulz's original dualism inherent in his artistic outlook. On the one hand, the physically real space in which the characters live, and events take place, the space is static, frozen, unchanging, is a symbol of "everyday life, the ossification of all possibilities", a guarantee of "unbreakable borders, in which the world is closed once and for all" [Шульц, 2017, p. 154]. On the other hand, it is oneiric space which is dynamic, changing, amorphous, and multi-meaningful. Ambivalence and dualism affect the organization of verbal material, the movement of speech flow to the creation of symbiotic pictorial forms in which the visual and verbal complement and manifest each other. In this sense, Schulz's stylistic manner is characterized by a scriptological character, due to which the images of a dream are reproduced at the level of automatic writing, which is very characteristic of surrealist poetics, that is, a continuous recording of the voices of life itself. Therefore, the need to materialize one's delusions, visions, and dreams was almost existential for Schulz. Taking into account his logic, the rejection of writing, and whimsical poetics would mean the automatic suspension of dream acts, and the blocking of the semiotic work of the imagination (we will return to the oneiric space in this context).

Bruno Schulz presents the oneiric space thanks to three main structure-forming categories – *sleep, dreaming/dreams, and labyrinth*.

1. *Sleep as a physiological (periodic) process* is a state of rest of the body, during which the work of consciousness is completely or partially stopped and a number of other physiological processes of a person are weakened, “*Stupid Mariska was lying on the straw... And, as if taking advantage of her sleep, now it was speaking... an evil silence – monotonous, quarrelsome, hollow and brutal*” (“August”, pp. 11–12)<sup>15</sup>; “*Father woke up his subordinates from their heavy snoring and rock-hard sleep*” (“Insanity”, p. 17); “*And then ... he <father> fell asleep for several hours in a thick black sleep*” (“Insanity”, p. 19); “*I have not been yet ... not here, not yet born from the dark womb of sleep*” (“Nimrod”, p. 52); “*Here and there my friends went to bed*” (“The Cinnamon Shops”, p. 72); “*In the kitchen... Adele, warm from sleep and disheveled, was grinding coffee...*” (“Night of the great season”, p. 115); “*Once I woke up to a dark winter dawn*” (“The Book”, p. 119); “*Waking up at night, I often saw him <Uncle Karol> taking off his clothes with a dull and pensive look. Then he extinguished the candle... He did not immediately fall into a restless half-sleep, gradually taking possession of his large body. He muttered something else, caught his breath, sighed heavily, moved under some kind of burden that was pressing on his chest. ... walked on his sleepy heavy path, diligently leaning on some steep mountain of snoring*” (“July Night”, p. 225); the state of animals and plants (hibernation), “*Even in the depths of sleep, <Nimrod> is forced to satisfy his need for touch only by leaning against his person, curled up in a trembling ball*” (“Nimrod”, p. 54); figuratively also occurs in the context of non-beings, “*Sometimes the Book fell asleep, and the wind blew it gently, like a one-petal rose*” (“The Book”, p. 118); “*At a certain hour of the night the constellations dreamed their primordial dream in the sky...*” (“July Night”, p. 224), etc.

Surprisingly, this particular component of Schulz’s oneiric discourse has been studied extremely rarely. The depiction of sleep as a normal physiological state of people and animals and the “dream” of natural phenomena is perceived most often as an ordinary description from the side, usually without immersion in the canvas of sleep, “*Mother fell asleep. ... fainted, I hugged her tighter and finally fell asleep*” (“My Father Will Be a Fireman”, p. 227). Sometimes such a description is perceived in a certain way as spying or hidden observation of a sleeping person, in some cases in the context of visionism – **spying in childhood due to curiosity, the desire for natural knowledge of the world, for example, the image of Father’s dream and Father’s “reconciliation” with God** (“*He seemed to be completely reconciled with God*”), “*At night, the face of a bearded Demiurge would sometimes appear in the bedroom window, bathed in a dark purple Bengal light; for some time he looked kindly at Father in his deep sleep, Father’s singing snoring seemed to be traveling somewhere far away in the unknown terrains of sleepy worlds*” (“Insanity”, p. 22). Sometimes dreamlike pictures appear before the reader in an erotic context, when it seems that Schulz described oneiric states under the dictation of Eros, not without the participation of Hypnos and even Thanatos (probably, because of this, some researchers accused Bruno Schulz of voyeurism). The author enthusiastically admires his sleeping characters, inviting co-viewers and readers to join his other characters, as, for example, in the short story “Dead Season” from “Sanatorium under the Hourglass”, where the narrator’s father and his companion spy on the sleeping maid Adele on a July sultry night, “*... they sneaked into the gate of the house and silently began to climb the creaky stairs to the second floor. So, they got to the back porch in front of Adele’s window and tried to look into the sleeping woman. They could not make out her in any way – she was lying in the dark with her legs apart, unconsciously shivering in the embrace of sleep, her head thrown back, fanatically devoted to sleep. The men knocked on the black windows and hummed shameless verses. But she wandered with a lethargic smile on her parted lips, stuttering and cataleptic, in her distant ways at a distance of unreachable miles*” (p. 258).

Studying Schulz’s prose discourse proves that in “The Cinnamon Shops” real life prevails in a certain way, in “Sanatorium under the Hourglass” it is imaginary, here the binary opposition *dream – reality* is much more powerful than in the first collection of the dilogy, and it is considered mainly in the categories of life and death, but death not as nonexistence, but as another existence; this (= earthly) and that (= hereafter) worlds. In general, the world of reality in the stories from the collection “Sanatorium under the Hourglass” is reduced to a minimum in Bruno Schulz: the main place is occupied by

<sup>15</sup> Here and further we refer to the collection of Schulz’s stories translated by Yu. Andrukhovych [Шульц, 2017].

the description of the imaginary world, a component of which is the modality of sleep. This is a psychological space since the thoughts, aspirations, dreams, and preferences of the characters take place in it. It seems that a person looks into his/her soul and turns it inside out in search of an answer to perhaps the most important eternal question – why does he/she exist?

2. Another category-characteristic of Bruno Schulz's oneiric discourse is directly *dreams*, which reflect the actions of the characters in a dream, and what is dreamt during such a state.

A vivid example of a dream, moreover, with elements of intersection/interweaving of reality with the fictional, fantastic, replacement of the visible with the invisible and vice versa (in this can be seen as one of the features of Schulz's oneiric discourse) can be found in the story "The Cinnamon Shops" from the collection of the same name. This is an example of how, in a dream or imagination, a person can "break away from his/her mind", organize his/her life as he/she sees it or imagines it in his/her most cherished dreams, the fulfillment of which he/she seeks above all else. The cinnamon shops – *osobliwe a tyle nęcące sklepy* (B. Schulz) = *whimsical and so tempting shops* (N. Matorina), *amazing and attractive* (Yu. Andrukhovych), *special and attractive* (I. Hnatiuk; T. Vozniak), *special and terribly charming* (L. Skop, T. Duman; L. Herasymchuk) are the center of ardent dreams of the protagonist, to which he falls in a unique winter night, when "the half-lit streets increase, intertwine and change places among themselves. In the bowels of the town, double streets, false and deceptive, open, so to speak. ... the night in its inexhaustible fecundity finds no better occupation than to invent ever new configurations" (p. 67). And then it is about a fantastic journey in the clearest of winter nights, which smoothly, imperceptibly ended with the narrator's actual walk to school. Both the detailing of the landscapes, the vivid description of the emotional state of the lyrical hero, and the clear indication of the time and place of action in the space of the dream, in our opinion, contribute to the effect of the realism of the oneiric space, erasing the boundaries between real and unreal reality, "I will never forget that enlightened journey... I was happy. My chest drank in that spring air, the freshness of snow and stars. ... I began to descend a rapid serpentine in the middle of the forest, at first with light springy steps, then, gaining speed, I switched to a smooth happy run, which suddenly turned into riding, as if on skis. I could freely change the speed and control the descent with slight turns of the body" (p. 76). And immediately, without any explanation, the narrator returns the reader to real events, "Approaching the town, I slowed down that winning run, replacing it with a decent stroll. ... On Rynok Square I met people walking. ... my school friends crossed my path... We set out as a group for a walk along the street that fell rapidly downwards and smelled of violets, unsure whether the magic of the night was still silvering on the snow, or whether it was already dawn..." (p. 77).

The delineated dream of the protagonist also reveals other active participants in Schulz's dreams: it is, in particular, about a horse, which, according to C.-G. Jung, reflects the magical side of Man, his/her intuitive cognition. No other animal occupied such an unheard-of, exclusive, extraordinary place in Bruno Schulz's imagination as the horse: for the author and his characters, the horse was a guide to the fairy-tale dimension of reality, the artist characterized the horse only positively as a symbol of strength and energy, instincts and passions, "In front of the horse's chest, an ever-higher mound of white snow foam was gathering. The horse struggled through its clean and fresh massif" (p. 76). This episode is the culmination of the short story "the Cinnamon Shops": for Josef, a secret dream of a night carriage ride has come true, for him it is in a way the quintessence of happiness, but it all happened thanks to the suffering of an injured horse, which endured excruciating pain to achieve the rider's goal: "Eventually he stopped. I jumped out of the stroller. He snorted heavily with his head bowed. I hugged his forehead to my chest, his big black eyes glistened with tears. Then I saw a round and black wound on his stomach. "Why didn't you say anything?", – I whispered with tears. "For you, my dear," he replied and made himself the size of a wooden grasshopper" [Schulz, 2017, p. 76].

Z. Freud interpreted the relationship between the rider and the horse as the relationship between I and It, C.-G. Jung – between the conscious and the individually unconscious. In the role of a rider, the lyrical hero of Schulz is in search of himself, and thanks to the horse he moves along life, from time to time crossing the boundaries between different areas: temporal – different seasons ("My father Will Be a Fireman"), spatial – **the town streets, then gardens, parks, forest** ("The Cinnamon Shops"), from a local warehouse to a brick wide inn ("The Republic of Dreams"), etc., determining the purpose of such movement, directing the movement of an animal stronger than him.

The conclusion is: the boy-character must leave the town, rely on his unconscious will, and go on a journey deep into the winter forest at night. There he finds not darkness, cold, and death, but

radiant light, a secret spring, and signs of new life in the midst of dead winter. He finds the flowering of metaphorical relationships and identities: *winter and spring, death and life, earth and sky, night and day, meaninglessness and meaning*. The material presented above is an excellent confirmation of Bruno Schulz's position regarding the determination of the true goal and aspirations of art, which are discussed in Schulz's essay to S. Witkiewicz, "*Its <art> role is to be an explorer launched into the nameless. An artist is an apparatus that registers the processes in depth where value is created; an artist launches his explorer, i.e. rides a metaphysical carriage into the nameless, from the labyrinth of language into the forest of meaninglessness, which at the same time is the hidden source of this meaning*" [Шульц, 2012b, p. 31].

3. *Labyrinth* is another of the names often used in the artistic narrative by Bruno Schulz; the category that explains the compositional principle and semantics of his narration, as well as the category that is in a certain way connected with the oneiric space of Bruno Schulz's prose works. More often in Schulz's short stories, the category appears as a classic form of real space – labyrinths of streets, houses, apartments, roofs, etc.; the form of human organization of nature – labyrinths of parks, garden architecture; human anatomy – labyrinths of human entrails; even as a mental structural unit – labyrinths of sophisticated calculations, etc. and is mostly perceived as a spatial, existential or epistemological metaphor, "... when somehow entering a hall that was not yours and stepped on a staircase that was not yours, you usually found yourself in a veritable labyrinth of other people's homes, porches, unexpected transitions to other people's yards" ("Insanity", p. 16; by the way, this is the first meeting with Schulz's labyrinth as a spatial category on the pages of his stories; in the future, such meetings happen more and more often); "... the town branched out more and more in the labyrinths of nights, barely regaining consciousness during the short dawns" ("The Cinnamon Shops", p. 65); "It was one of those clear nights when the starry firmament is so vast and branched that it seems to be disintegrating, breaking up and dividing into labyrinths of separate heavens, enough to provide for a whole month of winter nights, and also to cover with its silver lampshades all the nocturnal phenomena, adventures, gambles and carnivals" (ibid., p. 67); "Night had come. The whirlwind gained more strength and agility, grew to infinity, and covered the entire space. It no longer rushed to the roofs and houses but built above the city a multi-storied cosmos, multiplied many times, a black labyrinth, which was constantly replenished with new endless levels. And in this labyrinth, it created whole galleries of rooms, illuminated new wings and wide corridors with lightning, polished all the new enfilades with a roar, and then let these imaginary floors, vaults, and casemates collapse, after which it collapsed even higher, forming the entire shapeless immensity with its inspiration" ("Blizzard", pp. 97–98); "This great autumn night, covered with folds, overgrown with shadows ... in those dark folds there were luminous pockets, bags with colorful trinkets ... Those huts and booths, molded from boxes of sweets ... were places of frivolity ... scattered in the depths of a huge, filled labyrinths and wind-blown night" ("The Night of the Great Season", p. 107); "The girls' eyes deepen, and in them some deep gardens with branching alleys, labyrinths of parks, dark and noisy, open up" ("Spring", p. 166); "I have never seen carriages of such an archaic type, long removed from other tracks, spacious like rooms, dark and with many nooks and crannies. Those corridors that broke at different angles, those labyrinths of departments, empty and winter, had a strange, almost depressing abandonment" ("Sanatorium Under the Sign of the Hourglass", p. 260), etc. It can be seen a close connection between the labyrinth and the night, which indicates the labyrinthine structure of the oneiric space in Schulz's prose: without a doubt, Schulz's labyrinth is associated mostly with the dream space, which can, for example, be visualized by the image of a dream through the endless wandering through the labyrinth of a July night in the novel of the same name or reproduction of a quasi-real sanatorium in the "Sanatorium Under the Sign of the Hourglass". A dreamy reality materializes in architecture, outer space, and everyday life. The protagonist moves through corridors, and various rooms, which symbolize the archetypal depths, and the search for the psychic causes of the secrets of human existence.

Thus, Schulz's labyrinth can be anything: a town, a street, a house, a corridor, a train car, or even wallpaper; it is always a surprise, on the one hand, and the unknown, on the other. And this is also an artistic space, which is deformed in the most paradoxical and whimsical way during the stay of the character-narrator or Schulz's other characters in a state of sleep; this is the space where anything can happen, where all the participants in the dream action take on the most diverse forms; it is into the *labyrinthine oneiric space*<sup>16</sup> of the subconscious that the real human consciousness of Schulz's

<sup>16</sup> The author of the article includes the phrase labyrinth oneiric space in the composition of the terminological (oneirological) vocabulary and uses it in the research as a working term concept.

characters “escapes”, it is here that his characters (in the broadest sense of the word – from persons, animals to humanized, animated images of things, natural phenomena, etc.) are able to get rid of existing conflicts and problems, shackles of the real world and find themselves (maybe, in a dream) in the realm of the amazing, fabulous, fantastic, paradoxical, and, perhaps, scary, mystical or prophetic, fulfilling their innermost desires or overcoming your deepest fears. This is a sphere in which there is an opportunity for contact, collision, crossing, and touching of the unconscious with the impossible, which in a certain way helps to explore more deeply the inner world of the individual state of the characters by Schulz.

The labyrinthine oneiric space frees both the narrator and the author from the need to make long transitions, motivate actions and describe various details, justifies fairy-tale movements, and grotesque pictures, allows attracting allegorical images, combines fiction with reality, etc. Branched labyrinths of dreams and visions, metaphysics of the area, and topography are familiar realities for the writer: Bruno Schulz is a master of manipulating time and space, thanks to which sleep, a state of drowsiness, and a dreamlike labyrinthine composition acquire special significance in the writer’s works. At the same time, it should be emphasized once again: it is important to realize that the world, presented as unreal, often actually turns out to be more real than what is perceived as real at a superficial approach, that is, it can be concluded that there is no significant difference between this and other dimensions at all: life appears like a dream, and dream is like life. This baroque instruction is connected with ideas about the labyrinth as a model of the world structure, and its metonymic representation. It should be noted: the metatextual character of this spatial image-symbol is parame-  
trized in Schulz in accordance with his modernist stylistics with elements of surrealist poetics. It is precisely about the correlations of the poetics of sleep with labyrinth-like wanderings in the interworld. The labyrinth appears as an important image of the writer’s thesaurus and of the cultural-historical era in general. As noted in “Schulz’s dictionary”, the labyrinth “*is associated with the night, a dream, a descent into the deep layers of the psyche or cultural tradition... Schulz’s descriptions of squeezing through the labyrinth, and wandering in it are usually heavily symbolically charged, they are associated with overcoming life’s complications, delving into the essence of the matter, traveling through a world created by a dream with an incomprehensible ontological status*” [Болецький, Яжембський, Росек, 2022, pp. 190–191]. **The labyrinth in Schulz’s world has a branched paradigm, manifesting itself at the level of writing with its metaphorization, dreams as projections of desires and delusions, including the recipient, the spatio-temporal organization of the text. In addition, the labyrinth erases the boundary and depressurizes the enclosed space. This is facilitated by a dream that overcomes the partitions and niches of local spaces.**

Is there a way out of the labyrinth? There are two opposite options for exiting the labyrinth<sup>17</sup>: the first one is immersion in the event, for example, in the sacramental time of spring as a symbol of inevitable, eternal birth (“The Cinnamon Shops”), and the second one is a combination with profane time, an endless, closed circle, a symbol of endless winter (“Sanatorium Under the Sign of the Hourglass”). Accordingly, Schulz’s labyrinthine oneiric space can be considered open-closed. Overcoming barriers in such a labyrinth, an open-closed space of dreams, is of great importance for the understanding of Schulz’s anthropology. The beds, for example, were for Schulz “*deep boats*” that conquer the “*wet and confused labyrinths of some black visionless Venice*”. On these boats, Schulz’s characters travel through the endless spaces of their subconscious. In other dreams, the characters of Schulz are trying to conquer mountain peaks, “*Feeling in the dark, he reached the whitish mountains and fell between the ridges and hollows of cold feathers, falling asleep in an unknown direction, often upside down, often with his head hanging down, sinking his crown into the downy softness of the bed as if he were longing to drill into a dream, to pierce through the massifs of those feathers that the night had grown*” (“Mr. Charles”, p. 61). The reader is immersed in numerous doublings, doublet spaces, and transformations, which leads to the construction of a largely distorted world, solid illusions, phantasms, and visions. However, the barriers are not actually overcome but fatally continue to exist, spreading in multiple oneiric spaces. In other words, barriers beget barriers, creating a complex and colorful world of pretense, mimicry, and complete masquerade.

<sup>17</sup> This conclusion is indirectly confirmed by the interpretation of dreams offered by well-known psychoanalysts. The researchers consider the labyrinth a rather contradictory sign in dreams: on the one hand, it can indicate a joyful event, a certain harmony, and on the other hand, a difficult period full of bad moments.

In this context, among other things, it can be noted that this very image determines the topology of Kafka's chronotope with its numerous partitions and gaps. The strange interweaving of micro-worlds, local spaces are found in the "Castle", where some offices pass into others, creating a closed space, an accumulation of delimiting borders, which in fact compact the space even more intensively, making it a hermetic container of horrors and fears, phobias and cautions. Despite the typological proximity of the artistic worlds by Kafka and Schulz, it is necessary to state the essential difference between the dream discourse of "The Cinnamon Shops" and "Sanatorium Under the Sign of the Hourglass", the alternative possibility offered in them to cognate the interworld, the utopian imaginary space of one's desires and delusions.

Bruno Schulz's dreams perform various functions, in particular, the function of stimulating consciousness, presenting the true poetry of life, impressive with the richness of colors, and color nuances, and the play of light and shadows, and the charm of nature, "... *the colored map of the sky increased to the size of an immense vault, on which fantastic continents, oceans and seas were gathered, outlined by lines of eddies and star currents, radiant lines of celestial geography. The air became easy to breathe and light, like a cloth made of silver gas. It smelled like violets. ... the whole forest seemed to glow with thousands of sparkles, stars that fell thickly from the December sky. The air breathed some secret spring, the indescribable purity of snow and violets*" ("The Cinnamon Shops", pp. 75–76). **Some dreams are interesting from the point of view of a fairly accurately captured psychological structure of the physiological patterns of inhibition of higher nervous activity, in particular, the process of fatigue, "Putting our heads on the tablecloth, among the breakfast leftovers, we fell asleep half-dressed. Falling face down against the furry belly of darkness, we floated away on its wavy breath into the starless nothingness"** ("Tailors' Dummies", p. 32). There are dreams that you need to get rid of as soon as possible when you do not want them to finally suffocate you, "... *the apartment was untidy, and the bed was never made. Mr. Charles would return home late at night, exhausted and devastated by night revelries ... The earthy, winter, wildly ruffled bed was for him at such moments a harbor, an island of salvation, to which he fell with the last of his strength*" ("Mr. Charles", pp. 61–62). This also applies to the oneiric space of animals, "*Even in the depths of sleep ... he <Nimrod – N. M.> could not get rid of loneliness and homelessness*" ("Nimrod", p. 54). Sometimes Schulz's characters begin to live "backwards" in their dreams, which leads to a constant return to the past and a desire to escape thanks to one or another memory to live for real, because life in a dream is also real life, only in its naked form, "... *when we sleep, cut off from the world, lost in deep self-immersion, in a return journey to ourselves, we also see, clearly see under closed eyelids, because even then thoughts ignite in us from an inner spark and ghostly gnaw along the wicks, working from nodule to nodule. This is how the retreat is carried out in us along the entire line, digging deep, returning to the roots*" ("Spring", p. 168), etc.

The language of Schulz's artistic dreams operates with its word symbols, creating a significant amount of content in accordance with the author's creative intention and the general atmosphere of Schulz's this or that work.

One of the features of the speech organization of the oneiric space in Schulz's stories is the presence of a powerful array of words of the lexical-semantic group with the dominant nominative theme of *dream*, which contains both numerous terminological names and commonly used vocabulary of dream content: *to wake up, vision, hallucination, forgetfulness, to fall asleep, asleep, cataleptic, lethargy, lethargic, dream, delirium, nonexistence, stupor, half-asleep, prophecy, consciousness, dreaming, drowsiness, drowsy, sleep* (and derivatives), *rest, trance, transcendence, imagination, representation, etc.* The elements of the special organization and arrangement of the oneiric context of Bruno Schulz's works are *ambiguity* (i.e. omission) which is a component of art that allows the author to hint at a deeper meaning of events, behavior, and situations [Болецкий, Яжембский, Росек, 2022, p. 29]; Schulz was sure that in "*the systems of theoretical thought, unambiguity is a requirement and a necessity, but works of art are based on fundamental ambiguity. That which outside the work of art lives and is kept only disjointed as "either – or", in the work of art loses its disunity and exists in the form of "both ... and", and such an apparent error in art is perfectly legal, similarly, as in sleepy delusions*" [Шульц, 2012b, p. 136]; "... *the work lives its own poetic life – ambiguous, inexplicable, which cannot be exhausted by any interpretations*" [Шульц, 2012b, p. 36]; *metaphor* is the main tool of Bruno Schulz's "poetic language"; he used it for a story about inexpressible meanings; Schulz's metaphors transform the original title into a new meaningful order, remaining closely connected with it;

metaphor does not function as a separate figure, but as a movement of concepts that develop over long stretches of the narrative; Schulz's metaphor is actually metaphorization and in the language plane corresponds to such phenomena as transformation and metamorphosis at the level of large semantic figures, such as time, space, character, etc. [Болецкий, Яжембский, Росек, 2022, p. 227–229]<sup>18</sup>; *musicality* (read: poetic) is a category that appears in the concept of Schulz's narrative prose; musicality implies a certain repetition of elements, and their multiplicity, and different ways of presentation and juxtaposition, etc., that is, it is the rhythm of the story; it is musicality that is the basis that establishes in a certain way the relationship between the artistic reality-narrative and the dream in the concept of Bruno Schulz [Boletskiy, Yazhembskiy, Rosiek, 2022, p. 240–241]; *comparison, list, use of contrast*, etc. as stylistic means of creating, according to the apt expression by Bruno Schulz, short circuits of meaning in prose [Шульц, 2012b, p. 11]. Comparing, for example, real and imaginary spaces, the artist often uses contrast at the level of feelings: *established forms of life – changeable ones, the presence of colors – their absence, pleasant smells – unpleasant ones, unambiguous visions – ambiguous; suggestion* (read: infusion), which implies a non-conflict nature of receiving information as something truly personal or even intimate, etc.

As mentioned, it is advisable to study the oneiric context not only based on Schulz's stories but also on the plane of the oneiric discourse of the literary and critical works by Bruno Schulz, as well as his epistolographic works. In the literary and critical essay "Annexation of the Subconscious (Notes on Kuncewiczowa's "Alien")", Schulz, analyzing sensory observations of contemporary life, noted subtle states of mind and phenomena of a political and social nature in the works of the Polish writer, offers his vision of the connections between psychoanalysis and literary studies, "Kuncewiczowa's story ... is a kind of proof that the methods of psychoanalysis have already matured into fiction. However, I suspect that this happens due to a certain falsification of subconscious processes, due to their artificial tightening in the hierarchy of mental creations and structural approximation to normal processes, which, in the end, I consider acceptable and necessary to achieve comprehensibility" [Шульц, 2012b, p. 54]. In the essay "Zofia Nałkowska against the background of her new novel", Schulz analyzes the work of his contemporary, the famous Polish writer Nałkowska, "The Impatient", focusing, in particular, on the features and role of the dream about the main character Teodora in the literary text, "*Thanks to undeniable connections with the dark, extrasolar hemisphere of life, Nałkowska easily crosses the boundaries of normality, as if into a trusted and close plane, penetrates into the world of extreme sensations, somnambulistic experiences, supernormal states. While almost all such attempts in the literature turn out to be more or less successful falsifications, parasitizing the complete lack of control in this area, the news and rumors that Nałkowska carries from that dark realm are marked by absolute authenticity*" [Шульц, 2012b, p. 142]. Bruno Schulz considers Nałkowska, who perfectly "translates" the incomprehensible texts of the dream realm into poetic language, to be the only writer, at least in Polish literature, whose "poetic expertise from this night cosmos" should be taken seriously<sup>19</sup>. These quotations and, perhaps, brief comments and remarks demonstrate how Bruno Schulz applied the acquired philosophical, psychoanalytical, cultural, and literary knowledge not only when writing his prose texts, but also during a thorough analysis of the work of literary colleagues, and Schulz's literary and critical studies are distinguished by an unexpected reading, a high level of analysis, while at the same time they are written in a clear and accessible way.

Interesting material for the researcher of Schulz's oneiric space can be found in the letters by Bruno Schulz. We know almost nothing about the writer's dreams. Almost the only documentary evidence of one of these dreams of Schulz's has survived<sup>20</sup>. Thus, in the letter to the famous psychologist,

<sup>18</sup> This aspect, as has been noted in the historiographic review of works on the oneiric space of Bruno Schulz, was analyzed in detail in M. Moklytsia's research [Моклиця, 2014].

<sup>19</sup> Not so long ago, the work "Modernists. Anthology of Polish women's prose of the interwar period" [Гнатюк, 2018]. The book contains short prose texts of the period 1914–1944 by sixteen Polish women writers, in particular, M. Kuncewiczowa, Z. Nałkowska, D. Vogel. The introductory article was written by G. Borkowska. The publication contains biographical information, numerous comments and notes, the content of which regarding the figures and creative works of Kuncewiczowa, Nałkowska (and Vogel) in many respects echoes the observations and conclusions of Bruno Schulz about the thematic polyphony of thoughts and feelings of women, which in a certain way indicates a high professional level of literary and critical works by Bruno Schulz.

<sup>20</sup> Due to the writer's penchant for hoaxes, some experts of Schulz's creative work do not consider this information to be reliable.



the author of numerous scientific works on psychology, aesthetics, and pedagogy, Stefan Schumann, dated July 24, 1932, the artist describes the most significant and profound dream he had at the age of seven, about cutting off and burying the male genital organ, which is considered the greatest men's treasure, "... a dream that predicted my fate in advance. ... I seem to be out of time, in front of eternity, which for me will be nothing more than a terrible awareness of guilt, a feeling of irreparable loss for the rest of eternity. I am condemned forever, and it looks like I, for example, have been locked in a glass jar from which I will never come out. I will never forget that feeling of eternal torment, eternal damnation. How to explain at this age that symbolic beauty, that meaning potential of that dream, which I still haven't been able to exhaust?" [Schulz, 2012a, p. 32]. Using the works of famous psychoanalysts, in particular, regarding the interpretation of dreams, it can be argued that it is about the loss of something important or the renunciation of something essential. Indeed, it is generally recognized among Schulz's scholars that the buried treasure is one of the main motives (even the leitmotif) of Bruno Schulz's work.

The analysis of Schulz's oneiric discourse makes it possible to talk about its conditioning both by the aesthetic priorities of modernism and by autobiographical factors, the translation of family archetypes in his own life. In this sense, the reality of the dream becomes inseparable from the author's design experiments, his stylistic innovations, and anthropological research. The associativity, symbolization, unreality, temporal fluidity, sequence of events, and at the same time chaoticity, incompleteness, brokenness, schematicity, and fragmentation inherent in the oneiric space are embodied in the individual system of Schulz as a master of a new type of narration.

Oneirism also causes unpredictable vicissitudes in the logic of the construction of the work. A special type of combination of images and motifs arises based on associativeness. The dream space is constantly changing: either it appears or it disappears; it is not always clear whether this is reality or unreality. The freed subconscious and blurred boundaries between imagination and reality are characteristic features of Bruno Schulz's original works. Imaginations, deformed, changing, freed from archetypes, the unpredictability of their combination serve for Schulz as a powerful means of creating an artistic substance, a basic epistemological law. Oneiric space enables the author to publish his own psychological, philosophical, or artistic thoughts about the meaning of life, art, time, and ultimately about the purpose of human existence in the world; to reflect in more detail the inner world of his characters, their hidden phobias or aspirations and to create a special magical atmospheric world in his works. The writer clearly publicizes his position regarding the belief in the infinite ability of a human to overcome any catastrophes, cataclysms, obstacles, or shocks to achieve his/her true vocation and purpose in life – **to find a way to himself/herself, find his/her destiny and indivisibly devote himself/herself to it.**

The prospects for further studies of oneiric elements in the structure of the narrative, and the laws of the construction of dreams in the literary and critical essays and epistolary by Schulz are related precisely to the search for identity. The oneiric space is quite extensive and powerful in Schulz's prose and is extremely interesting for literary studies due to its variety and obvious openness to further studying.

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## ONEIRIC SPACE AND PROBLEMS OF ARTISTIC MODELING OF BRUNO SCHULZ

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**Key words:** *oneiric discourse, psychoanalysis, oneiric criticism, Bruno Schulz, «Cinnamon Shops» («The Street of Crocodiles»), «Sanatorium Under the Sign of the Hourglass», dream, vision, labyrinth, literary and critical essays and epistolary by Schulz.*

Leading Schulz scholars rightly note that despite numerous studies of Schulz's discourse, some aspects remain understudied. This primarily concerns the oneiric space, its role, and peculiarities of functioning in the structure of Schulz's texts. *The purpose* of the article is to determine the peculiarities of the oneiric discourse of Bruno Schulz's prose in the context of representation of the imagination, the embodiment of metaphorical imagery in the motive structure of the works of fiction, the correlation of dream and reality, ideal and reality. This is facilitated by psychoanalytic oneirological theories, as well as materials from the latest oneirological literary studies. The research has been carried out based on a hermeneutic approach with the involvement of phenomenological, psychological (partially – **psychoanalysis**), **biographical**, descriptive, and intertextual *methods*. Throughout the study, several initial tasks been solved, investigated, and clarified. The main peculiarities of the (mutual)influence have been identified and the points of contact and intersection between the components of the correlation of the *work of Z. Freud and C.-G. Jung* (the queen of psychoanalysis) *works of art and literary texts* (oneiric discourse) have been characterized accordingly. In the historiographical aspect, the problem of oneirism has been analyzed both in modern literary studies and concerning the creative work of Bruno Schulz. Aspects of oneiric studies of the Schulz direction have been singled out, which need to be deepened or reinterpreted in a certain way. The oneiric space of Schulz's prose works has been characterized through the prism of the concepts of *dream, vision, and labyrinth* as the main system-forming concepts of this space, with emphasis on the main structural and semantic features of the outlined categories. The oneiric discourse of individual literary-critical and epistolary works by Bruno Schulz has been considered. Associativity, a large number of symbols, unreality, the marking of dreams with certain signals, the (non)presence of a sequence of events, incompleteness, brokenness, schematicity, fragmentation, spatiotemporal mosaicism, etc., have been recognized as typical features of the oneiric events of Schulz's prose, which is confirmed through numerous illustrations from Schulz's works of art.

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## **ARTISTIC MEANS OF REPRESENTING LOSS EXPERIENCE: M. MATIOS' "MOMS" IN TRAUMA STUDIES CONTEXT**

Статтю присвячено дослідженню найновішого твору сучасної української письменниці Марії Матіос – «Мами». *Мета* дослідження – визначити специфіку скерованості ідейно-образних та жанрово-композиційних рівнів поетики твору на розкриття теми травми втрати, текстуалізації травми як пам'яті не тільки про злочини сьогодення, але й про за давнені рани, реалізації ідеї пережиття «катастрофічного досвіду».

Предмет дослідження – специфіка реалізації теми травми втрати в романі Марії Матіос «Мами». Завдання дослідження полягають у дослідженні особливостей жанру й композиції твору, ролі художніх засобів у моделюванні психічного стану героїнь, текстуалізації травми, розкритті ідейного скерування твору.

Для досягнення поставленої мети використано *методологію* студії травми («trauma studies»), також залучено різні інтерпретаційні методики: психоаналіз, герменевтику, рецептивну естетику, інтерпретативний та структурний підходи.

Проведене дослідження дозволило з'ясувати, що обраний твір письменниці вирізняється особливою композицією, специфічною наративною структурою завдяки включенню в художню тканину особистого травматичного досвіду самої авторки, що підкреслюється авторською жанровою дефініцією («драма на шість дій»).

Особливість композиції твору полягає у тому, що кожна його частина має власну побудову цілком самостійного, завершеного художнього тексту, водночас архітектоніка усього роману вирізняється скерованістю на підсилення емоційно-образної, ліризованої складової, поєднаної із фабульністю. Цій функції підпорядковане й кільцеве обрамлення, утворене першим текстом, – реквіємом і останнім – «Пієтою».

Основним композиційним прийомом в романі є контраст, що виявляється в композиційних елементах, наративній стратегії та лексичному забарвленні діалогів. Якщо наративна організація першої новели формується як внутрішній монолог, то в чотирьох інших новелах, що становлять власне фабульну частину твору, переважають діалогічні партії, поєднані із внутрішнім монологом, що часто трансформуються в потік свідомості.

Аналіз психологічного моделювання образної системи твору виявляє розкриття травми шляхом використання елементів поетики експресіонізму, оніризму, акцентування стану зміненої свідомості, удушся, контрасту крику й шепоту. Художній світ роману Марії Матіос сповнений знаків-символів, що промовляють. Глибина травмованості передається також через психологічно насичені метафори і порівняння. Символізм таких образів-знаків виразно наповнює текстуальну модель світу в романі пам'яттю тіла, вони розкривають спонтанну тілесну експресію травмованого, розгортають смислову тканину вчинку.

Піднявши у творі низку актуальних проблем (трагедію борців УПА, ставлення держави і суспільства до добровольців, до матерів та рідних полеглих і зниклих безвісти в АТО, до бійців із

ПТРС), авторка проводить ідею необхідності осмислення історичних і сьогоденних «катастрофічних досвідів», долання травмованості як окремо взятої людини, так і всієї нації шляхом пізнання правди і служінням ідеї Добра.

*Ключові слова:* Марія Матіос, роман-драма «Мами», сучасна українська література, травма материнської втрати, наратив, художньо-образна система, архітектоніка, метафора, студія травми, травма втрати.

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Research on the nature of trauma originates from Freudian teaching on “repressed memory” investigating sorrow and melancholy in such works as “Studies on Hysteria” (1895) and “Beyond the Pleasure Principle” (1920). The concepts covered in the works prevail among the current approaches of literary critics of trauma. Freudian theory, augmented with Jacques Derrida’s hermeneutics of deconstruction, formed the basis for “trauma science”. Michelle Balaev refers to “[p]sychological trauma, its representation in language, and the role of memory in shaping individual and cultural identities as the central concerns that define the field of trauma studies” [Balaev, 2018, p. 360].

The end of the 20th century and the beginning of the 21st century see trauma becoming a central object of study and methodology in humanities. The works of Cathy Caruth [1996, 2009, 2013], Dori Laub and Shoshana Felman [1992], and Dominic LaCapra [2016] extend to cultural and historical trauma studies. These scholars’ conceptual ideas of trauma influence the next research stages associated with the first “trauma critique” development stage. Caruth’s idea about the “non-representation of trauma” (i.e. trauma resists direct representation in language) spurs searches of the “new mode of reading and listening that both the language of trauma, and the silence of its mute repetition of suffering, profoundly and imperatively demand” [Caruth, 1996, p. 9], and finds its development in the concept of literary piece as a “special type of testimony” according to Shoshana Felman.

Caruth’s “Unclaimed Experience: Trauma, Narrative, and History” views trauma as an incident that sticks to the victim’s mind but defies words. Thus, witness plays a significant role in expressing traumatic experiences. Because “history, like trauma, is never simply one’s own” and “history is precisely the way we are implicated in each other’s traumas” [Caruth, 1996, p. 24].

The idea of witness, replacing the “voice of the Other” with the author, was realised in Shoshana Felman’s works. The concept of the leading strategy for witnessing literature proposed by her emerged when working with testimonies of Holocaust victims for “Testimony: Crises of Witnessing in Literature Psychoanalysis and History” co-authored with Dori Laub. The scholar identifies testimony as a leading discursive model of the post-traumatic 20th century: “Literature becomes a witness (probably the only one) of this historical crisis not articulated within history” [Felman, Laub, 1992, p. 92]. Continuing to develop her statement about literature as a “specific mode of testimony” excluded from the law as such and masked as fiction, Felman’s “Forms of Judicial Blindness, or the Evidence of What Cannot Be Seen” articulates a fundamental idea for contemporary trauma studies that literature “can be defined (accounted for, and understood) as a specific mode of testimony” [Felman, 1997]. Reflecting upon the figure of the piece’s author in “The Juridical Unconscious: Trials and Traumas in the Twentieth Century”, the scholar sees the possibilities of replacing the author as a biased witness with herself, her own body, the body and voice of the Other inherent in the literary text: “the witness testifies through his unconscious body” [Felman, 2002, p. 163].

Cathy Caruth’s “Literature in the Ashes of History” [2013] and “Trauma, Time, and History” [2009] marked the milestone of trauma studies development. Her “Trauma, Time, and History” begins with the word: “Trauma is not only pathology but a mode and way of expressing the truth” [Caruth, 2009, p. 561]. “Literature in the Ashes of History” covers ideas of literature being a testimony, particularly receptive capacities incorporated in the narratives of works of art, “speaking” trauma in the expressive language of such a work: “The writing of Honoré de Balzac, Hannah Arendt, Johannes

Vilhelm Jensen, Sigmund Freud, and Jacques Derrida involve such narratives which do not limit the history of trauma with a mere indication of a disaster but speak language that will remain alive on the other side of the trauma" [Caruth, 2013, p. 92].

Caruth's idea on "non-representation of trauma" (i.e. trauma resists direct representation in language) remains, as Michelle Balaev points out, conceptual for successors "who have expanded the theoretical frameworks of trauma studies to include postcolonial, racial, and feminist theories" [Balaev, 2018, p. 365]. They are Suzette Henke [1998], Deborah Horwitz [2000], Brooks Buson [2000], and Laurie Vickroy [2002].

Vickroy's "Trauma and Survival in Contemporary Fiction" [2002], Whitehead's "Trauma Fiction" [2004], and Rothberg's "Traumatic Realism" [2000] are landmark works that are organically bound with literary discourse.

"Trauma and Survival in Contemporary Fiction" treats texts about trauma as testimonies, representing the history and restoring forgotten memories, discussing narrative strategies to convey trauma in fiction [Vickroy, 2002, p. 29]. Rothberg's "Traumatic Realism" [2000] is notable for the author supplementing his analysis with culture studies; his approach to narrative strategy in fiction is clearly in line with Freud's reasonings on different stages of healing involving mourning as well as with Eric Santner's work on two types of trauma representation: "A traumatic realist project is an attempt not to reflect the event mimetically, but to create it as an object of knowledge and transform it for readers so that they are forced to recognise their connection to post-traumatic culture" [Santner, 1992, p. 143].

Sonia Baelo-Allué [2012], Dolores Herrero and Sonia Baelo-Allué [2011] Bárbara Arizti [2011], López Sánchez [2010], and Stef Craps [2010] also consider techniques and means of traumatic experience representation.

Thus, Sonia Baelo-Allué outlines that literary devices that tend to repeat themselves in stories about traumas, represent their outcomes at the formal level, and incorporate intertextuality, repetition, and fragmentation [Baelo-Allué, 2012, p. 69]. Meanwhile, Bárbara Arizti points out that repetitions of language, imagery, or plot are among the most prevalent strategies for transforming trauma into narrative [Arizti, 2011, p. 177]. Since trauma representation and narrating about it are connected with what can and cannot be said, i.e. what is repressed, López Sánchez outlines that concealment and gaps are critical for the structure of trauma narratives: "The word that is omitted can be more powerful than that which is not. When a sentence contains a gap that must be filled by a reader, the omitted word or gap is present even if absent" [López Sánchez, 2010, p. 47].

Michelle Balaev characterises the second stage of critique development as "new trauma model formation that is pluralistic" [Balaev, 2018, p. 356]. This phase of trauma studies is exemplified by works such as Geoffrey H. Hartman's "On Traumatic Knowledge and Literary Studies" [1995], Deborah Horwitz's "Literary Trauma: Sadism, Memory, and Sexual Violence in American Women's Fiction" [2000], Ann Cvetkovich's "An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures" [2003], Naomi Mandel's "Against the Unspeakable: Complicity, the Holocaust, and Slavery in America" [2006], and Greg Forter's "Gender, Race, and Mourning in American Modernism" [2011] and "Colonial Trauma, Utopian Carnality, Modernist Form: Toni Morrison's *Beloved* and Arundhati Roy's *The God of Small Things*" [2014]. The model assumes that traumatic experience opens up new relationships between experience, language, and knowledge that detail the social significance of trauma [Balaev, 2018, p. 365]. Balaev underscores the importance of studying the cultural context of experience connected with shifting scholars' attention toward literature and art (researching the trauma concept and its role in literature and society).

Greg Forter discusses political and historical dimensions of extreme experiences in modernist and post-colonial fiction literature involving trauma research and its social conditions in the discourse. The scholar establishes a view of traumatic experience beyond pathology and researches the specifics of trauma and its variations in butch-femme discourse and social culture arising around trauma. The 'Freud-Caruth trauma model' adapts to underscore the difference between punctual trauma, or a once-catastrophic event, and non-punctual, or ongoing trauma [Forter, 2011, p. 98].

Trauma studies continue to develop and adapt the fundamental post-structural approach and incorporate new perspectives of post-colonialism, feminist theory, ethnic studies, and ecocriticism that study the place of trauma in literature and society [Balaev, 2012, p. 10]. Researchers, whose attention is on the cultural context of trauma and strategies oriented at narrating trauma in fiction,



include Irene Visser's "Trauma Theory and Postcolonial Literary Studies" [2011] and Eric Santner's "History Beyond the Pleasure Principle" [1992]. Santner's narrative of mourning resonates with the phenomenon of grief developed in British analyst Alexander Etkind's "Warped Mourning: Stories of the Undead in the Land of the Unburied" [2013]. In turn, Santner's concepts formed the basis for the methodology in Anna Stepanova's "Visual Aesthetics as a Reflection of the Traumatic Experience of the History: *La Reine Margot* by Alexandre Dumas and Patrice Chereau" [Stepanova, 2022].

In recent years, post-colonial studies have actively incorporated the methodology of trauma studies. Sam Durrant argues that a post-colonial narrative, structured by the tension between the memory of the past and the promise of future liberation, inevitably performs the function of grief [Durrant, 2004, p. 1].

The modern stage of trauma studies is represented by interdisciplinary research. Ege Islekel's methodology is actively applied in feminist philosophy. Her "Traveling the Soil of Worlds: Haunted Forgetting and Opaque Memories is a case in point" [2020], in Religious studies – Juliana Claassens' "Surfing with Jonah" [2021], in Arabic studies – Hout's "Multilingualism, Trauma, and Liminality in The Bullet Collection: Contact Zones, Checkpoints, and Liminal Points" [2021], in the literature on trauma in postcolonial criticism – Shittu's "Migration, memory and trauma in Olu Oguibe's poetry of exile" [2019].

A vivid example of the practical application of trauma studies as a methodology, combined with an interdisciplinary approach, in contemporary literature studies is Mamona Yasmin Khan and Fariha Chaudhary's "Trauma, Identity, and Narrative in fiction: A Critique of The Blind Man's Garden as Trauma Fiction" [2021], 'Half Widows and Half Mothers': Traumatic Voices of Women From the Literary Narratives of Jammu and Kashmir by S. Hanif and M. Ahmed [2020].

Our study uses an interdisciplinary approach where trauma criticism is combined with post-colonial criticism, which implies the connection of the analysed literary text with specific historical events that were traumatic for the whole nation. The theoretical foundation for our study is the study of trauma in literary studies, in particular Cathy Caruth's trauma theory, her reasonings on collective trauma in her "Trauma, Narrative, and History" ("history, like trauma, is never simply one's own", "history is precisely the way we are implicated in each other's traumas" [Caruth, 1996, p. 24]), and reasonings on literature as "such narratives which do not limit the history of trauma with a mere indication of a disaster but speak the language that will remain alive on the other side of the trauma" [Caruth, 2013, p. 92] as well as the idea of witness, replacing the "voice of the Other" with the author, which is unfolded in such Shoshana Felman's works [1997; 2002]. The analysis of Maria Matios's text is conducted on the methodological foundation laid out in Whitehead's "Trauma Fiction" [2004] discussing the modes of trauma representation in literature, particularly by using certain narrative techniques, i.e. repetition, places of memory, a floating voice in the story, and fragmentation. Whitehead understands repetitions as certain images connected with the trauma in the form of memories. Such repetitive images are reflected in the plot, language, images, and places of memory. The scholar identified intertextuality (not only external references from other texts or writers but references from the past in the form of memories and recollections) as an additional technique. The analysed Maria Matios's novel sees this technique of intertextuality on each level of poetics, i.e. thematic, plot, compositional, and image levels.

Apart from that, our research takes advantage of Eric Santner's theory on two types of trauma representation, in particular the narrative of moaning. Unfolding Freud's reasonings on different stages of healing a traumatised person one of which is mourning, Eric Santner differentiates narrative as a fetish (it distracts from the trauma and aims to erase the traces of the trauma or loss that gave rise to this narrative) and creates a "symbolic space for anxiety relief" [Santner, 1992].

In his article, Eric Santner [1992] reflects on the contemporary treatment of the experience of the Night of Broken Glass in Germany in historical and fictional narratives, focusing on two diametrically opposed positions in the debate over the interpretation of the Holocaust (known as the "battle for history"): "In this battle, the one side is the justification of the Nazi camps and the extermination of the Jews by presenting the Holocaust as a reaction to the class extermination carried out by the Stalinist regime in the Gulag, the other side is the condemnation of the silence of this tragedy and its reduction to the level of a technological innovation" (Jürgen Habermas). Both positions arise from reliving the traumatic experience of history, but in different forms [Stepanova, 2022, p. 80]. To define a narrative that consciously or subconsciously aims to erase the traces of the trauma or loss that

gave rise to this narrative, Santner takes advantage of the “narrative fetishism” concept. This type of narrative liberates a person from the necessity to reconsider one’s own identity in post-traumatic conditions. The scholar contrasts it with a “narrative of grief” that is the process Santner defines as the process of processing and getting used to the reality of loss through recollection and repetition, it is a process of translation, metaphorisation of loss, behind which is the need to redefine one’s own identity [Santner, 1992, pp. 144–145].

Regarding Ukrainian literature studies, trauma studies is introduced by the works of Tamara Hundorova [2018], Vadym Vasylenko’s “Modification of Trauma in Ukrainian Emigration Prose of the Second Half of the Twentieth Century” [Vasylenko, 2018], Oksana Pukhonska [2022], and Nataliia Maftyn [2022]. These researchers examine the representation of trauma within fictional narratives and argue that the trauma of the Holodomor has had the most profound impact on the collective consciousness of the nation.

Literary studies on the prose of Maria Matios primarily concentrate on its compositional poetics, psychological themes, stylistic features, and use of mythological symbols. However, her work has not yet been examined through the lens of trauma studies, despite many of her narratives addressing both individual and collective trauma. This is particularly relevant to the writer’s latest work, “Moms”, selected here as the focus of our study. In this text, the author extends her exploration of female trauma — specifically maternal trauma related to loss — a theme that has thus far received limited attention from literary critics.

The study *aims* to define the specifics of the orientation of the idea and image and genre and compositional levels of the poetics of the work to reveal the problem of the trauma of loss, the textualisation of trauma as a memory not only of the crimes of the present but also of the neglected wounds, the realisation of the idea of reliving the “catastrophic experience” of the genocide of Ukrainians as a nation.

The *objectives* of the study are to examine the peculiarities of the genre and composition of the work, analyse the role of artistic means in modeling the mental state of the protagonists, explore textualising trauma, and elucidate the thematic direction of the text.

To achieve this goal, the *methodology* of trauma studies and post-colonial studies was used, as well as various interpretive methods such as psychoanalysis, hermeneutics, receptive aesthetics, interpretive, and structural approaches.

The work of the writer chosen for the study is distinguished by a special composition and a specific narrative structure due to the inclusion of the author’s personal traumatic experience in the artistic fabric. “*Moms* is a real “way out of silence” and a narrative practice aimed at overcoming the repressive effects of trauma, this work is distinguished by the intensity of its emotional and figurative elements, as well as its unique genre (defined by the author as a “drama in six acts”) and complex architectonics. The common theme here unites six separate parts, two of which form a circular frame and unfold according to the musical principle of the composition of lyricised prose. The central plot is represented as the stories of five mothers who are different not only in social status, time of trauma-loss, and openness of their inner world to the reader but also united by the trauma of losing their dearest sons. An important aspect of the composition of the work, which intertwines the lives of several characters across different temporal planes and expands the chronotope of the novel-drama to the dimensions of eternity, is the author’s dedication. The microcomposition of this dedication is structured around a principle of gradation: “*Пам’яті мого єдиного сина Назарія, пам’яті всіх синів, кого не дочекалися їхні матері, а також бездонній силі материнської любові і страждання*” (“To the memory of my only son Nazarii, to the memory of all the sons whose mothers did not wait for them till they come, and to the bottomless power of maternal love and suffering”) [Matios, 2023, p. 5]. The author’s genre definition (“drama in six acts”) emphasises the tragic as an internal conflict between the feeling of pain, irreversible loss, and indifference of society and the traumatised individual’s struggle to live among those who have not experienced loss and cannot comprehend the depth of trauma. The need to resolve this conflict becomes the unifying principle of various stories (including in terms of plot and scope): from the deeply intimate confession in the first novella, *Mother Maria*, defined as “*Video from Maria Matios’s small homeland with music by her son Nazar*”, to a kind of epilogue, *Pieta*, which sounds like an eternal requiem for a mother’s loss.

This resonance of the framing of the entire book with Michelangelo’s immortal work, accentuated by the composition in the first short story and the last fragment of prose poetry, transforms the

author's experience of traumatic experience into catharsis. The first novella-drama in the novel's architectonics is a peculiar introduction. The plot here unfolds like the composition of a requiem or lament. The narrative organisation of the text is formed as an internal monologue, which sometimes transforms into a stream of consciousness. This monologue, which pulsates with the pain of loss and the undying love of a mother, unfolds in the dimensions of earth and the dimensions of eternity from the gravestone where her son is buried to the high blue of heaven. The locus of the cemetery ("*Сюди я ходила би босою, щоб менше шпортатись. Із потужним ліхтариком серед білого дня – розігнати темін*") / "I would go here barefoot to avoid rummaging. With a powerful flashlight in broad daylight, to dispel the darkness" [Matios, 2023, p. 13]) as well as the chronotope of the road to the cemetery ("*Такої чорної і твердої дороги немає більше ніде, як дорога матері до Сина*") / "There is nowhere else so black and hard as the road of a mother to her Son" [Matios, 2023, p. 15]) is a space of memory, an element of "mnemonics" and "spatiality of memory" (Pierre Nora [2011]). The past "bites" into the mother's life through the performativity of memory, its "mnemonic marks" such as the image of a candle, a White Dove (a symbol of the soul in Christian tradition) that arrives at her son's grave, and with its "passing" gait reminds the mother "just like you did when you started walking." Compositionally, this structuring of the "place of memory" (meaning something more than a cemetery) is presented as bursts of a cardiogram of pain when the dove allows me to touch it, "*я знов перестаю дихати. (...) і знов судинки й капіляри тріскають – чи то в голові, чи в серці – і я вкотре чую їхній скрип*" ("I stop breathing again. (...) and again the blood vessels and capillaries crack — either in my head or within my heart — and I hear them creaking once again") [Matios, 2023, p. 15].

The mother's monologue initiates an imaginary dialog with the Son: his intonations, voice tones, and timbre modulations: sometimes only a few words, sometimes a voice that "*щільно і звідусюди обгортає мене так, ніби намагається обняти і пожалити*" ("wraps me tightly and from everywhere as if trying to hug and pity me") [Matios, 2023].

Even the composition of the opening short story is marked by the performativity of memory: it resembles a cross (body-spirit, grave-heaven) on which a mother's heart is crucified. The mother clings to the blue of the sky with her last strength: there, in the sky, she is looking for at least some sign that her Son has heard her monologue. And a specific culmination is the image of a cloud rushing to the Mother in the blue. Changing figures and images that are "a lamb, or a bird", or the profile of a boy playing a flute lead to a climactic outburst: "*Б'юся головою об стовбур дерева: Боже, помози мені побачити Сина! Ти ж є любов, Боже!!! Не скупися на радість для матері хоч коло Його портрета! У небі – знову та сама хмара з профілем молодої людини із задертим чубом і сопілкою в руках. Син мені грає на сопілці. (...) Мелодія сопілки невловна – так дрижить повітря від повіту вітру. Але вітру немає. Є мелодія, нечутна для інших*" ("I'm hitting my head against a tree trunk: God, help me to see the Son! You inherently are love, oh, God!!! Do not be stingy with mother's joy, even around His portrait! The sky shows the same cloud again with the profile of a young man with an elated forelock and a flute in his hands. My son plays the flute for me. (...) The flute melody is elusive; the air is shaking with the wind. But there is no wind. There is a melody that is inaudible to others") [Matios, 2023, p. 19]. The inconstancy, the elusiveness of the image, and the imitation of sounds bring contrast to the physically accentuated feeling.

The temporary solution in this tragic action is the exit of the mother, traumatised by the loss of her psyche, into the onyric space: in a dream, two souls can still meet for a final farewell.

Trauma makes the body unimportant; it becomes a prison: "*Бо я існую так, ніби з мене то витікає, то назад повільно вливається життя. Ніби коло самого берега мене колише морська хвиля. Чи гойдається під мною земля під час дуже далекого землетрусу*" ("Because I exist as if life is slowly flowing out of me and back in again. As if a sea wave is cradling me near the shore. Or the ground shakes under me during a distant earthquake") [Matios, 2023, p. 15]. The verbal expression of the trauma captures the depth of pain at the physiological level ("*альвеоли, що лопаються*") / "bursting alveoli", "*кульова блискавка інфаркту*") / "the ball lightning of a heart attack", "*серце ненадовго також муміфікується*") / "the heart mummifies for a while", "*я живу з розірваними альвеолами легень, капіляри яких розлітаються на друзки, коли вже стільки часу намагаюся вдихнути і видихнути свій біль*") / "I live with torn lung alveoli, the capillaries of which are shattered when I have been trying to breathe in and out of my pain for so long" [Matios, 2023, p.12]). Although the plot plays a minor role in the opening short story, its driving force is rooted

in the powerful, expressionistic portrayal of peak emotional pain, akin to a cardiogram charting the most intense moments of suffering. The narrative organisation of the piece is subordinated to the fixation of these points: when the heart freezes, falls into the abyss of nothingness, and then rushes back to life. The body's memory emerges in the "textual" model of the world. The novella's world is filled with eloquent signs and symbols. Thus, the mood of hopeless longing that dominates the last fragment is emphasized by the image of the overcast sky: "Хмари обважніли дощовою водою. Вони незрушно нависають над землею, не розсуваючись і не рухаючись" ("The clouds are heavy with rainwater. They loom over the ground without moving or shifting") [Matios, 2023, p. 21]. But a few welcoming images still give hope for healing: a cuckoo calls under the forest, a stray cat "licks at the woman's feet".

The power of love, which helps to break through the hopelessness of pain, transforms individual traumatic experiences into the memory of all mothers who have experienced the trauma of loss, personal suffering grows to the greatness of the suffering of the Virgin Mary. So did once the greatest of Mothers cry under the cross.

By voicing her pain, the author narrates the pain of the Ukrainian mother, so it is natural that her "six-book" is dedicated to the trauma of maternal loss. The second chapter of the piece, *Mother Verontsia*, plays the role of a tie-in in the composition of the entire work, and the action itself unfolds in the next short story, *Mother Mykhailyna*.

*Mother Mykhailyna* tells about a trauma that has festered for decades. In other words, an individual trauma becomes a collective trauma, moreover, it is pushed out of the collective memory, and repressed. Verontsia is a mother who lost her son in the Anti-Terrorist Operation (ATO) in Ukraine. She has been "drowned in howls" in her orphaned yard for a year now. The villagers are growing annoyed with this endless lamentation. So does old Mykhailyna appear in the woman's yard. The words of the 90-year "eccentric" woman, as she was considered in the village, do not comfort Verontsia. The novel is modeled as a dialog between two women, the centre of which is the metaphorical image of the heart: "Вам добре казати, бабо, Ви вже, певно, забули, як то болить серце" ("You are right to say, old woman, you may have forgotten the 'heart-hurting' feeling") [Matios, 2023, p. 27]. In this way, Verontsia shouts at the old woman. However, Mykhailyna's answer makes her stop because, behind the calm tones of her interlocutor's words, something terrible suddenly flashed: "А ти знаєш, Веронцю, скільки вже часу я живу без серця? (...) одного дня серце скоренько забралося з мене, як який злодій після крадіжки. І спорожнило в мені місце. В один день – так, як би вмерло, – і не сказало. Дірку в грудях, як від кулі, зробило. Ніби й не було серця в мені" ("Do you know, Verontsia, how long I have been living without heart? (...) one day, my heart left me like a thief after a robbery. And a place within me was emptied. Overnight, as if it had died, it did not speak. A hole in my chest, like a bullet, was made. As if there were no heart inside") [Matios, 2023, p. 30]. The younger mother's pain serves as the catalyst that shatters the emotional barrier behind which Mykhailyna, the elder mother, had concealed the grief of losing her only son, who was tortured by the NKVD. The tragedy, hopelessness, weight of grief, and its physical echo (time does not heal a mother's grief!) are also expressed in the final chord: Verontsia's state is a state of altered consciousness she experienced when the head of the village council came to the yard to inform her of her son's death.

The chronotope of the *Mother Mykhailyna* novella expands to cover, as the author indicates on the title page, the period "between 1952 and 2015". The fictional world is distinctly polarised, encompassing not only the extremes of life and death but also those of light and darkness, the human and the demonic, as well as the human and the degenerate. The polarity is manifested in the compositional elements, narrative strategy, and lexical choices in the dialogues between the NKVD officer and the tortured boy's mother. Light and darkness are manifested on the lexis level in the contrast of the officer's vulgar language, which "stinks up the place" from the torture he uses on Mykhailyna, and the light of incredibly painful tenderness that keeps the woman's heart alive in this world with the flashes of her subconscious about her late loner. Thus, the novella's main compositional device becomes contrast.

The chronotope of the work is modeled to convey the physical sensation of pain as a road to Calvary, not for the son, but for the mother: to that terrible place where she will see the tortured body of her loner. This road of suffering occupies only two pages in the book, yet the time filled with torture and the fear of witnessing her child's death — a fear so intense it physically suffocates the

woman — along with the presence of her executioner's hands, is rendered with such vividness that it materialises as though heavy grave blocks rest upon her shoulders. A fraction of a minute, when the mother looks at the helpless body of the young man, unfolds into a series of flashes of memories. This flow of memories is already perceived as a stream of the subconscious, with the warmth of love and tenderness in it. It opposes the darkness that seems about to swallow the whole earth. Only a mother who has experienced the incredible trauma of loss herself and whose most precious treasure is her memories could write in this manner: on a physical, tangible level, conveying the smell of a baby, the milky tenderness of a child's body, the touch of a bang of "flaxen hair".

Brutal cursing, physical force, and an officer demanding that the mother recognise her son tear Mykhailina from that saving world. Physical torture, multiplied by moral torture, becomes unbearable—the increase in physical suffering is brought to the limit: *"Якби хто дав їй хоч крапельку водички... хоч одну сльозичку... лиш аби несолену... бо язик перекрив її горло... розпухлий язик став упоперек горла, мов колода..."* ("If someone had given her even a drop of water... even a single tear... just unsalted... because her tongue was blocking her throat... her swollen tongue was stuck across her throat like a log...") [Matios, 2023, p. 44]. It is no accident that the author emphasises strangulation, the inability to speak. This condition would persist within her body for the remainder of her life, with only two notable occurrences — one in the forest and the other in the yard in Verontsia — when a throat spasm overwhelms her. At the moment when the executioner forces the mother close enough to witness the blood spilling from the wound on her son's body, Mykhailyna loses consciousness. But the executioner does not let the mother die because he needs the woman to recognise her son. Then he will destroy the whole village, and take it to Siberia. The narrative strategy of this episode is contrastingly twofold: the terribleness, black world in which the NKVD officer kills the woman, and the world of saving memories-delusions, where the woman's psyche escapes and falters. And only maternal love gives her the strength to shout at the executioner: *"Не мій! Не мі—ііі-й!"* ("Not mine! Not mi-i-ine!"). When the woman was released, some force drove her semi-conscious body into the forest. Her high-pitched cry echoes like a refrain: *"Not mi-i-ine!"*. Both the physical and mental state of the mother, who is going crazy with pain, finds expression in the elements of expressionist poetry: *"Здається, то від її надсадного крику, що розриває голосові зв'язки і гортань, і легені, з верхів'я дерев падають старі пташині гнізда із задавненими яйцями, і розбиті на льоту, сипляться додолю жовтим смердючим дощем"* ("It seems that it is her overwhelming cry, which tears the vocal cords and larynx and lungs, that causes old bird nests with strangled eggs falling from the treetops, and broken on the fly, falling to the ground in a yellow stinking rain") [Matios, 2023, p. 50].

The pain of the trauma is embodied in the woman's scream that fills the forest. Her scream reaches the sky, but the sky has undergone a terrible transformation: *"там, де має сяяти бездонна височинь, відбиваються якісь потворні привиди, (...) і всі — з обличчям її ката"* ("Where the bottomless heights should shine, some ugly ghosts are reflected, (...) all with the face of her executioner") [Matios, 2023, p. 52]. The profound loneliness of an indifferent world, coupled with the distortion of the heroine's consciousness, is underscored by a resonant parallel with Edvard Munch's "The Scream".

The introduction of a plot element — the appearance of "hawks" armed with machine guns — moderately alleviates the narrative tension, even preventing Mykhailyna from descending into madness. However, even this face of death turns away from her, and a neighbour tosses his scroll to the woman to keep her warm. The mental and physical state of the woman is conveyed through her desire to become small enough to hide in the ground — her dry, exhausted body falls like a dried leaf: *"Вона хоче заpastися в землю і шукає в ній шпаринку, куди могла би вміститися разом зі своїм болем"* ("She wants to hide in the ground and is looking for a hole where she can fit in with her pain") [Matios, 2023, p. 55]. However, the "cardiogram" of the narrative again gives a surge: the heart comes back to life with fierce pain. The use of transformed parallelism, serving as a metaphor, accentuates her condition: *"Шепчуть сухі губи.. та де там шепчуть — шелестять у шерхлий буковий листочок"* ("Dry lips whisper... they do not even whisper, but rustle into a rough beech leaf") [Matios, 2023, p. 55]. Contrast also plays an important role in modeling the composition of this fragment: whispering contrasts with shouting in the previous and subsequent fragments. The main principle of constructing the internal monologue, the stream of the heroine's consciousness, which reproduces the depth of her pain, is also the use of gradation. The trauma breaks out, *"comes out of*

*silence*” — from a quiet whispering — wailing “*ту...ту*” to sobbing-wailing: “*Отак би вме-е-рми... І щоб закопа-а-а-ли коло нього... Щоб укрила його собо-о-о-о-ю... зігрів-а-а-а...*” (“I wish I could di-i-i-ie... I wish I could be bu-u-u-ried near him... I wish I could co-o-o-o-ver him with my body... wa-a-a-a-rm him...”) [Matios, 2023, p. 55]. The details of physical suffering are again conveyed by emphasising suffocation — the trauma is so terrible, so strong that it has taken over the entire body, constricted her breath, and cut off access to vital energy: “*хтось спирає дихання. Отako тримає, мов який убійник, двома руками за горло, трохи відпускає і знов різко затягує дужче, продовжуючи її муки*” (“Someone is holding his breath. Like a murderer, he grips her throat with both hands, releases it slightly, and then suddenly tightens it again, prolonging her torment”) [Matios, 2023, p. 56]. However, Mykhailyna must live and she hopes deep in her heart that her son’s girlfriend may be pregnant. This fragment of the novella is extremely emotionally compressed, the images used here are multidimensional, and often built on the principle of gradation. As the most intense pain diminishes, the woman experiences a sensation as though her heart has frozen within her chest. A memory comes to mind that was a terrible omen—the pendulum of the clock stopped yesterday, just like her heart. Mykhailyna was afraid of that pendulum, its ticking caused a terrible association for the woman: “*гучно цокав годинник, як бувало цокала гадина, гріючись в теплому попелі в печі*” (“The clock ticked so loudly as the vermin used to when warming in the warm ashes in the oven”) [Matios, 2023, p. 57]. It should be noted that the symbolism of images, metaphors, and similes that encode the sense of distress fill the textual model of the world with the memory of the body.

Maria Matios’s novel often conveys the physiological state of deep trauma through metaphors and similes (“*береться лід попід грудьми і різьє під колінами*” / “ice is taken under her breasts and cuts under her knees”, “*аж хустка не витримує болю: падає під ноги*” / “the scarf cannot withstand the pain: It falls under her feet”, “*як устекла вовчиця*” / “like a wolf that went away”, “*вона біжить, розтинаючи горло повітрям, мов шаблюю*” / “she runs, cutting her throat with the air like a saber”, “*безпросвітна чорна пелена затягує очі і тягне донизу*” / “a pitch-black veil tightens her eyes and pulls her down”, a neighbouring hawk “*безжално обтирає словами ніж об її серце*” / “ruthlessly wipes his knife on her heart”, under the hawk’s feet “*так гучно тріщить гілля, як хрускають поламані кістки*” / “the branches crack as loudly as broken bones”, “*її крик розриває ліс, як гранатою*” / “her scream tears the forest like a grenade”). As Snizhana Zhyhun points out, the metaphorisation process constitutes trauma narrative formation [Zhyhun, 2023, p. 58]. These stylistic devices — metaphor and simile — reveal the spontaneous bodily expressions of the traumatised individual and the underlying semantic fabric of the act. “Trauma theory and the role of metaphor in it suggest that when used as an attempt to describe what cannot be described or represented in a literary text, metaphor can function as a literary, poetic metaphor, as well as describe a traumatic experience, the memory of trauma, and the process of recovery” [Anker, 2009, p. 59].

The final fragment of the *Mother Mykhailyna* novella places an important emotional and semantic load on caressing words. This is how tenderness is subtly called out in a mother’s soul, which seems to be burned to ashes by profound grief: in the place where the collective farm cattle graveyard used to be, where her son was buried, “*покладе на землю, як горобчикові, мацюську склянку з водичкою, накриту кусником свіжого хлібчика. Може, заспокоєна в небесах синова душка прилетить на це місце (...) обвіяти своїми крильцями маму, якщо люди і нелюди зробили так, що сирота мама не має де прихилитися до хреста на його могилі... та й хрест не має де звести... хіба що втомлену від ріпаку земельку потайки обтиче дрібними – в мизинний палець – хрестиками з дубового дерева*” (“she will put a minuscule glass of water covered with a piece of fresh bread on the ground, as if for a sparrow. Perhaps the son’s soul, at peace in heaven, will fly to this place (...) to wrap his wings around his mother, if people and friends have made it so that the orphaned mother has no cross to lean against on his grave... and there is no place to erect a cross... unless the earth, tired of rapeseed, is secretly covered with small crosses made of oak wood which size is of a pinky finger”) [Matios, 2023, p. 50].

However, the performativity of memory, and its social structuring during the long era of Soviet darkness were impossible for people like Mykhailyna. After all, even the spatiality of memory was taboo in those conditions — the executioners did not leave mothers’ graves to mourn their sons. Verontsia has her son’s grave to mourn and to place a candle on. Mykhailyna goes to the village cemetery and puts candles only on the graves of young boys: “*дідам же свічок умисне ніколи не світить, (...) серед них (...) є не один такий, що колись давно край лісу слухав виття не одної*

осиротілої мамі-вовчиці” (“The grandfathers never have candles on purpose, (...) among them (...) there is more than one who once upon a time listened to the howls of more than one orphaned mother wolf at the edge of the forest”) [Matios, 2023, p. 60].

The final “chord” of the novel, with the generalised image of “orphaned mothers” used, sounds like an echo of that distant shot that continues to sound in mothers’ hearts: “*She is unforgiving*”. This novella is both a reminder and a caveat. Memory requires purification. Trauma is purification and repentance, the purification our land has not yet undergone. Oksana Pukhonska, a researcher examining the “culture of wound” in contemporary Ukrainian literature, emphasises that “a piece of fiction performs the function of cultural therapy,” which, she argues, is “perhaps the most effective mechanism within the culture of wound” [Pukhonska, 2022, p. 8].

The narrative of the Mom’s suffering and fate continues in contemporary times through the novella *Mother Sydoniia*. The plot of this work is the most eventful of all five works that make up the “drama in six acts”; the plot unfolds clearly in chronological order. The story follows the model of “The Virgin’s Walk Through the Torments”. The epic length of the first parts of the piece includes a story about the life of a village nurse Sidoniia, her difficult everyday life, the struggles she faces raising her son alone, and the tragic love that destroys her son’s soul, leading the gentle and hardworking Vitalik to turn to alcohol. However, Sydoniia’s suffering has only just begun: 2014 sees her son go as a volunteer soldier to Donbas.

Maria Matios raises many issues relevant to our time such as the state’s attitude toward volunteers, the mothers and relatives of the fallen and missing, and the soldiers suffering from PTSD. Her character camps on the doorstep of the military commissar but learns nothing beyond the word “missing”. Only an appeal to the police yields results: the woman receives a large envelope with many pages of calculations and terms that the mother does not understand. However, Mother’s heart already knew what was in that envelope: “Тримала нерозпечатаний конверт, як, мабуть, солдати тримають гранату з витягнутою чекою: боялася не те що зрушити з місця – дихнути” (“I held the envelope unopened like a soldier holds a grenade with a pin pulled out. I was afraid to move or even breathe”) [Matios, 2023, p. 131]. The novella has several climaxes, but this episode becomes the central climax by the force of tension: the woman, “as if in weightlessness”, slides to the floor. The description of Sydoniia’s mental state as “on the verge” of a giant swing, the physical feeling of nausea meaning that her consciousness cannot accept the conclusion of the forensic examination. It states that the “mitotype” of the bones of an “unidentified male” matches her own. The nausea conveys the splitting and destruction of consciousness: “*The letters move like living monsters*”. The desire to get rid of this horror drives her to attempt suicide: “Це був кінець усьому і кінець її життя. Тунель, з якого немає виходу і де відсутнє світло” (“It was the end of everything and the end of her life. A tunnel with no exit and no light”) [Matios, 2023, p. 143].

The trauma of loss is closely related to space and “socially structured” memory of the body [Connerton, 2004, p. 33]. The concept of the “spatiality of memory and its social structuring” is the subject of Pierre Nora’s “Realms of Memory” [2011]. Maria Matios’s novel also describes in detail one of the real “realms of memory” which is the cemetery with the largest burial of temporarily unidentified dead ATO participants. A “realm of memory” where non-memory dominates: “Сотнями чорних птахів всілися (...) могили». «І скільки не глянь – невстановлені... невстановлені... лише пронумеровані” (“Hundreds of blackbirds dot (...) the graves. And no matter how much you see of them, they are unidentified... unidentified... only numbered”). Even this cemetery world is built on contrast. On one hand, there is a well-maintained old cemetery with pompous monuments; on the other hand, graves “обкладені дертю чи просто скибами землі” (“covered with tarpaulin or just pieces of earth”) [Matios, 2023, p. 155]. The only memory they have is of an overgrown highbush cranberry with bloody berries. The traditional image and symbol of the highbush cranberry, which symbolised the shed blood of ancient times on our land, acquires new connotations in the piece. Now it burns like a candle of memory. Sydoniia’s decision not to disturb her son’s ashes and leave him among those like him is also a tribute to the memory of the dead, as if he belongs to that community posthumously. A woman from a distant Bukovyna village spends long evenings and nights embroidering towels to come to her son’s grave twice a year instead and honor those who are unidentified and unvisited in this way, at least. The woman thinks that the warmth of her hands spills over into the sewing, and then passes from the towel to the cross, “and from the cross, it goes to the ground”, to her son and

those fighters not sought after. Her embroidery is also a language, a mother expresses her pain and love in the way unspoken feelings become colorful flowers and symbols on the canvas that provide a way out of trauma.

Sydoniia is a Mother who managed to find the strength to live for others. For the necessitous, for example, five psychiatric patients with PTSD who fought near Ilovaisk, Marinka, and Debaltsevo. She becomes their mother, treats their injuries, and thus fills her own heart with love: “Вона відчула себе одночасно їхнім сторожем, і таємним охоронцем, і сестрою-жалібницею, і мамою” (“She felt like their watchman, their secret guardian, their sister, their mourner, and their mother at the same time”) [Matios, 2023, p. 193]. Maria Matios raises an ongoing issue for our society which is providing psychological assistance to veterans. The author speaks through the mouth of her heroine about the indifference that prevails in society and government offices. The five patients of the rehabilitation centre — “five guys with deep cuts in their minds” — are each traumatised in their way (one is constantly cold, another has closed himself off, and the other becomes aggressive when he sees a man in a military uniform), but yesterday’s heroes desperately need help they will not cope without. The author describes the process of treatment as uttering the trauma; the therapist’s voice “draws out the stagnant, rancid, stinking things from the boys,” and “they spill out the silt and scale, stench and anger” during the sessions.

The author states that pain does not pass but trauma is healable. Love is the medicine. Another sprout grows in the ashes.

The protagonist of the novella, *Mamai’s Mother*, is a woman who has never physically become a mother, though she has the brilliance of motherhood in her, which, unrealised in a child, longs to manifest into the world to become the mother of all living things. Nearly the entire short story is a monologue between old Yilenka and her cat Mamai. Such vocative expressions as ‘human’, ‘boy’, and ‘little bugger’ serve as joking reproaches for him not wanting to “eat borshch”, tells him village news.

*Pietà* is the final “chorus” in the architectonics of a “drama in six acts” (to emphasise the author’s definition of the work), creating, together with the opening *Mother Maria* novella, a “volt arc” thanks to an expressive allusion to Michelangelo Buonarroti’s “The Pietà”. The author’s invocation of the figure of the suffering Mother of God, immortalised in marble, completes the circle of intense emotional tension, transforming it into Love and, consequently, into Eternity. Here is a call and warning to protect the Mother who has suffered the trauma of loss: “Скорбота матері безмежна.../ Вона поза часом і осудом” (“A mother’s grief is boundless.../ It is beyond time and judgment”). This trauma is symbolised by a marker sign called a “mourning shawl.” The *Pietà* narrative sounds like a protection spell: “Ні шурхотом підшов / Ні диханням / Ні словом / Ні поглядом у спину” (“Neither a rustle of soles / Nor a breath / Nor a word / Nor a look in the back”). The trauma tends to “come out of silence” which means that the technique of gradation successfully conveys the tension: “Тоді мені хочеться на всі сторони світу / кричати/ шепотіти / хрипіти” (“Then I want to shout / scream / whisper / wheeze to all sides of the world”) [Matios, 2023, p. 282].

The author, across the abyss of epochs, appeals to the Eternal that is maternal love being able to overcome the strong grip of trauma by its power and devote itself to the service of the ideal of Good.

Hanna Uliura’s “Writing War” notes that trauma is neither about the time nor about the cause of our pain. Trauma is what our consciousness and later our memory will do with the pain we have experienced [Uliura, 2023, p. 13]. Each of the characters in Matios’s work carries her trauma. Everyone lives with it or lives it in their way. Trauma is multifaceted, but the mask of multifacetedness conceals a terrible essence of the wound. For a wound to heal, it needs to be “heard,” “mourned,” and let go.

Our analysis allows us to assert that the idea-figurative and genre-compositional levels of the poetics in Maria Matios’s “Mothers” are geared towards unveiling the problem of trauma caused by loss. This includes the textualisation of trauma as a memory not only of present-day crimes but also of neglected wounds, as well as the realisation of the concept of reliving the “catastrophic experience” shared by both the entire nation and each individual sufferer. The narrative strategy of overcoming the repressive effect of trauma chosen by the author manifested itself in the genre and compositional specificity of the work (the presence of a dramatic component in the construction of dialogues and monologues, so in terms of emotional tension, we consider this work a novel-drama).

The goal of expanding the time and space of trauma from the life of an individual to the times of trauma of entire generations is determined by the fragmentation of the composition of the work. The ring framing is also subordinated to this function: the first short story (a kind of introduction), built on



the principles of lyricised prose composition, combined with the final fragment, i.e. poetry in prose, constitutes a “voltaic arc” of high emotional tension. An important role in the compositional integrity of the novel-drama, as well as in the ideological and thematic unity of its various parts, is played by the author’s dedication, the microcomposition of which is grounded in gradation.

The main compositional technique in the novel used by the author to reveal the theme of maternal loss both during the liberation struggle against the invaders and in the current war against Ukraine is contrast manifested in compositional elements, narrative strategy, lexical coloring of dialogues, and often gradation. Contrast is also the main principle of constructing the internal monologue-stream of consciousness of the protagonists reproducing the depth of pain. The analysis of the psychological modeling of the work’s figurative system discloses the trauma through the use of elements of expressionist poetry (*Mama Mykhailyna*), oneirism (*Mama Maria*), emphasising the state of altered consciousness, suffocation, and the contrast of shouting and whispering. The artistic world of Maria Matios’s novel is also full of symbolic signs. The depth of the trauma is also conveyed through psychologically loaded metaphors and similes that encode the sense of distress. The symbolism of such images and signs expressively fills the textual model of the world in the novel with the memory of the body, they unfold the spontaneous bodily expression of the traumatised person and the semantic fabric of the deed.

The work’s receptive horizons imply an active interaction with the reader meaning that the author always offers the reader a dialog on the last pages, “alienating” himself from the text, in the final image of the world he has built. The final part of Maria Matios’s *Pietà* serves as a protective spell for all mothers who have endured the trauma of loss. It is a magic word that converts cries of pain into lasting memories.

Maria Matios’s novel is a “specific mode of testimony” (Felman) about the crimes committed against Ukrainians in the last century up to now. And the author’s voice as the “voice of the Other,” overcomes the silence of trauma, testifies, and “speaks the language that will remain alive on the other side of the trauma” [Caruth, 2013, p. 92], even “in the ashes of history,” to demand justice. Matios’s novel reveals the concept of a leading strategy for the literature of testimony, where the author replaces the voice of the Other with one’s own: “The witness testifies through his unconscious body” [Felman, 2002, p. 163]. It is the “author’s body”, one’s voice becomes the “body and voice of the Other”. It is the voices and bodies of Mothers who have suffered the terrible trauma of losing their dearest one for Matios’s work. This language of pain and catharsis will “clearly glow” in the reader’s perception of the text, whose generation inherited unexpressed traumas...

Raising numerous topical issues (impunity for crimes against the Ukrainian Insurgent Army fighters, the attitude of the state and society toward volunteers, mothers and relatives of the fallen and missing in the ATO, and soldiers with PTSD), the author suggests the need to comprehend historical and current “catastrophic experiences,” to overcome the trauma of both an individual and the entire nation through the knowledge of the truth and service to the idea of Good.

The prospects of the study include an analysis of the trauma study (including collective trauma) in other Maria Matios’s works, and the development of research in the field of “women’s discourse of trauma”, which constitutes “a new page in the memory study” [Bondareva, 2023].

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#### ARTISTIC MEANS OF REPRESENTING LOSS EXPERIENCE: M. MATIOS' "MOMS" IN TRAUMA STUDIES CONTEXT

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**Key words:** Maria Matios, contemporary Ukrainian literature, trauma of maternal loss, narrative, artistic and imagery system, architectonics, metaphor, Drama novel «Moms».

The article explores the latest work of the contemporary Ukrainian writer Maria Matios – "Moms", in which the author continues the study of female trauma, which has remained overlooked by literary scholars until now. Therefore, the purpose of the research is to identify the genre-compositional and artistic-imagery aspects through which the theme of "maternal loss" is developed in Matios's work. The objective of the study is to examine how, through narrative strategy realised in compositional mastery and in the specificity of artistic imagery of the work, the author transforms her own traumatic experience into the discovery of therapeutic possibilities.

To achieve the set purpose, the authors resorted to the methodology of *trauma studies*. Authors also employed various interpretative methods, including psychoanalysis, hermeneutics, receptive aesthetics, interpretative, and structural analysis.

The study of the genre-compositional and artistic-imagery features of Maria Matios's work "Moms" reveals the writer's skill in addressing the "maternal loss" theme.

The work of the writer chosen for the study is distinguished by a special composition, a specific narrative structure due to the inclusion of the author's personal traumatic experience in the artistic fabric.

“Moms” is a real “way out of silence” and a narrative practice of overcoming the repressive effects of trauma; it is notable for its emotional and figurative component, as well as for its genre specificity (the author’s definition of “drama in six acts”) and architectonics. The common theme here unites six separate parts, two of which form a circular frame and unfold according to the musical principle of lyrical prose composition. The plot revolves around the stories of five mothers, not only different in social status, time of trauma-loss, and openness of their inner world to the reader, but also united by the trauma of losing their dearest ones – their sons.

In Maria Matios’s novel, trauma emerges as “the central intra-textual category” (Olivier), and it definitely determines the narrative strategy. While the narrative organisation of the first short story is formed as an internal monologue, the other four short stories, which constitute the actual plot of the work, are dominated by dialogues combined with an internal monologue, which often transforms into a stream of consciousness.

The narrative strategy of overcoming the repressive effect of trauma is determined by the genre and compositional specificity of the work: the author’s definition of “drama in six acts” emphasises the category of the tragic as one of the fundamental factors of human existence in the artistic world of the novel. However, based on the traditional interpretation of literary categories and genres in literary criticism, we classify this work as a novel in short stories, and, in terms of emotional tension, a novel-drama.

The specificity of the composition of the work lies primarily in the fact that each part of it – a separate short story – has its own structure of a completely independent, complete literary text, while the architectonics of the entire work is characterised by an orientation towards enhancing the emotional and figurative, lyricised component combined with the plot. Each of the short stories has its own temporal and spatial framework (while in “Mom Verontsia” it is limited to one day, the chronotope of the short story “Mom Mykhailyna” covers the period “between 1952 to 2015”). Moreover, certain fragments of one novel have their own specific model of chronotope (the climactic episode in “Mom Mykhailyna” clearly resembles the “The Road to Calvary”; “Mom Sidoniia” contains an allusion to the “The Virgin’s Walk Through the Torments”). The time-space framework of the whole novel unfolds in the final section, where the allusion to Michelangelo’s “Pietà” expands the narrative’s scope to the dimensions of eternity. The space of memory in Maria Matios’s work is marked by “mnemonic marks”: the locus of the cemetery, the image of a candle, the White Dove, a viburnum bush, and towels on the crosses of unmarked graves.

The main compositional technique in the novel used by the author is contrast, which is manifested in compositional elements, narrative strategy, and the lexical coloring of the dialogues. Contrast also serves as the main principle of developing the internal monologue-stream of consciousness of the protagonists, reproducing the depth of their pain. The analysis of the psychological modeling of the work’s figurative system reveals the representation of trauma through the use of elements of expressionist poetics (in “Mom Mykhailyna”) and oneirism (in “Mom Maria”), emphasising the state of altered consciousness, suffocation, and the contrast between screaming and whispering. The artistic world of Maria Matios’s novel is also rich in speaking signs and symbols. The depth of the trauma is also conveyed through the use of psychologically charged metaphors and similes that encode a sense of distress. The symbolism of such image-signs expressively fills the textual world in the novel with the memory of the body, they reveal the spontaneous bodily expression of the traumatised individual and unfolding the semantic fabric of the act.

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## POETICS OF NEW SINCERITY LITERATURE VS POSTMODERN AESTHETICS: KAZUO ICHIGURO'S NOVEL "NEVER LET ME GO"

*Мета роботи полягає у визначенні особливостей поетики літератури нової щирості як полемічно загостреної проти постмодерної іронії, скепсису та цинізму та їх реалізації у романі Кадзуо Ішігуро «Не відпускай мене». Для досягнення мети застосовано культурно-історичний, культурфілософський, герменевтичний методи дослідження.*

У роботі досліджено становлення поняття «щирість», яке трансформувалося впродовж багатьох століть, набуваючи нових значень на тлі різних епох. Поняття «щирість» розглядається в контексті культурфілософії та літературної критики. Особливу увагу зосереджено на протиставленні нової щирості та постмодерністської іронії, яка проаналізована не тільки як художній прояв, але й як спосіб мислення. Феномен нової щирості розглянутий в роботі як реакція на соціокультурні зрушення, що призвели до присмерку епохи постмодернізму.

У науковій розвідці здійснено спробу визначити диференційні риси поетики творів, які складають шар літератури нової щирості. Серед них виділені особливості проблематики, яка полягає в загостренні проблем більш інтимного, особистого характеру, своєрідність героя, який є рефлексуючою особистістю, що з великою увагою ставиться до свого внутрішнього світу, переймається питанням самоідентифікації; характерна оповідна манера, яка відзначається наявністю дієгетичного наратора та сповідальним характером; глибокий психологізм та емпатія; апеляція до загальнолюдських цінностей; самоіронія як показник індивідуального стилю письменника або повна відсутність іронії.

Роман-антиутопію К. Ішігуро досліджено з позиції естетики і поетики нової щирості. Проведене дослідження дало можливість зробити висновки щодо характерних рис твору, властивих для літератури нової щирості. Так, оповідь у творі ведеться від імені дієгетичного наратора, який перейнятий питаннями самоідентифікації і пізнання свого внутрішнього світу. Наративна манера запрошує читача до активного діалогу та сприяє переживанню ним емпатії, в тому числі для опрацювання власних психологічних проблем. Фрагментарна, афективна оповідна манера підкріплена мінімалізмом сюжетної насиченості, що дозволяє досягти глибокого психологізму. Образи героїв роману повністю відповідають парадигмі, характерній для літератури нової щирості.

Простежено наявність мотивів дому, дороги, недовомовленості, втрати, смерті, усвідомленої жертви, за допомогою яких реалізується гуманістична ідея твору, та їхня трансформація і перетворення на свою протилежність.

Зроблено висновки щодо протистояння нової щирості постмодернізму на всіх рівнях художнього твору. Так, у романі відсутня домінуюча функція гри, на протигагу цьому текст роману гранично простий, художні засоби мінімізовані, оповідна манера максимально наближена до

розмовної щоденникової сповіді. Однією з цілей є пошук абсолютів етичного характеру, на які можна було б спертися в глобалізованому світі, де стерті всі кордони. Еклектичні та фрагментарні образи постмодернізму в романі поступаються складним, багатограним і ретельно промальованим. Поведінка та різноманітні реакції героїв твору психологічно мотивовані. У романі спостерігається відмова від деперсоніфікації дії завдяки домінуючій функції дієгетичного наратора та повна відмова від постмодерністської іронії.

*Ключові слова: антиутопія, нова щирість, постмодерністська іронія, дієгетичний наратор, емпатія, рефлексуюча особистість, гуманізм, оповідна манера, мотив дома, мотив смерті, мотив жертви, маніпулювання свідомістю, бунт проти системи, дискримінація*

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## Introduction

The essay by T. Vermeulen and R. den Akker "Notes on Metamodernism" [2010], reflected the change of epochs in society, culture and art, stating that postmodernism lost its dominant position to metamodernism. The prefix 'meta' was used to indicate its unstable position between the two poles, namely modernism and postmodernism. The literature of new sincerity became the fundamental component of metamodernism, which has been the most productive trend in the world literary process for more than two decades.

The emergence of the new sincerity movement marked a new worldview, certain worldview shifts, realised in literature as a special poetological phenomenon, which presents a new psychological type of person who treats him/herself differently as a personality, their place in society, in the global world, assesses local and global events in a new way, analyses their own actions and the behaviour of others from the point of view of moral imperatives. The latter, by the way, have also undergone certain changes over time due to the development of science, culture, social changes and powerful transformations in the field of personal freedom, etc.

These aspects are reflected in the diversity of contemporary literature, affecting not only realistic but also conventionally metaphorical works. The aforementioned has made it significant to study the phenomenon of new sincerity, to determine the peculiarities of the poetics of literature of this trend and its influence on classical genres.

## The Concept of 'Sincerity' in the Context of Ideas of Cultural Philosophy and Literary Criticism: An Introduction to the Problem

The term "new sincerity" itself refers to the history of the concept of "sincerity" and its functioning since its advent.

In her book "Sincerity after Communism: A Cultural History", Ellen Rutten analyses in depth the origin and transformation of the content of the new sincerity under the influence of various social factors, aspiring to conduct a transnational study of this phenomenon. The work traces the history of the concept of "sincerity", which E. Rutten begins with its use in China in the 4<sup>th</sup> and 3<sup>rd</sup> centuries BC, where it meant 'the moral responsibility to be true to oneself' [An, 2004], and the "Platonic distinction" and the ancient Greek figure of speech "parrhesia", denoting the speaker's moral obligation to speak frankly [Rutten, 2017, p. 94]. The value of honesty towards the listening audience persisted throughout the Middle Ages. Especially in ancient times, frankness in statements about politicians and people in power was valued, while the speaker's frankness about him/herself was not of great importance. This issue comes to the fore only in the culture of early modernity, when the words *sincerite* and *sincerity* appeared first in French and then in English. Both words are derived from the Latin term *sincerus*, meaning 'pure', 'genuine', or 'untainted' [Rutten, 2017, p. 95].

The question of sincerity undergoes a change in its interpretation during the Renaissance period, largely due to the emergence of theatre as an art form and the transition to the printed book, as a result of which 'sincerity was drawn into media forms that complicated... an integrated semiotic field in which body and mind were considered to be one' [Bal, van Alphen, 2009, pp. 2–3]. The general social development contributed to growing interest in the individual as such and his/her interaction with the world, where truth and veracity occupied a prominent place. In early

modern culture, the concept of sincerity moved from the private sphere to the public and political ones: certain political forces began to position themselves as models of sincerity contrary to their political rivals.

This phenomenon became especially acute in the 18<sup>th</sup> century. Hypocrisy became a critical political issue in (pre)revolutionary France. The influence of the 18<sup>th</sup> century French vocabulary on emotions in the public sphere can hardly be overestimated: in the political and public opinion of the time, the concept of 'sincerity' became a core cultural concept [Rutten, 2017, p. 105]. R. Ellert claims that one of the main supporters of this concept in literature is J.-J. Rousseau who uses it in his confessional works in order to oppose his own personality to social hypocrisy, which will contribute to the development of revolutionary thought [Ibid, p. 106]. A similar attitude to the concept of sincerity can be observed in the 18<sup>th</sup> century in other European countries in literature and culture in general, although, of course, in each country it acquired certain national characteristics.

The understanding that the lower strata of society are also capable of feeling spreads with the emergence of the concept of human rights and under the influence of sentimental literature. Later, this prerogative was reserved exclusively for this part of society, as opposed to the hypocrisy of the upper strata.

With the intensification of urbanisation, the concept of sincerity began to play a significant role in the opposition between the industrial, technological and 'natural', where the onset of technology was perceived as a threat to sincerity. As large cities gradually replaced towns and villages as the dominant form of social organisation... alienation between people became the rule rather than the exception' and numerous publications on social etiquette elevated sincerity to the rank of a panacea that solves the problems of hypocrisy in a world full of "strangers" [Halttunen, 1982, pp. 34–35]. First, sincerity as an aesthetic and moral ideal spread in the United States, then in Europe.

Notwithstanding the fact that feelings become the basis of Romanticism as a literary movement, the attitude toward the concept of sincerity among the Romantics was ambiguous. Already at this stage, the pursuit of sincerity as an ideal faced irony, due to which sincerity was perceived as something unattainable, and the positioning of the author as an insincere person became a fashion.

O. Wilde was also quite critical of this category. In her work, E. Rutten cites the writer's aphorism: 'Sincerity in small doses is dangerous, but in large doses it is deadly' [Wilde, 1913]. The protagonist of Wilde's novel *Dorian Gray* takes a similar view: "Is insincerity such a terrible thing? I think not. It is merely a method by which we can multiply our personalities" [Wilde, 1890]. Expressing his direct attitude to the author's sincerity in a work of fiction, O. Wilde in his essay 'The Truth of Masks. Notes on Illusion' refuted the necessity of sincerity, giving preference to the motif of the mask, which excludes sincere self-expression, in which the writer had supporters and followers.

Thus, sincerity turned out to be a very problematic concept in the literary and philosophical debates of the time. In other discourses, it retained a more consistent semantic core. In the 19<sup>th</sup> and early 20<sup>th</sup> centuries, this tendency to attribute sincerity either exclusively to one's own state or to marginalised social groups consolidated in nationalist and populist rhetoric [Rutten, 2017, p. 117].

The early 20<sup>th</sup> century, associated with a powerful technological boom, 'opened a new aspect in the perception of sincerity: the growth of media such as advertising and journalism ... contributed to the phenomena of language and images being constantly manipulated, calling into question the existence of authenticity' [Fishzon, 2011, p. 800].

The notion of sincerity has been attracting attention since the late 1950s. Against the backdrop of increased interest in Romanticism with its pathos of individual freedom; feminism, neo-Marxism, anti-racism; the Beat Generation and hippies; ideologies directed against the establishment, libraries are flooded with studies of sincerity in literature and cultural history [Rutten, 2017, p. 145]. But the increased focus on sincerity has also raised suspicion of the word itself.

The attitude toward sincerity became the most sceptical with the onset of the postmodern era, whose theorists openly opposed the rhetoric of sincerity, which was not in line with their interpretation of the human self and subjectivity (D. Butler, J. Derrida, M. Foucault, R. Barthes). In addition, as postmodern deconstruction flourished, cultural critics increasingly doubted that art was a way of direct expression [Ibid, p. 148]. Sincerity began to be associated with something homemade, amateurish, aesthetically imperfect. Thus, the issue of sincerity in art turns into a discussion aptly summarised by the American writer David Foster Wallace, who said that in writing, there is a certain mixture of sincerity and manipulation; the writer is always trying to estimate the effect of one or the other [Lipsky, 2008, pp. 110–111].

### Sincerity VS irony

In a way, the opposition between postmodernism and the metamodernism that replaced it was perceived as a contrast between irony and sincerity. Indeed, irony has become an integral component of postmodernism, the emergence of which is associated with the loss of ideological illusions of the mid-20<sup>th</sup> century and the sense of spiritual emptiness that results from this global disillusionment. Consequently, the famous cultural critic Jane Flex sees postmodernism as a deeply political and ethical response to the unprecedented horrors of the 20<sup>th</sup> century, including the Holocaust, the Gulag, the Algerian and other bloody wars that accompanied the break with colonialism, and the invention and use of the atomic bomb [Flax, 2007, p. 79]

Postmodern irony has a powerful history of research (from the classics of postmodernism J. Baudrillard [1988], I. Hassan [1987, pp. 84–96], F. Jameson [1991], U. Eco [Эко, 1989], J.-F. Lyotard [1984], R. Barthes [1990], who considered irony to be one of the key concepts of postmodern philosophy and aesthetics, to the works of contemporary scholars L. Hutcheon [1994], J. Doyle [2018], M.-O. O. Shuster [2011], N. Slukan [2017], A. Doda [2004], etc.). The latter perceive irony as one of the main components of postmodernism, study it as a postmodern artistic technique, its difference from various tropes, focus on the intellectual nature of irony, which does not describe the subject but is a reaction to it, the resistance of a work to reading, etc. Postmodernists actively parody the genres and techniques of mass literature, ironically rethinking the individual styles of writers of previous eras. The dominant function of play inherent in postmodern works, their intertextuality, of course, also become certain manifestations of the ironic style.

Simultaneously, postmodern irony is not only an artistic manifestation, but also a more global way of thinking, a reaction to the world around us, a manifestation of attitude towards it and awareness of our own place in it. As already mentioned, disillusionment with the ideologies of the mid-twentieth century, spiritual confusion, and a sense of loss of stable social and artistic ideals played the leading role in this situation. In 1992, the book “The End of History and the Last Man” by the American philosopher Francis Fukuyama was published, preceded by the author’s essay “The End of History?”, widely resonating both in the scientific community and in the media. The scholar argues that the Western world of liberal democracy has reached the final stage of socio-cultural evolution, pessimism being a natural consequence of world wars and other inhumane manifestations and trends of the 20<sup>th</sup> century [Fukuyama, 2006], which is absolutely in line with the postmodern idea of the exhaustiveness of history (despite the fact that in the continuation of his research Fukuyama reassures the reader with the imminent victory of liberal democracy).

The postmodernist rejection of grand narratives leads to the idea that all previous values are trivial, false, and therefore worthy of criticism and ridicule, which opens the way to the total irony of the postmodern period.

Irony is always a distance, a deliberate distancing from certain norms, manifestations, events, people, etc., which does not imply sympathy, but is instead a criticism, a demonstration of one’s negative attitude. Irony opposes sincerity, the expression of true feelings; it mostly hides and disguises them. Moreover, irony is always a superior attitude, a certain snobbery. Modernism positioned itself as an art not for everyone, an art for the elite, elitist. In a slightly different aspect, we can observe the same in postmodernism. The author’s game with the reader, intertextuality, which become a form of organisation of a postmodern work, directly testify to it. One of the features of postmodernism is excessive erudition, which consists in the authors’ attempts to combine a lot of knowledge, facts, events, cultural, philosophical, religious and other aspects in one work (U. Eco’s “The Name of the Rose”, J. Cortázar’s “The Game of Classics”, etc. are vivid examples). The combination of elite and mass culture within one work, on the one hand, expands the readership, and on the other hand, demonstrates the gap between different layers of the readership: those who see P. Susskind’s “Perfume” as a simple detective story, and those who can comprehend the depth of social, moral and philosophical issues in it. Thus, postmodern irony becomes a marker of belonging to a thinking minority, to those who understand what is happening in the world and can critically evaluate it. Irony helps to come to terms with the complexity of life. Finally, postmodern irony reaches such a concentration that what used to be non-trivial becomes a trend and then degenerates into a pattern. If irony used to be perceived as an attribute of intellectuals, dissidents, hipsters who fought against bureaucracy, cosmopolitan traditions and mass culture, now it is turning into a weapon of conservatives and radical thinkers, because total irony easily turns into cynicism (when everything is



subject to criticism and ridicule without exception), which is often striking in its aggressiveness. The concept of 'irony poisoning' emerges, which refers to a worldview so imbued with irony and sarcasm that provocative statements and questionable actions are no longer considered something bad.

The response to these processes is the phenomenon of 'new sincerity', the emergence of which was announced by David Foster Wallace in his work "E Unibus Pluram: Television and Literature in the United States" [1993], at least Wallace is presented by literary historian Adam Kelly in his 2010 study as the founder of the American "new sincerity" [Kelly, 2010, pp. 131–147]. In the same year, the journalist Angela Warcutter in Wired magazine argued, referring to Wallace, that contemporary media culture is abandoning sarcastic distance and moving towards a revival of sincerity [Rutten, 2017, p. 309].

Extra-literary factors contributed to the emergence of "new sincerity", which is considered one of the main components of metamodernism. There is a view that historical events such as the collapse of the USSR in 1991 and the tragedy of September 11, 2001 in the United States of America, when almost 3000 people became victims of a series of terrorist attacks, played a major role. People felt vulnerable with renewed vigour. The world had reached a point where it is no longer funny, when any irony is inappropriate. The consequences of the post-traumatic syndrome of the entire nation were especially noticeable in the United States, when after the tragedy, everything that had a connection with the Twin Towers and could remind of them was removed from television broadcasting, scenes in action movies and even animated films that could cause fear were removed or cut. In 2002, Glenn Mannisto's New Sincerity manifesto [Mannisto, 2002] appeared, which saw a trend towards the search for sincerity and truth in art in response to the September 11 terrorist attack and the dominance of entertainment content in the media. In his 2006 Manifesto for a New Sincerity, Jesse Thorne declares: "Irony was dead. In what would come to be called 'The Post-9/11 World', there would be no room for that particularly distasteful form of discourse. It was to be replaced by soft, sweet sincerity" [Thorn, 2006].

These tragic events have left a profound wound on the hearts of people who are tired and exhausted by the world that is endlessly changing around them, a world where no one can feel safe anymore. Nihilism has become obsolete. At the same time, it should be noted that, as already mentioned, D.F. Wallace spoke about the phenomenon of new sincerity actually a decade before the September 11 tragedy, and H. Murakami's novel Norwegian Wood, which has all the signs of the literature of new sincerity, was published even earlier, in 1987, actually predating the new literary era. For instance, Princeton professor Christy Wempole argues that "New Sincerity has been around since the 1980s and is a response to postmodern cynicism, detachment and meta-referentiality" [Fitzgerald, 2012]. Although, undoubtedly, these tragic events have increased the sense of insecurity and vulnerability, contributing to the development of the moods that defined a new cultural era.

Undoubtedly, globalisation and the digitalisation of the world dramatically influenced the formation of the literature of new sincerity. The process of globalisation implies the erasure of the traditional borders as a result of economic, political, cultural, religious integration and unification, and the response to this is the attempt of a person to define his/her moral and ethical boundaries in the new globalised world, to preserve his/her own identity in those aspects that remain important to him/her, and to actually defend his/her "self".

The World Wide Web, which, on the one hand, has helped to break down borders and bring people living in different parts of the world closer together, in a way contributing to globalisation, has also provided an unprecedented opportunity for self-expression and self-identification, as well as for defining one's own boundaries.

Sensitive to internal problems, modern individual 'realizes his need to solve the accumulated problems' [Taratuta et al., 2022, p. 73]. It is on the Internet that they most often 'gets the chance to confess and find a comrade in misfortune, a virtual interlocutor who is ready to listen, understand, and advise <...> while talking aloud about their worries and experiences, one often finds a key to overcoming these problems <...> In such a way people become more sensitive to their state of heart, make an effort to recognize the sources of certain sensations, suffering, mood swings' [Ibid].

Stereotypes of self-expression are also changing. What used to be unacceptable to bring to the public eye (personal feelings, emotions, experiences, views, vicissitudes and complexities of one's own love relationships or family life, etc.) is becoming fashionable to express in public, to make available to a wide range of readers, often to complete strangers [Taratuta, Melnyk, 2023, p. 250].

All these processes at the turn of the 20<sup>th</sup> and 21<sup>st</sup> centuries are reflected in literature that is distinguished by a certain style and issues. "The next literary 'rebels' might well emerge as some weird bunch of 'anti-rebels', <...> who dare to back away from ironic watching, who have the childish gall to actually endorse single-entendre values. Who treat old untrendy human troubles and emotions in U.S. life with reverence and conviction. These anti-rebels <...> Clearly repressed. <...> Real rebels, as far as I can see, risk things. Risk disapproval. <...> Accusations of sentimentality, melodrama. Credulity"... [Wallace, 1993] – wrote D.F. Wallace, actually predicting the features of the literature of new sincerity.

While studying the genesis of new sincerity, its opposition to postmodern irony, and trends in politics, television, social media, and various forms of art, contemporary scholars have not yet paid attention to the poetic originality of the literature of new sincerity. A handful of available studies only outline approaches to the study of this phenomenon from the literary aspect.

Thus, in his article "Jennifer Egan, New Sincerity and the Turn of the Genre in Contemporary Fiction" A. Kelly [2021] traces the history of the emergence of new sincerity as a phenomenon, the process of transition to it from postmodernism. The main part of the work is the study of Wallace's influence on the early prose of J. Egan. Analysing the writer's works, the scholar highlights the emphasised generational shift from irony to sincerity in *The Invisible Circus* and the gendered assumptions underlying it. A. Kelly notes the narrator's obsession with sincerity in "Look at Me", which can be traced in the repetition of phrases of the corresponding content, the heroine's desire to restore the truth not only through verbal means, but also through the visual sphere. Following the writer, the researcher stresses that the paradigmatic subject of the new sincerity is primarily a woman, emphasising the contradictions between the author's and the narrator's positions regarding the personal nature of her inner life. In her article, A. Kelly addresses the issue of commodification of sincerity as a basic feature of the works of this genre, which is common in literary studies on the phenomenon of new sincerity.

E. Siltanen, in her article "New Sincerity and Commitment to Emotion in Dorothea Laska's Poetry" [2020], attempts to approach the poet's lyrics from the perspective of new sincerity, observing in the author's work the subtle line between sincerity and irony, which can be clarified through metarepresentation, thanks to which the reader attributes certain mental states to literary characters and which correlates with our ability to imagine the mental states of others, thus causing empathy. The researcher highlights the role of performativity in creating a sincere discourse of Laska's poetry. The open commitment to emotions in the poet's work, from the author's point of view, is potentially ironic. While her poems explore such strong emotions as depression, sadness, and anger, her sincerity includes feelings of rage, strong determination, and harsh opinions towards herself and others. The tendency towards sincerity as purposeful naivety exposes emotions to close scrutiny, focusing it on the mental states of the narrator, reader and author. Laska's version of New Sincerity poetry, according to Siltanen, calls on readers to make a choice between irony and sincerity and challenges the readers' meta-representational capacity.

Z. Gorenstein in his dissertation "New Sincerity and Contemporary American Family Novel: 'Jonathan Franzen's *The Corrections* and Marilynne Robinson's *Gilead*" [Gorenstein, 2014] explores the impact of the new sincerity on the revival of the family novel genre. The researcher examines the rhetorical strategies of sincerity in the novels of American writers, noting that they are particularly suited to the medium of literature: providing access to the hearts and minds of others through the imagination, without denying the mediated nature of literature. The researcher also states the return to individual subjectivity in family prose through the "inner gaze" of literary sincerity, which reflects an attempt to regain the communicative position of the subject after its loss during postmodernism. In her paper, she brings to attention the family home, the figure of the child, etc. as elements for articulating sincerity in the family novel. The author considers sincerity as a rhetorical strategy for creating trust in unstable social situations: the apparent transparency of the rhetorical form is transformed into the accessibility of what is communicated, and thus into the moral sincerity of the sender and/or the message. The narrator's discourse in *Gilead* imitates oral speech; the skilful reduction and simplification of language leads to the apparent transparency of the representational form and the immediacy of the thoughts and feelings conveyed, which determines the sincerity of the narrator. The use of the epistolary form offers an intimate insight into the author's thoughts and the protagonist's consciousness. The novel actively employs psychonarration. In Franzen's *The*

Corrections, which is regarded as an example of New Realism, personal sincerity is largely absent at the level of the represented relations, but the narrative discourse of the novel demonstrates rhetorical sincerity in relation to how the story and its characters are presented to the reader, and the nakedness of the form is achieved through two narrative strategies. They are the orchestration of narrative mode and perspective to achieve an apparent transparency of consciousness and the manipulation of chronological structure to reveal narrative meaning. Accordingly, sincerity is played out purely as representative sincerity at the level of the narrative form and never as personal sincerity at the level of the characters. The author's ironic assessment in the form of dissonant psychonarration often accompanies inner views in the novel. Ironic assessments of the characters' mental discourse allow the reader to keep a distance. It is for this reason and not only that, from our point of view, Franzen's novel *The Corrections* cannot be considered as literature of new sincerity. The author's narrative style is ruthless, the descriptions of the characters are harsh, and do not imply empathy, which is characteristic of works of new sincerity.

M.J. Balliro's dissertation "The New Sincerity in American Literature" [2018] describes the influence of the phenomenon of new sincerity on American literature. The researcher perceives the new sincerity as a provocative way of literary interpretation. This thesis analyses the works of D. Wallace's *Infinite Jest*, J. Diaz's *Drown*, and K.T. Yamashita's *Tropic of Orange* from the standpoint of new sincerity. The main goal of the research is to find out how the new sincerity relies on a complex reader-text paradigm, with each following the impulse to elevate coherence, cohesion, and clarity over fragmentation, alienation, and confusion. The texts under study share one basic principle: to condition and direct readers to connect, to engage in actions that take place in fictional worlds to combat the forces of alienation and fragmentation that have become dominant motifs in literature, culture, politics, and other spheres of life. The regime of confrontational and cynical literature, which is more often associated with postmodernism, is undermined in American literature by more intimate moments that are important for readers in the context of establishing connections, and what the reader finds in the text is entirely up to them. The researcher argues that the new sincerity is not just a set of features that can be identified in a text, not just an attitude and approach to literature, but above all a mode of interpretation.

Meanwhile, the "new sincerity" movement is increasingly embracing contemporary literature, exerting a significant influence on it and defining the artistic originality of works that are alternative to postmodern poetics. This shapes the relevance of the chosen topic, which is determined by the need to distinguish the literature of new sincerity as a peculiar phenomenon with its own aesthetic and poetological specificity.

Thus, *the purpose* of our study is to determine the peculiarities of the poetics of the literature of new sincerity as polemically sharpened against postmodern irony, scepticism and cynicism and the specifics of the manifestation of the poetics of new sincerity in K. Ishiguro's novel "Never Let Me Go". Achieving the goal requires the use of cultural-historical, cultural-philosophical, hermeneutical research *methods*.

### **Aesthetics and poetics of the new sincerity literature**

In his dissertation "The New Sincerity in American Literature" M.J. Balliro states that the new sincerity is a method of interpretation, a way of approaching texts rather than identifying the features of a text to explain what makes it sincere [Balliro, 2018]. However, the perception of new sincerity as "an ethical and aesthetic movement of our time is associated with the worldview of metamodernism" [Hrebenyuk, 2021, p. 133], in our opinion, gives grounds for identifying certain differential features of the poetics of works that make up the layer of literature of new sincerity.

**The peculiarity of the problem.** The fact that in the works of the new sincerity problems of a more intimate, personal nature are exacerbated, which 10–20 years ago could be discussed only with the closest people, and some were kept silent can be considered as peculiar. This is largely due to the influence of social media. The new generation perceives the Internet as a means of shaping new public opinion and desacralising aspects of life that were traditionally regarded secret and not worthy of discussion. For instance, in 2017, the debate about harassment reached its peak and became global. The movement, which was founded in 2006 to help survivors of sexual violence, gained widespread attention and evolved into a massive campaign under the slogan #MeToo. This manifestation of new sincerity led to a rethinking of the cultural norms that existed in the world, certainly influencing the subject matter of artistic works.

**A peculiar hero.** In the works of the new sincerity, we usually meet a protagonist (mostly a protagonist-narrator) who:

a) is a reflective personality, implying his/her constant self-immersion, self-evaluation, attempts to understand momentary outbursts of emotions, feelings, experiences, and their causes;

b) pays great attention to his/her inner world, constantly explores it and the factors that influence it, strives for harmony with him/herself and tries to understand the problems that interfere with this harmony, psychological traumas, the processing of which may affect psychological health;

c) is concerned about his/her own identity, tries to answer the questions: who am I? what am I like? what does it mean to be me?

d) feels lonely and misunderstood in the global world around them, seeks communication with those for whom their problems are close and important, who will hear and understand.

**A peculiar narrative style.** Works of new sincerity are characterised by a confessional narrative style, which mostly involves a diegetic narrator who is both the subject and the object of the story. In the process of narration, the protagonist-narrator explores both themselves and his environment. Confession in the works of the new sincerity is a means of overcoming total loneliness (mostly among people) that the narrator feels and suffers from. The confessional style is characterised by emotionally coloured vocabulary, proximity to colloquial style, is often full of various jargon and slang, reproduction of the narrator's individual style, etc. In the narrative style, there is a direct appeal to the addressee, who in most cases is the reader, and an invitation to a dialogue.

**Deep psychologism and empathy,** which become one of the main goals of the author: the reader should sympathise with the hero, identify with them if possible. Therefore, the transmission and analysis of feelings and experiences prevails over the movement of the plot and the variety of its moves. The plot is mostly minimised even with a large volume of the work.

**An appeal to universal values,** where jokes and irony fade into the background, giving way to a serious tone that builds trust. "Around the turn of the century, something began to shift. Today, vulnerability shows up in pop music where bravado and posturing once ruled – see artists across every genre, from Conor Oberst to Lady Gaga to Frank Ocean. Television sitcoms and 'bromance' movies depict authentic characters determined to live good lives. And respected literary authors like Jonathan Franzen, Zadie Smith, and Michael Chabon write sincere, popular books with a strong sense of morality. All across the pop culture spectrum, the emphasis on sincerity and authenticity that has arisen has made it un-ironically cool to care about spirituality, family, neighbours, the environment, and the country" [Fitzgerald, 2012]. The most productive genres of the new sincerity are family novels in all their existing subgenres, such as family sagas, family chronicles, novels of upbringing, etc. The adult protagonists of the works aim to close their childhood gestalts, which is perceived as a way to understand themselves today, to work through their own problems and mistakes. A discursive characteristic is the victory of family values, the necessity of their presence in a person's life to recreate harmony in the soul.

**Self-irony.** This issue is the most controversial because the new sincerity is typologically opposed to postmodern irony. Most scholars conclude that irony does not disappear from the literature of new sincerity, but simply takes on a different vector. "Irony is not dead-it's (ahem) a useful rhetorical tool – but it's certainly not the ethos of our age" [Fitzgerald, 2012]. Jesse Thorne, one of the first promoters of the new sincerity, describes this phenomenon as a combination of irony and sincerity: "Irony and sincerity combined like Voltron, to form a new movement of astonishing power" [Fitzgerald, 2012]. In his work "New Sincerity as Literary Hospitality", J. Voelz states that irony is not refuted, but acquires a different perspective – self-irony [Voelz, 2015]. Analysing the works of Knausgor and Lerner, the researcher confirms her conclusions by identifying various motives of irony in the works of these authors. In the first case, the writer uses the distance between the middle-aged narrator and the naive narrator of childhood and youth for the purpose of self-irony: irony here becomes a special kind of sincerity. In the second, the ironic view of oneself turns into a mockery, a form of self-deprecation, with the help of which the author creates a way of accessing psychological confidentiality in the mode of sincerity [Voelz, 2015, pp. 209–226]. It is worth mentioning that self-irony is not a differentiating feature for the literature of new sincerity. It can be a feature of the writer's individual style, which is fully observed, for instance, in the works of J. Tropper, R. Russo, B. O'Leary, S. Rooney, but in many other authors it gives way to a serious narrative style and is not reflected in the worldview of the characters.

### Kazuo Ishiguro's «Never Let Me Go» as a Novel of the New Sincerity Literature

Kazuo Ishiguro's novel, written in 2005, has a powerful history of research, one of the main aspects of which is the genre identification of the work. Most scholars define it as a dystopia, E. Marks de Marques – as a “retrodystopia” [Marks de Marques, 2013], and claim its closeness to science fiction (or rather to its subgenre of alternative history) (H. Barnes [2005], A. Clark [2006]). The presence of parable elements in the work is noted (V. Silantieva, O. Adreychikova [Силантьева, Андрейчикова, 2021]), elements of the detective genre (A. Insanulah, B. Bardi, M.F. Zamani [2022]), and affinity with sentimental and abolitionist literature of the 18<sup>th</sup> and 19<sup>th</sup> centuries (L. Matek and J. Pataki [2020]).

The peculiarities of the work's chronotope have been studied by L. Toker, D. Chertoff [2008], L. Matek and J. Pataki [2020], and T. Kushnirova [Кушнирова, 2017].

The main issues, studied in the context of this work, include the means of influencing the consciousness of the characters, which is characteristic of dystopian discourse; indoctrination as one of such means (L. Matek and J. Pataki [2020]); instilling a sense of a strong and reliable structure that further limits their actions (L. Toker, D. Chertoff [2008]), and the use of euphemisms (L. Toker, D. Chertoff [2008], A. Kowalski [2014]). The dilemma of the humanity of the novel's characters, clones, is emphasised, which exacerbates the problem of humanism (E. Marks de Marques [2013], L. Toker, D. Chertoff [2008], S.A. Katsorchi [2023]). A. Kowalski examines the novel through the prism of the idea of biopolitical racism [Kowalski, 2014], while S. Kashi and Z.J. Ladani – in the context of posthumanism as a contemporary philosophical and cultural discourse [Kashi, Ladani, 2017]. C. Shaddox studies the role of empathy in the process of rehumanisation, expressing the opinion that readers' empathy for the characters of the novel turns into reconciliation, acceptance, and agreement with inhumane actions [Shaddox, 2013].

One of the vectors of the research is the typical for the dystopian genre rebellion of the hero/heroes against the inhumane system, which is actually absent in K. Ishiguro's novel (L. Toker and D. Chertoff [2008], S. Kashi and Z.J. Ladani [2017]. S.A. Katsorchi [2023]. C.C.L.M. da Silva and S.M. Takakura [2023].

Thus, in literary criticism K. Ishiguro's novel “Never Let Me Go” is viewed as an anti-utopia and the aspects related to its genre specifics are often analysed.

In our research, we suggest considering K. Ishiguro's novel as an example of literature of new sincerity. Such an approach will make it possible to introduce it into the context of the modern world literature, to trace the effects that the new sincerity has on the works of the conditional mode, and to prove that the specific features of the literature of new sincerity, used in the novel by K. Ishiguro, provide new opportunities for both the writer to influence readers and readers in exploring their own inner world.

The features of the new sincerity enlisted in the previous part of the study make us think that they should be inherent mostly in realistic works. But the purpose of our research is to study K. Ishiguro's anti-utopia “Never Let Me Go”, from the point of view of its belonging to the literature of new sincerity.

One of the defining features in the works of the new sincerity genre is the narrative manner, which is observed in the novel analysed. This is the confession of a 31-year-old female character who acts as a diegetic narrator. The reasons for the confession are not revealed explicitly in the work, but several points are vividly seen from the text. Firstly, the need for the character's self-identification, the answer to the question of ‘Who am I?’ ‘How do I live?’ ‘What do I feel?’ and ‘Am I living right?’ Secondly, the confession that the main character resorts to is a way to survive through the loss, overcome the trauma, restore the meaningfulness and integrity of her own life by working through her experiences.

The narrative manner is characterised by the minimisation of the storyline. Despite the novel's length, the number of events in it is fundamentally limited, there are no unexpected situations, twists of fate associated with the role of chance in human life, and the actions of the characters motivated by instant emotions, etc. Such formal event minimisation is aimed not at focusing on external factors (the world in which the characters live, the laws of society which they have to follow, the people around them, the accidents that happen to them, etc.), but on the inner world, which is the most interesting for the authors of the new sincerity and their characters, and to the study and understanding of which they pay the greatest attention.

The first-person narrative is characteristic of classic anti-utopias, but in this work, the diary, which has a purely chronological sequence of entries, is designed to reflect the main character's path

to rebellion against the system, his difference from the submissive environment. The confession of K. Ishiguro's female narrator is a memoir in which the chronology is broken (the events that took place in the childhood of the characters are interrupted by associative descriptions of moments that occurred much later, when the adult Kathy helps first Ruth and then Tommy to stabilise after organ donation in medical centres). Kathy's story is not a daily record, it has a fragmentary, elliptical and affective character: with more than 30 years of life, the girl chooses the most emotional moments for her, important for her self-awareness, becoming a person and understanding her place in the world around her.

The narrative manner in the work is extremely slow and verbose; there is a constant immersion in the slightest details when describing the lives of the characters. At first glance, these details seem insignificant, as that they do not add anything to the problems that are raised in the work, but only slow down the development of the plot. At the same time, such plot viscosity, which makes it seem that the narrator is drowning in all those details, should be perceived as the author's stylistic device that has a certain ideological load.

In our opinion, his technique of detailing and slowing down the plot, can be the means of reaching the specific goals. Thus, we can single out the creation of suspense as one of the techniques for achieving a certain psychological atmosphere. Wandering through the labyrinths of details of the characters' life, filled with almost insignificant details, the reader subconsciously expects some kind of emotional explosion, an important plot twist, because the slow turn of the plot creates an unsettling atmosphere of uncertainty, psychological tension. This technique works especially vividly at the beginning of the work, when the author intrigues, immersing his reader in a situation full of secrets and contradictions.

In the story of Hailsham, where the characters are brought up, the institution is presented as one in which children feel good and which they remember with gratitude and nostalgia. The lexemes 'donors', 'donation', 'recovery' are woven into the story and are used without any explanation, which inspires subconscious anxiety. Guardians (a lexeme used instead of 'educators', which is more acceptable to the status of the institution) treat children with attention and affection, weekly medical examinations are perceived as taking care of the pupils' health, creativity lessons contribute to their personal growth, a gallery stimulates creativity too. All these are contrasted to reactions of the Madame, who is the head of the institution, to an innocent joke of girls who stage an unintentional collision with her, suspecting that the woman is simply afraid of the inhabitants of Hailsham. The horror in Madame's eyes and the girls' reaction to this make the story even more disturbing, because gradually it becomes clear that the outcome will be astounding.

In addition, each of the details, scenes, any of the minor plot nodes has its own ideological load and contributes to overall psychological atmosphere. Thus, the story when Ruth, a friend of the main character, shows the girls a pencil case, hinting that this is a gift from her favourite teacher, presents the problem of loneliness, the desire to be needed by someone, to be singled out from the mass, to determine and protect their own personal boundaries. But at the sight this story seems completely unimportant for the general plot. The situation when Kathy was excluded by Ruth from Miss Geraldine's "protection" group raises the problem of self-realisation of a teenager, when personal exaltation is realised through the humiliation of others, demonstration of one's own capabilities, determining the boundaries of one's own charisma and power. Such fragments are woven into the fabric of the entire novel and determine its moral issues.

As it has been already mentioned, one of the features of the new sincerity is the special relationship between the author/narrator and the reader. The author's goal is to engage the reader in a dialogue, not to clash it with an ideologically constructed character, knowledge of everyday life. Artificial detailing contributes to the enlargement of feelings, emotions experienced by the characters, these emotions and feelings are understandable to the reader, close to him, which forces him to follow the narrator, experiencing the same sensations as he does, actually identifying himself with him by virtue of his life experience. This technique is supported by the use of direct appeals to the reader in a narrative manner: "*I don't know how it was where you were*" [Ishiguro, 2010, p. 60], "*I don't know if you had 'collections' where you were*" [Ishiguro, 2010, p. 13], "*I'm sure somewhere in your childhood, you too had an experience like ours that day; similar if not in the actual details, then inside, in the feelings*" [Ishiguro, 2010, p. 33] – the narrator appeals to the personal experience of readers, inviting them to establish the dialogue, addresses readers

as equals, regardless of where, how they lived and how they were brought up – the author uses a technique that also has its own ideological load, the meaning of which will become clear later.

Promoting the reader's experience of empathy pursues two goals. The first is that due to empathy, the reader, in the process of reading, studies himself, his experiences, looks for answers to his own questions, realises his own problems and works through them. The second is that due to sympathy and empathy, the reader perceives the characters as equal ones, with their emotions, feelings, reactions to various behavioural manifestations, etc. The conditional mode of the work becomes clear when a quarter of the novel has already been read and the actual equality between the reader and the characters has been established. That is why the fact that the characters of the work are clones, and their purpose is to die after organ removal at a young age, is perceived as tragic and terrible.

Attention to one's inner world and empathetic attitude to the inner world of others makes the narrative style of the novel quite emotional. If we consider it at the level of speech expressiveness, we can see a large number of expressively coloured lexemes, evaluative words and constructions inherent in conveying the reflection of the main character.

Most of them characterise the relationship with Ruth, a friend of the narrator. When talking about a situation where Kathy tries to expose Ruth's lies, she uses the following statements: *"how upset Ruth was; how for once she was at a complete loss for words, and had turned away on the verge of tears"* [Ishiguro, 2010, p. 54], *"my behaviour seemed to me utterly baffling"*, *"all this effort, all this planning, just to upset my dearest friend"*, *"I now felt awful, and I was confused"* [Ishiguro, 2010, p. 84] – as we can see, Kathy is extremely critical of herself and empathetic to her friend, whom she feels sorry for. She expresses every shade of sensations, clearly defining them and her own psychological state. *"But it was one instance when she seemed just to cave in. It was like she was too ashamed of the matter – too crushed by it – even to be angry or to want to get me back"* [Ishiguro, 2010, p. 55] – Kathy is not happy about her victory. Ruth's emotions bring her pain: the author emphasises the word 'crushed' in the text of the novel.

The diegetic narrator, studies himself in the process of his own storytelling. Therefore, the evaluations and reactions in the work are extremely clear and varied depending on the situation and the nature of the stimulators. It is the 'embarrassment' of the clones and the 'awkwardness' [Ishiguro, 2010, p. 119] of the guardians when talking about the impending donation, which is gradually replaced by a *"gloomy, sober understanding"* [Ishiguro, 2010, p. 122]. It is the feeling of *"disappointment disappearing under the onslaught of true happiness"* [Ishiguro, 2010, p. 105] when Ruth, as a sign of reconciliation, gives Kathy a cassette tape to replace the lost one. It is a feeling of *"shame and indignation"* [Ishiguro, 2010, p. 126] over a conversation that did not take place with Miss Lucy, whom Kathy and Tommy distinguish from the guardians because of her sincerity and sensitivity.

In the main character's confession, which is not rich in bright means of artistic expression, there are sometimes tropes that make it more emotional. The episodic epithets demonstrate the attentiveness, indifference of the narrator and determine her attitude to the moments which are important for other characters: Tommy's empty eyes after the departure of his beloved teacher convey the pain of losing an already destitute teenager, Ruth stares daggers at her boyfriend when he does not behave as she expected, expresses Kathy's annoyance, her dissatisfaction with that Ruth does not behave naturally, but plays a role, prompting Tommy to do the same, the mysterious dimension where the inhabitants of the cottages were transported to read books, the awe-struck reaction of the clones to the graduates of Hailsham express a somewhat ironic attitude of narrator towards all these events, although the feeling of pride for her institution and the joy of a short adult life are also present.

The nature of the similes used in the narration is quite systematic. In fact, once we come across a simile in which the object and the image are simple things: Ruth's beautiful pencil case *"was shiny, like a polished shoe"* [Ishiguro, 2010, p. 51]. Both the pencil case and polished shoes were unattainable luxuries for the ascetic lifestyle of clones, which is why Kathy conveys her admiration for the beauty of one item by comparing it to an even more unattainable one. In any case, contextually, the comparison is extremely expressive. Most of the similes in the text are of a purely psychological nature, when one action, reaction, perception is explained through other, more emotional one, to enhance the effect.

Kathy's similes are extensive, each of them is a psychological analysis of her own experiences, which conveys the complex inner world of the narrator and the difficult manner of its reflection. For

example, Ruth's confession about having received a gift from her teacher causes Kathy to feel a storm of emotions, perhaps because of her envy of her friend: "*This might sound a pretty innocuous sort of response, but actually it was like she'd suddenly got up and hit me*" [Ishiguro, 2010, p. 51]. Recalling an unpleasant conversation with her friends, when Ruth deliberately discredits Kathy in front of Tommy in order to interfere with their relationship, the girl conveys her own feelings quite extensively: "*I remember a huge tiredness coming over me, a kind of lethargy in the face of the tangled mess before me. It was like being given a maths problem when your brain's exhausted, and you know there's some far-off solution, but you can't work up the energy even to give it a go. Something in me just gave up*" [Ishiguro, 2010, p. 170].

Having got to know about the closure of Hailsham, Kathy suffers, and again her feelings are conveyed through a simile based on the impression that the girl received after meeting a clown with funny balloons the day before the conversation about the closure of the establishment: "*I thought about Hailsham closing, and how it was like someone coming along with a pair of shears and snipping the balloon strings just where they entwined above the man's fist. Once that happened, there'd be no real sense in which those balloons belonged with each other any more*" [Ishiguro, 2010, p. 184]. The comparison of Hailsham's pupils to balloons that flew apart certainly corresponds to Kathy's attitude to the institution as to her home, uniting its inhabitants, whose fates were woven in it like ropes in the hands of a clown. In a way, the girl's idea of cut ropes and balloons carried away by the wind supports the motif of death, which will be actively developed throughout more than half of the text. Consequently, epithets, similes, emotionally charged vocabulary and lexemes with an evaluative connotation contribute to the psychological atmosphere of the story and, according to the canons of literature of new sincerity, allow the reader not only to understand the state of the main characters, but also to identify their own experiences and their reasons, to explore and try to understand their inner world.

As a typical character of the new sincerity literature, Kathy is concerned with the issue of identifying herself as a person, trying to determine her own moral and ethical principles. The process is complicated by the fact that Kathy, like her friends Tommy and Ruth, is not an ordinary person, but a clone bred specifically to use their vital organs for transplantation. But, even despite this, the heroes of the work fully fit into the paradigm of a new sincerity, in which more and more often people are brought out as protagonists, people of a marginal type or those who clearly go beyond the generally accepted standards, such as the character of S. Rooney's novel "*Normal People*", who, due to her inhumane, humiliating relations with her family, feels herself a victim so strongly that even cannot build harmonious intimate relationships, a victim of gaslighting, which requires unreliable efforts to overcome dependence on a partner who exerts psychological violence (B. O'Leary "*The Flatshare*"), children who have become victims not only of complex social cataclysms, but also of the negligence of adults (D. Tartt "*The Goldfinch*"), an adult man, a hostage of severe childhood trauma (psychological violence of the father), who all his life tries to overcome pain, unintentionally causing suffering to others (R. Russo "*Nobody's fool*"), a person who experiences tragedy due to an indeterminate gender, who spends most of his life searching for himself (V. Perren "*Three*"), a victim of home violence, who diligently hides her suffering in order to remain an organic part of secular society (L. Moriarty's "*Big Little Lies*") and many others. So, K. Ishiguro simply goes further, exacerbating the problem and separating his characters from the so-called normal society, thereby bringing the situation to a new psychological limit. Therefore, in the context of the literature of the new sincerity, his characters are perceived quite naturally.

Typical of the literature of the new sincerity is also the presence of a diegetic narrator who offers a sincere confession about the events of his life. In the novel "*Never Let Me Go*", Kathy does not talk about her present so much (to this period of her life just a few pages are given), as she tries to analyse the period of her formation in childhood and adolescence, personal formation and socialisation after leaving an educational institution, factors that influenced these processes, and her reactions to life challenges.

That is why the novel "*Never Let Me Go*" can in a certain way be attributed to the novels of upbringing, teenage novels (their number has increased significantly over the past 2 decades), the main purpose of which is to trace the formation of personality, reflections that accompany the process of socialisation.



*"I'm sure it's at least partly to do with that, to do with preparing for the change of pace, that I've been getting this urge to order all these old memories"* [Ishiguro, 2010, p. 35]. Kathy explains her confession. Focused on their inner world, exploring themselves as individuals, the characters of the new sincerity mostly return to childhood to understand their current selves. Such retrospection can be observed in the works of J. Tropper, E. Nevo, E. Ferrante, H. Murakami, B. Schlink, D. Tartt, V. Perren, S. Rooney and many others. The process of self-exploring and one's own spiritual harmonisation is impossible without analysing the origins of life and closing children's gestalts. The anti-utopia of K. Ishiguro is no exception in this regard, because the heroine's story begins with memories of life in Hailsham, a specialised and specific educational institution by virtue of its purpose.

Along with it, the novel includes the *motif of home* and the *motif of paradise lost*, because Hailsham is represented as an image of a happy childhood, a place to which the soul flows, with which the best memories are associated, to which they brag (Hailsham's pupils are a friendly community, in addition, it is the best institution of this type). Values were instilled there (*"It's all part of what made Hailsham so special. The way we were encouraged to value each other's work"* [Ishiguro, 2010, p. 16]), where all the attendants called the children nothing but "sweetheart". Hailsham is a place where everything was fine, of course, there was a future, there was peace and comfort.

The motifs of home and paradise lost in the novel are enhanced by landscape sketches, which usually acquire a nostalgic sound in the mouth of the narrator. *"Driving around the country now, I still see things that will remind me of Hailsham. I might pass the corner of a misty field, or see part of a large house in the distance as I come down the side of a valley, even a particular arrangement of poplar trees up on a hillside, and I'll think: "Maybe that's it! I've found it! This actually is Hailsham!" Then I see it's impossible and I go on driving, my thoughts drifting on elsewhere"* [Ishiguro, 2010, p. 7] Narrow winding paths with dense ferns constantly pop up in Kathy's memory, thickets of rhubarb on the way to the pond, where *"sleepy calmness awaited the children: ducks, reeds, duckweed"* [Ishiguro, 2010, p. 24], where Kathy often talked to Tommy, grass near her favourite pavilion, where teenagers liked to listen to music in a circle, passing headphones. *"The earlier years – the ones I've just been telling you about – they tend to blur into each other as a kind of golden time, and when I think about them at all, even the not-so-great things, I can't help feeling a sort of glow"* [Ishiguro, 2010, p. 68].

The feeling of security in Hailsham is emphasised by the mytho-archetypal structure of space, represented by the opposition "house – forest", the essence of which is reduced to a figurative depiction of the world, in the centre of which the house is equipped, lived in, having its own space – and the periphery, which is always associated with a threat and an unsettled chaotic edge of the world, is described as a forest. The forest is a symbol of the outside world, in fairy tale discourse it is often inhabited by mysterious, mostly dangerous creatures that personify the difficulties of the initiation process. In contrast to the security of home, which is perceived as a centre of love, the forest becomes a place of trials, losses, and encounters with disaster. Thus, the forest that surrounds the buildings of the institution in the novel is a symbol of danger, which gives rise to various legends among the inhabitants of Hailsham about the troubles of runaway pupils who got into the forest: a boy whose body with severed limbs was found in the forest, a girl who turned into a ghost, because, despite her desire to return, she was not allowed back into the institution by very strict guardians (therefore, it is concluded that guardians are much kinder and more humane now). Trying to punish their friend for misbehaviour, the girls press her against the window glass and force her to look at the forest, which is perceived as the most terrible test. The motive analysis of the novel allows us to observe how the motives are brought by the author to their complete opposite, because the home, which is a space of peace, protection, humanity, to which the characters feel irresistible nostalgia and perceive it as a lost paradise, becomes for them the first step on the way to imminent death, because they get there in order to be divided into organs and destroyed. Thus, the motif of home, due to the inhumanity of the idea itself, is transformed into the motif of the anti-home – an alien, diabolical space, getting into which is equivalent to a journey to the world of dead.

A similar transformation is undergone by the motif of loss, the symbol of which is Norfolk – the city that children are told about in class – *"it's stuck out here on the east, on this hump jutting into the sea, it's not on the way to anywhere. People going north and south"– she moved the pointer up and down – "they bypass it altogether. For that reason, it's a peaceful corner of England, rather nice. But it's also something of a lost corner"* [Ishiguro, 2010, p. 59]. Norfolk begins to be the name of the room on the fourth floor of Hailsham, where forgotten or lost things are stored. Gradually, the lexeme is

enriched with connotations and the real Norfolk begins to be perceived as a mysterious place where everything lost is brought from everywhere. At the same time, the motif of hope appears: *"when we lost something precious, and we'd looked and looked and still couldn't find it, then we didn't have to be completely heartbroken. We still had that last bit of comfort, thinking one day, when we were grown up, and we were free to travel around the country, we could always go and find it again in Norfolk"* [Ishiguro, 2010, p. 59]. This motif is supported by the discovery of another copy of the tape, once lost by Kathy, after which the heroes felt *"deep down some tug, some old wish to believe again in something that was once close to our hearts"* [Ishiguro, 2010, p. 60]. Then it is further developed through the image of balloons flying in Kathy's mind when she learns about Hailsham's closure. And finally, by Tommy's vision, which predicts the loss of his beloved: *"...this river somewhere, with the water moving really fast. And these two people in the water, trying to hold onto each other, holding on as hard as they can, but..."* [Ishiguro, 2010, p. 247]. But the most significant transformation is not related to the motif chain *loss – hope – despair*, each finding its own plot embodiment. The main characters experience losses, resort to certain activities to regain what they lost, but the emphasis is on the fact that they themselves become the objects of action of those who created them, who dispose of their destinies and turned them into the same loss. The traditional motif of loss is transformed based on the dehumanised, distorted parameters on which their world is built.

Thus, both the motif system and the key components of the artistic world in the work are realised in an antinomy form, on the one hand, reproducing traditional cultural anthropology and its reflection in literary motifs, on the other hand, violating and destroying it.

It should be noted that the previously mentioned cassette turns into a cross-cutting symbol in the work: the girl buys it, then loses it, then finds another copy in Norfolk. Kathy is fascinated by the song that will give the novel its title, "Never Let Me Go". The scene when a lonely girl dances to the sound of a song, rocking her pillow like an imaginary baby she will never have (deprived of parents, clones are also deprived of the opportunity to have children), will make a great impression on Madame, who ran the institution, and at the end of the work the reader will hear this story from her. In the novel, the cassette will become a symbol of both hope and despair, a symbol of the desire for humanity and the loss of it. Kathy carefully describes the picture on the cassette: palm trees, waiters in white tuxedos, a singer in a purple satin dress, which, according to the fashion of the time, does not cover her shoulders – another world, unattainable, alluring, impossible for the heroes of the work, for whom a different future is prepared. The picture on the cassette actualises a certain contrast: almost nothing is said about the clothes of the clones throughout the work (as, by the way, about their appearance: there are actually no portrait characteristics in the work), but one gets the impression that they are dressed very simply, without frills, not according to fashion: the external does not matter – the focus is on the internal, which gradually narrows to the internal organs of the clones. That is why the actress's bright dress and a cigarette in her mouth (clones are not allowed to smoke) are so attractive to Kathy. And the girl rethinks the love song, inventing a story about a woman who, despite the impossibility of giving birth, still gives birth. All this symbolises the desire for a normal and happy life, the thirst of which so permeated and touched Madame that many years later she would recognise Kathy and recall her tears at the sight of a doomed child who wants to live and cradles a child who will never be born.

The process of self-knowledge and self-awareness is characteristic of the heroes of the novel "Never Let Me Go" has two vectors: a) awareness of oneself as a person, which involves socialisation and preservation of one's own self, b) awareness of oneself as a special being, in a certain way separated from ordinary society.

The works of new sincerity present a somewhat new attitude of a person to the world, to the people around him, and a new approach of the author to the depiction of his character. Realizing the contradiction, complexity, ambivalence of human essence, human feelings and emotions, the authors of the new sincerity try to consider a person primarily in the moral and ethical plane, clearly building a hierarchy of moral values, which they present through the artistic images of their characters. This does not mean that all of them are positive, many make mistakes, do wrong, but understand this and suffer from their own imperfections, even resort to self-destruction. At the same time, it is important for the characters of the new sincerity to be moral and spiritual. Therefore, their gaze is directed inwards, their confessions are an attempt to understand what kind of person I am, why I act this way (although very often I understand that I am wrong). The author constantly confronts

the characters with difficult moral dilemmas. Unlike postmodernism, the main goal of which was a person, his existence, thoughts, aspirations, experiences, the literature of the new sincerity shows a person in his constant moral choice, a person in a global world where all boundaries, ethnic, national, religious, gender, are lost, only morality remains; In contrast to the realism of the twentieth century, the purpose of which was a deep social and psychological analysis, the social aspect in the literature of the new sincerity is minimised, as, in fact, all other moments, except for moral and ethical ones.

This is what K. Ishiguro presents to us in his novel "Never Let Me Go". Its main character is concerned with the questions of who she is, what she is, why she reacts the way she reacts to certain challenges and situations, why she behaves the way she does, etc. It is extremely important for Kathy to be moral. She is a first-class caregiver, an assistant, and this is a matter of pride for her. It is important for her to do everything well, it is important that her work is highly appreciated, that she is very positively treated by others, that the donors she helps endure longer than others.

*"I definitely started to look at everything differently. Where before I'd have backed away from awkward stuff, I began instead, more and more, to ask questions, if not out loud, at least within myself"* [Ishiguro, 2010, p. 68], Kathy explains her desire for self-knowledge, self-understanding after a conversation, when the prospect of donation ceases to be a secret. But she begins her attempt at self-identification with an analysis of her own childhood. And although the strategy of personal self-determination is not clearly presented, the author chooses such a way of expressing communicative intentions that leave no doubt about the sincerity of the narrator. Kathy's truthful and unpretentious confession, actually devoid of stylistic means, contributes to the fact that the addressee has the impression of complete mutual openness and trust. Carefully described emotions and experiences of the girl and the reasons that cause them, give the reader the opportunity, imbued with empathy for the character, not only to empathise with her, but also, as noted, to find parallels with his own life experience, to study himself, which is one of the most important tasks of the literature of new sincerity. The first quarter of the novel gives the reader complete confidence that he is facing a simple girl who grows up in a children's institution, has no parents and is going through a period of personal formation. Kathy is extremely vulnerable, observant, fair, attentive to other people's feelings (she is the only one of all children who empathises with Tommy, who, due to not always controllable behaviour, becomes a victim of bullying). A calm and balanced girl who has a certain authority among the pupils of the institution, Kathy becomes close to Ruth, a strong personality who attracts her with her charisma and self-sufficiency. It was Ruth who chose Kathy as a friend and took the first step by offering to ride non-existent horses, and Kathy gladly accepts the game and further friendship with a person with prominent leadership ambitions. Kathy suffers from Ruth's tough temper. In a relationship with Ruth, Kathy socialises, learns to build relationships, personal boundaries, and at the same time gets to know herself through her own thoughts and experiences. At Hailsham, in order to take a seat in the pavilion, which was very much loved by the pupils, and to spend time with friends, there had to be strong personalities in the company, and Kathy sincerely believes that it was because of Ruth that they got this place. No matter what the girls discussed in the bedroom, Ruth always had the last word, and everyone waited for her opinion and listened to her. Kathy feels that she is weaker than her friend, worse than her, not as talented and bright, but internally competes with her. However, she tends to lack toughness of character. Even when Ruth excludes Kathy from the secret society, the girl does not agree to an alliance with another offended friend against Ruth. In the story with a pencil case that Ruth passes off as a gift from her favourite teacher, Kathy tries to find out the truth to feel that Ruth is no better than she. But when she succeeds, the girl feels guilty, because she hurt a loved one. Decent, guileless, almost defenseless in her frankness, Kathy often suffers from the manipulative behaviour of her friend. Almost everything Ruth does in her life is not perceived by Kathy as dishonest or selfish, because she believes that a person like Ruth has the right to do so. Even when she, on a whim, begins dating Tommy, with whom Kathy has had a very warm and close relationship since childhood, she takes it for granted, although Ruth deliberately destroys the love of her friends. Moreover, Kathy, at Ruth's request, helps her rebuild her relationship with Tommy after an argument without feeling overtly manipulated. And when talking to Tommy, she assures the guy that he was just lucky that a girl like Ruth paid attention to him. Similar examples of the psychological introspection are constantly found in the novel, becoming markers of the literature of new sincerity, which uses this technique to enhance empathy: the reader feels close to the

main character, extrapolating the events of the work to his own experience of communication with stronger personalities, experiencing his unimportance and dependence, the inability to defend his own boundaries due to soft-heartedness, awareness of his weakness, guilt due to his inability to overcome it and establish justice.

The feeling of Kathy's personal unimportance in relation to Ruth acts in the text as a parallel to the clones' feeling of the insignificance of their lives in relation to the lives of other people. At the same time, the conditional mode of the novel makes it possible to consider the removal of organs from living donors as a metaphor for all-consuming empathy. Empathy, which plays a key role in the literature of the new sincerity, acquires a new aspect in the novel "Never Let Me Go". Responsibility for another person is transformed into a conflict with him, into the need to decide who is more important, me or the other. We observe how Kathy constantly resolves this issue not in her favour, giving everything to her friend and remaining in the shadow. But the main idea of the novel exaggerates the biblical principle "love your neighbour as yourself", because the characters of the novel, brought up in boundless empathy, must completely cancel themselves for the sake of others in order to make a conscious self-sacrifice.

Self-identification is important not only for the narrator. All Hailsham's pupils are concerned with this in different ways: they are engaged in creativity and wait for their works to be selected for the 'gallery', they collect personal collections – various important trinkets that define their personality. Interestingly, once in the cottages, Ruth abandons her collection (practically loses herself), which she later regrets. However, Ruth has a dream – to find her 'possible self' – the woman from whom she was cloned, to actually find her roots, as if to look into her future, to get some idea of her deepest essence. Interestingly, this is not only her personal dream: when the search ends in failure, Ruth's friends breathe a sigh of relief, because, according to Kathy, they did not want to envy Ruth in case of a positive result. The girl herself draws conclusions that are quite consistent with the upbringing that the heroes received in the orphanage: they could not find her 'possible self' in a good office – the dream of their lives – because they know that they were cloned not from successful, beautiful and talented people, but from scum, human garbage. Thus, the idea of insignificance of their lives and their confidence in this is emphasised once again.

It is interesting that Kathy herself is looking for her prototype, her 'possible self' among the models of erotic magazines, thereby trying to explain her sexual activity. It is worth saying that the intimate component in the novel is quite powerful, which is also one of the features of the literature of the new sincerity. On the one hand, in this way, the author emphasises the humanity of his characters: they love, are jealous, care, betray, assert themselves, and get to know themselves through their sexual experience. On the other hand, sex education in Hailsham begins quite early: it is necessary for the donor's body to function stably. At the same time, sex in the novel is detached from love, expressively reduced. Recalling her intimate relationships after Hailsham, Kathy emphasises that "*the sex at the Cottages seems a bit functional*" [Ishiguro, 2010, p. 110], "*in freezing rooms in the pitch dark, usually under a ton of blankets. And the blankets often weren't even blankets, but a really odd assortment – old curtains, even bits of carpet*" [Ishiguro, 2010, p. 110]. The lack of romance in intimacy falls under the traditional struggle of classical dystopias with love as a humanizing and destructive force.

The author's concept of self-identification of the characters is reflected in the features of the nomination in the novel. Each of the characters has a name and one letter of the surname, or rather just a letter, because a surname is a certain attachment to the family, a certain identity, which the heroes are deprived of by virtue of their origin and defined life mission. A similar thing can be found in the classic anti-utopia, where the use of letters and numbers instead of names is perceived in a certain way logically due to the submission of society to mathematical rules, depersonalisation of its inhabitants ("*we are the happiest arithmetic average*"). It is also advisable to compare the characters with F. Kafka's Josef K., who is perceived as a symbol of a certain depersonalisation of a small person. He makes attempts to fight for his life (in fact, like Ishiguro's characters), but these are minimal attempts that lead to nothing and which in both works do not address the main causes of the tragedy, because the heroes believe that what is happening to them is logical and legal, trying simply to mitigate the consequences.

The analysis of the characters' perception of themselves as special creatures, in a certain way separated from the usual society, makes it possible to single out the technique of understatement,

which becomes the leading one in the first quarter of the novel, turning into a motif. If the technique of understatement allows the author to keep readers in suspense and promote their empathy for the characters, then the motif of understatement has not only a plot-creating function, but also serves to characterise the characters, create a special narrative atmosphere, etc. At the lexical level, this motif is supported by a system of euphemisms: *to stop, to complete* instead of *to die, a donation* instead of *an operation to remove an organ, a carer* instead of *a nurse*. This system, on the one hand, determines the affiliation of the characters to a community that uses a certain specific vocabulary, on the other hand, it helps to soften the perception of their fate. The latter function is most clearly manifested in the metaphorical expression with which Hailsham's pupils designate the recesses of the organs that await them: they figuratively perceive future surgical interventions as "*unzipping stuff*", which gives them the opportunity to reduce the level of fear. On the other hand, a number of euphemisms can be perceived as an allusion to ideologically conditioned vocabulary, designed to lull the vigilance of those for whom this ideological influence is intended, to hide the inhuman essence of certain theories and their practical implementations behind stylistically neutral vocabulary that contributes to getting used to the inhumane, coming to terms with it, and perceiving it as quite acceptable. An example of the use of such terminology is the Wannsee Conference of 1942, where the euphemism "Final Solution to the Jewish Question" refers to an ideology aimed at the physical extermination of millions of people on ethnic grounds, and the words 'murder', 'extermination' and the like do not appear either in speeches or in protocols – purely humanitarian and technical issues are resolved and appropriate terminology is used, under which true motives and actions are hidden.

The motif of understatement unfolds during the first quarter of the work. From the beginning the reader understands that the characters in the novel grow up in an educational institution. They are taken care of: they eat healthy food, their health and lifestyle are monitored from birth, they are intellectually and aesthetically developed, and motivated to create art. At the same time, the Madame, who takes care of the institution, has a very strange attitude towards its pupils: she looks at them with disgust, she is afraid to touch them. When it comes to smoking, it turns out that it is especially harmful and unacceptable. Guardians avoid talking about some topics, pupils are embarrassed, afraid to ask questions, phrases-omissions are woven into the canvas of the story: "*we only needed to ask and Miss Lucy would have told us all kinds of things*" [Ishiguro, 2010, p. 61], "*we knew just enough to make us wary of that whole territory*", "*it's time for someone to tell you this*" [Ishiguro, 2010, p. 62], "*we are told and not told*" [Ishiguro, 2010, p. 71]. The high point of the motif of understatement is Miss Lucy's telling the pupils the truth about their future. The author unfolds the conversation against the background of heavy rain, which in the novel usually accompanies important unpleasant moments or situations that require strong-willed decisions.

So, children learn that they are artificially created as organ donors for transplants. The writer focuses on the basic thesis of humanism – the equal value of human life, regardless of its origin. At the same time, the question of the essence of the human being and its boundaries comes to the foreground; the moral aspect of the problem is related to the admissibility/inadmissibility of saving one life at the expense of another.

S. Cooper, analysing the novel, remarks: "The book's weakness lies in the fact that it is able to say nothing about the society that would sanction this kind of living organ factory" [Cooper, 2006, 92]. But, considering the novel in the context of literature of new sincerity, it can be argued that Ishiguro is not interested in a society that has committed such inhumanity. The author's purpose is to analyse the essence of a person who is on the verge of an extremely difficult moral and ethical dilemma. And the characters do not pass the test of humanity.

The motif of understatement in the novel is replaced by the motif of death: "*It was after that day, jokes about donations faded away, and we started to think properly about things*" [Ishiguro, 2010, p. 77]. Several pages of the text still show the coexistence of these motifs: "*Thinking back now, I can see we were just at that age when we knew a few things about ourselves – about who we were, how we were different from our guardians, from the people outside*" [Ishiguro, 2010, p. 33]. At the same time, it is this conversation that becomes the line between ignorance, unawareness and understanding. Firstly, by understanding why people on the outside react so strangely to them ("*there are people out there, like Madame, who don't hate you or wish you any harm, but who nevertheless shudder at the very thought of you – of how you were brought into this world and why – and who dread the idea of your hand brushing against theirs*" [Ishiguro, 2010, p. 33]), and secondly, when

the motive of understatement is inferior to the motif of death. The author deepens this moment of terrible self-realisation through the simile used by the narrator to convey his feelings: *"The first time you glimpse yourself through the eyes of a person like that, it's a cold moment. It's like walking past a mirror you've walked past every day of your life, and suddenly it shows you something else, something troubling and strange"* [Ishiguro, 2010, p. 34].

The motif of death, which becomes the main one, acquires various embodiments. Sunny, warm, joyful Hailsham is replaced by cottages and a farm, where the characters move in anticipation of moving to the category of donors. The story accentuates the ascetic interior of the cottages; the joy of existence in them is added by the cold due to the almost absent heating. For the first time, a description of the characters' clothes will appear in the work: sweaters, hard and cold fabric of jeans, rubber boots – everything demonstrates the discomfort of existence. A little later, these descriptions will be supplemented by the squalid furnishings of the centre, where Tommy will be located after the first organ donation. It should be noted that the antithesis of the descriptions of the centres where Tommy and Ruth are (Kathy admires the modern decoration of the centres where her friend remains) only strengthens the motif of death, because, being in different conditions, Tommy and Ruth are almost equally close to the end of their lives. Ruth's habit of reading in a quiet place near the cemetery fence, the unpleasant conversation between friends that takes place in the cemetery, after which Kathy walks past graves and monuments, explicate hidden expectations.

Ruth feels bad after the first donation and it takes the death motif to a new level. A trip of friends to an old boat demonstrates the exhaustion of a young girl after surgery, her inability to make basic movements. Kathy's empathetic narration makes the reader feel Ruth's pain almost physically. The girl's condition is enhanced by the appropriate landscape and weather. The faint sun during the journey is constantly contrasted with the faint smile of Ruth, who has almost no vitality left. A highway in the middle of an open, feature-free countryside, which clearly symbolises the empty life of clones, without any joys, leads to a forest and a fence with rusty barbed wire. A similar thing was seen in the chapters on Hailsham, but then it was a scary world opposed to a sheltered home, now it's a world they live in and where there is no home. The friends' journey to the boat is accompanied by a *'pale sky'* reflected in the water, *"ghostly dead trunks"*, twilight in the depths of the forest, and the soil gradually turning into a dangerous swamp. And the boat itself, old, with peeling paint, bogged down in the swamp, becomes a symbol of both Hailsham (that Tommy sees his orphanage sunk in a dream) and their lives. And despite Ruth's admiration for the old boat, her gaze at the silvery trail of the plane slowly rising into the sky reflects her true thoughts and desires. The motif of death correlates in a certain way with the motif of the road present in the work. The main character is driving almost all the time, all the time on the road – from one medical centre to another, from one person doomed to death to another. Behind the window of the car, the landscape is always bleak: *"sometimes I'll be driving on a long weaving road across marshland, or maybe past rows of furrowed fields, the sky big and grey and never changing mile after mile"* [Ishiguro, 2010, p. 100]. In the end, Kathy concludes: *"it seemed to me these dark byways of the country existed just for the likes of us, while the big glittering motorways with their huge signs and super cafés were for everyone else"* [Ishiguro, 2010, p. 238]. The traditional motif of the road in world literature, which usually personified human life, is transformed into a separation of a certain group of people, worthy only of dark, uncomfortable, winding short paths and paths in an empty deserted area, from others, for whom wide and comfortable highways were built. Images of different roads symbolise the attitude of society to different social groups, a priori not equal in terms of the basic right to life.

It should be noted that the literature of the new sincerity is characterised by attention to the nature of interaction between people. Moral and ethical principles play a crucial role in building relationships. Instead, we see that the characters of the novel feel a squeamish attitude towards themselves, people on the outside are afraid of them for no apparent reason when they find out who they are. This fact is neither explained nor commented upon in the work, which allows the reader to make their own assumptions about the reasons for such an attitude, among which one can single out the artificial nature of their appearance and the purpose for which they were created. No wonder the characters of the novel so vividly discuss the good attitude of the woman towards them, who actually gave them a tour, talking about the paintings.

The young people wonder how a woman would treat them if she knew who they really are. The author's choice of artificially created people as main characters is motivated not only by the

plot orientation of the possibility of their use for purely biological purposes. The perception of artificially created people as non-humans / subhumans is one of the moral and ethical problems of our time. After all, for a long time there has been a discussion in society about whether such people are full-fledged, whether they have a soul, whether it is possible to interfere in the 'divine' process of the birth of a child, and so on. Turning to this kind of 'special' people once again returns to the problem of humanism, raises the question of what a person is, what defines the human in them, again emphasises the problem of the value of human life and the inadmissibility of discrimination on any grounds, biological, national, religious, etc. The clones in Ishiguro's novel become a metaphor for various categories of people whose discrimination in society is perceived as possible and acceptable in the modern developed world.

The second reason for such an attitude towards the main characters can be considered the seal of death, which lies on them and causes horror in others, the death to which they were doomed and the need for which they humbly accepted. It is in this way that the *motif of conscious sacrifice* is woven into the work, along with the motif of death.

Traditional for the genre of classical anti-utopia is the presence of the characters who rebel against the inhuman system, reflecting the author's attitude to the totalitarian social system. In K. Ishiguro's dystopia, there is no rebellion. The characters are aware of the inevitability of their fate, accept it as a fact that cannot be disputed, because this is their life mission, the purpose for which they were created and for which they have been diligently prepared since childhood. Discussing with Kathy her many years as an assistant, Tommy, who has survived three operations and is preparing for the fourth, which is likely to be the last, asks his girlfriend if she is tired of her hard work, if she thinks that it is time to end the role of assistant and become a donor. In Kathy's sincere story, there are several reflections of the heroine that soon, when she gets to one of the centres, she will have a lot of time to think about her life. Both Tommy and Kathy treat such a prospect unemotionally, perceiving it as a kind of inevitability that you need to be prepared for. The motif of conscious sacrifice can be interpreted as a metaphor for the power of an idea that takes over a person's mind through a purposeful, well-thought-out, and skillfully organised influence on the individual – an idea that suppresses the will, paralyses the mind, and is stronger than the instinct of self-preservation. An idea similar to the perfume in the novel by P. Süskind, which controls the crowd and makes it adore a serial killer who has no concept of morality. An idea that leads a terrorist strapped in explosives to sow death, knowing that the price will be his own life. The idea of self-sacrifice, the secondary nature of their life as a 'non-human' or 'sub-human' is firmly engraved in their consciousness and deprives them of the opportunity to resist it.

Nevertheless, the motif of conscious sacrifice is violated several times in the novel, transforming into its opposite. Doomed to a quick death, the characters of the novel subconsciously dream of a different future, working in a beautiful office, the advertisement of which they see during their trip. In fact, they are afraid of their future, they want to forget about it, if only for a little while: it "*once Hailsham was behind us, it was possible, just for that half year or so, before all the talk of becoming carers, before the driving lessons, all those other things, it was possible to forget for whole stretches of time who we really were; to forget what the guardians had told us; to forget Miss Lucy's outburst that rainy afternoon at the pavilion*" [Ishiguro, 2010, p. 123] (emphasis added) – the author enhances the emotionality of the narrator's words with rhetorical repetition. And this is not the first reflection on the inevitability of the appointment. "*This time round it wasn't awkward or embarrassing anymore; just sombre and serious*" [Ishiguro, 2010, p. 77]. Kathy reflects on the beginning of their awareness of the fatality of their own fate, the use of the epithet "sombre" shedding light on attitudes towards conscious sacrifice. The emotionality of the transformation of the motive reaches one of its highest points, when Ruth, who has had a very hard time with the first operation, in Rodney's opinion that Chrissy, who died during the second operation, was ready for it, reacts very expressively: "*Why would he know? How could he possibly know what Chrissy would have felt? What she would have wanted? It wasn't him on that table, trying to cling onto life. How would he know?*" [Ishiguro, 2010, p. 196]. For the first time in the novel, the psychology of humility, the idea of awareness of one's own sacrifice, is so clearly violated: in fact, the characters of the novel want to live.

But the most obvious and emotional thought is embodied in the scene of Tommy's nervous breakdown when he and Kathy return from a meeting where they learn that no one can postpone Tommy's last donation, making it impossible for them to spend more years together. The guy is

waiting for the fourth surgery and death. Asking to stop the car, Tommy goes far into the field, from where his terrible screams can be heard – the cries of despair, the hopelessness of a man who has no power to control his life. This episode can be taken as an allusion to the appeal of Jesus to the Lord, before he had to sacrifice himself for human sins, known as the prayer in the Garden of Gethsemane. Death frightens Jesus, who is about to be tormented, and he, showing human weakness, asks: *“Let this cup pass from me”*. Tommy’s cry is also the cry of a man who is denied having a soul, the right to live. It is a cry for help and a cry of helplessness. The motif of conscious sacrifice, which was doomed, and its destruction by the completely natural desire of man to live, the fear of death emphasise the parallel between the scene from Ishiguro’s novel and the biblical text. At the same time, this episode can also be perceived as an allusion to a passage from the Book of Prophets, where there is an image of a man who cries in the wilderness, addressing people, but no one hears him (which is reflected in the idiom of biblical origin *“the voice of a prophet in the wilderness”*, *“the voice of one crying in the wilderness”*). The empty dark field where Tommy screams makes it impossible to reach out to those who have made the inhumanity of the society acceptable. One person still hears it, in contrast to the biblical story. This is Kathy. But the same future awaits her, so Tommy’s lament is an attempt to protect her as well, which turns out to be impossible. And the motif of death finally becomes the main one in the work, supported by the news of the closure of Hailsham, the only place that somehow connected main characters with life.

In general, at the end of the work, we observe the actualisation of most motifs and symbols. After losing Tommy, Kathy starts to think about her own future. In her endless trips, she is constantly looking for Hailsham – her lost paradise. But there is a complete emptiness all around: empty places, the same faceless landscapes, empty glances of the people you meet. Even Norfolk, which used to give her vivid emotions, greets her with a dirty seashore and a barbed wire fence – a symbol of the lack of freedom: *“I was thinking about the rubbish, the flapping plastic in the branches, the shore-line of odd stuff caught along the fencing, and I half-closed my eyes and imagined this was the spot where everything I’d ever lost since my childhood had washed up”* [Ishiguro, 2010, p. 251] – the motive of death here closes with the motive of loss, the final point of both being the loss of human life legitimised by society.

### **Ishiguro’s Poetics of New Sincerity: a Withdrawal from Postmodern Aesthetics**

The artistic world of the novel *“Never Let Me Go”* is the complete opposite of postmodernism at all levels of form and content.

The author rejects the intertextuality characteristic of postmodern works, which is mostly used for the purpose of parody. Ishiguro’s novel contains isolated allusions, such as the scene when Kathy and Tommy return after an unsuccessful attempt to postpone the deadly excavation for the latter for several years. Faced with a deadly abyss at the very moment when he wants to live, Tommy stops the car, goes far into the field, into the darkness, and screams in despair. In our work, this scene is analysed as an allusion to the biblical story of prayer in the Garden of Gethsemane and the famous expression of the prophet Isaiah about the painful loneliness of man in the world – ‘a voice crying in the wilderness’. Unlike postmodern borrowings for the purpose of ironic reinterpretation, these allusions deepen the psychological nature of the narrative, bring the hero’s experience to a new level, scaling them up, and most importantly, reflect the hopelessness of the situation, enhancing its tragedy and inhumanity.

The novel lacks the dominant function of play, which is based in postmodernist works, including the accumulation of quotations, allusions, combinations of various forms and styles, and there is no deliberate *“literariness”* (R. Barthes), no quotations as a certain source of meaningful growth of the text. On the contrary, the text of the novel is extremely plain, without pretensions to metatext, artistic devices are minimised, the narrative style is devoid of stylistic eclecticism and is as close as possible to a conversational diary confession. Thus, the heroine’s story about her life begins as follows: *‘My name is Kathy H. I’m thirty-one years old, and I’ve been a carer now for over eleven years. That sounds long enough, I know, but actually they want me to go on for another eight months, until the end of this year. That’ll make it almost exactly twelve years. Now I know my being a carer so long isn’t necessarily because they think I’m fantastic at what I do. There are some really good carers who’ve been told to stop after just two or three years. And I can think of one carer at least who went on for all of fourteen years despite being a complete waste of space. So I’m not trying to boast’* [Ishiguro, 2010,



p. 5]. The quote can be continued. The whole text is written in a similar style, in a calm, measured, low-emotional manner. Despite the fact that the protagonist is quite well-read (the novel emphasises that the pupils at Hailsham were taught to read and that even after graduation they were armed with lists of literature), her speech is competent, but simple, uncomplicated, devoid of imagery (the tropes and figures used in the work are few and far between); neutral vocabulary dominates, and sometimes colloquialisms such as “to snap out”, “to wear down”, “hooked up”, “to unwind”, “to go full pelt”, “daft”, “a layabout” and others are found. All the words used in the memoirs are extremely specific, carrying the most unambiguous meaning, so that all the thoughts cannot be interpreted in any other way. Although in the above quote we find the expression ‘to put an end to it’, which can be understood as a common idiom that means the end of work, some kind of business, official duties, only later, as the plot develops, this expression, like some others, will acquire a new meaning and new connotations and turn into one of the euphemisms that denotes the passing of clone donors.

All postmodern art aims at commentary and interpretation, because by definition, postmodernist art exists in the context of artistic texts created in previous times. Thus, the secondary nature of the postmodern text is perceived as a certain differentiating feature, i.e., postmodern art is inward-looking, it does not look for the new outside, but rather seeks new forms of reflection that would captivate the reader with their non-standard, ensure the originality of the statement, which is actually built on the statements of others, and contribute to the dominant function of play. The new sincerity is outward-looking, it is busy searching for a new meaning. The main part of the novel, as noted, is made up of feelings, experiences, emotions of the characters, the factors that cause them, psychological processes that occur in a person, their conditionality and mechanisms. Throughout the novel, Kathy is extremely attentive to her feelings and emotions, both as a pupil and as an adult. Deprived of their parents, the clone pets appreciate any casual communication with their guardians, which is not something they get to do very often. That is why conversations with Miss Lucy, a childhood favourite, are imprinted in the girl’s memory: “*I remember there was a log burning in the fireplace, and that we were doing a play-reading. At some point, a line in the play had led to Laura making some wisecrack about the tokens business, and we’d all laughed, Miss Lucy included*” [Ishiguro, 2010, p. 37]. The children and the teacher were having a good time, when Polly asked, completely out of the blue: “*Miss, why does Madame take our things anyway? We all went silent. Miss Lucy didn’t often get cross, but when she did, you certainly knew about it, and we thought for a second Polly was for it. But then we saw Miss Lucy wasn’t angry, just deep in thought. I remember feeling furious at Polly for so stupidly breaking the unwritten rule, but at the same time, being terribly excited about what answer Miss Lucy might give. And clearly I wasn’t the only one with these mixed emotions: virtually everybody shot daggers at Polly, before turning eagerly to Miss Lucy – which was, I suppose, pretty unfair on poor Polly*” [Ishiguro, 2010, p. 38]. This unremarkable situation, typical of the protagonist’s confession, mirrors the reflective nature of the work’s discourse quite well. After all, the narrator clearly conveys the subtlest twists and turns of her own psychological reactions, analysing their origins. The joy of sincere communication, which is suddenly destroyed by an awkward childish question, which seems to have nothing indecent in it, but children raised in conditions of silent prohibition are deprived of the right to ask direct questions. Kathy is angry with Polly because she is embarrassing her favourite teacher. At the same time, the girl is worried that Miss Lucy’s bright image will be ruined by an aggressive reaction to her friend’s questions. Kathy feels sorry for Polly, because the ‘poor’ girl is being scorched by the eyes of everyone present: everyone perceives the situation in the same way, everyone is hostage to the unspoken propriety that they feel intuitively. Thus, the literature of the new sincerity does not accept secondary nature and is not focused on the past. The analysis of instant emotions and experiences, the search for the reasons that generate them, the reflexivity of one’s own behaviour, and the evaluative attitude towards the world and people become a reflection of effective, active humanism, while postmodern art pedals the active non-independence of one’s own position due to the inevitable secondary nature of the position, which is based on intertextuality.

The new sincerity, with its confessionality, also opposes the idea of relativism, which is the basis of postmodern philosophy. The relativity of everything leads to the variability of any point of view. This is especially evident in the field of ethics, where there are no imperatives of any kind, because good and evil as categories in this coordinate system are also relative, and therefore there is no ‘bad’ and ‘good’. In contrast to this idea, the new sincerity tries to find and define absolutes (mostly of an ethical nature) that could be relied upon in a globalised world where all borders have

been erased. Moral imperatives become important in the era of new sincerity: it turns out that it is significant for a person to be decent, to love his or her family and treat them responsibly, to be able to sympathise with someone else's grief, to care about their country, the environment, etc. The aforementioned can be observed in the confession of the heroine of the novel "Never Let Me Go", for whom decency, self-esteem, tolerance, responsibility, help and compassion for her neighbour become essential attributes. From the very beginning of the film, we see how responsible Kathy is for her work: "...it means a lot to me, being able to do my work well.' 'Anyway, I'm not making any big claims for myself. I know carers, working now, who are just as good and don't get half the credit" [Ishiguro, 2010, p. 5], – Kathy is clearly proud of herself and her virtues. For her, it is important to be a good worker, a good, compassionate person ("You try and do your best for every donor" [Ishiguro, 2010, p. 6]) who makes things easier for those who are in trouble. Compassion is an essential quality for Kathy. She is delicate and sensitive: of all the children, she is the only one who feels the inner pain and irritation of Tommy, who is bullied and mocked by almost everyone around him because of his eccentricity and sometimes inadequate reactions. By focusing on the little things, the girl feels the essence of the problem. When Tommy, in the heat of anticipation for a football game, does not notice that he has stained his favourite blue t-shirt, only Kathy shows empathy for the boy, feeling sorry for him because of the feelings he will have when he sees that he has ruined his favourite clothes, which, in fact, happens.

The appeal to universal values can also be traced in the author's implicit position in the work: social and moral issues, the use of traditional motifs with their subsequent transformation into their own opposite, and the deep psychology of a rather simple plot conflict contribute to the conclusion that active humanism is important in today's global technologically advanced world. The main problem raised in the novel is, of course, the eternal struggle between good and evil. In addition, the writer makes it as difficult as possible to resolve this issue, immersing the reader in an ethical dilemma, because clone organs are used to save the lives of other people, that is, for a certain pseudo-good. Thus, in the novel, we observe the victory of pseudo-good over genuinely good. However, by portraying his characters as real people, the author clearly crystallises his own position, skilfully demonstrating how easy it is in today's complex world to pass off evil as pseudo-good by manipulating moral imperatives.

The new sincerity overcomes the conclusion of the 'death of the object', characteristic of postmodernism, which is based on the cultivation of the idea that there is no permanent self-identity of the individual. Contrary to the idea that a person is nothing more than an accumulation of an infinite number of never-ending selves, which is ultimately reflected in the eclecticism and fragmentation of postmodern artistic images, the new sincerity, deeply psychological in nature, aims to create a holistic literary character. The protagonists of the new sincerity are not the embodiment of a certain idea without any background and causality, both social and psychological. In contrast to apsychological postmodernism, they are complex, multifaceted, carefully drawn, deeply elaborated, their behaviour and various reactions are psychologically motivated, and the characters are constantly trying to understand the mechanisms and factors of this conditioning. All three protagonists are complete individuals, with their own contradictions, mistakes, defeats and victories. While Kathy is empathetic, tolerant, sensitive, and attentive to others, Ruth is selfish, indifferent to other people's suffering and pain, and at the same time strong-willed and respected among her peers, Kathy lacks faith in herself, tends to bow to her friend's strength and authority, and underestimates herself. Due to her kind-heartedness, she is not capable of committing harsh acts, even if it is inevitable to protect her own dignity and personal self-preservation. Both characters are directly or indirectly trying to understand who they are, to find the people they were cloned from. Both secretly believe in a brighter future. The enchanting image of the office, which seems to have come from the pages of a glossy magazine, becomes a momentary glimpse of a dream that will never come true. Kathy is naive and unaware of being manipulated. Ruth is desperately fighting for her place in the sun, for her short-lived happiness, using all the methods she can, by all means permitted and forbidden, not disdaining immoral means, manipulating people and destroying other people's lives for her own pleasure. Tommy undergoes a certain personal growth in front of our eyes, transforming from a victim of bullying in childhood to a decent and interesting person in adolescence and youth, with whom two friends fall in love. Intelligent and sensitive, he, like Kathy, cannot resist Ruth's manipulations, becoming her plaything, while at the same time having strong feelings for Kathy and understanding her well. Only before his death does

he realise the enormity and tragedy of his mistake. Thus, one of the goals of the heroes of the new sincerity is the endless process of self-identification of the individual. The novel's protagonists are typical heroes of the new sincerity, devoid of fragmentation, their images are carefully constructed and comprehensively outlined.

The new sincerity refuses to depersonalise action, which is terminologically fixed in the metaphors 'death of the subject' and 'death of the author' and is focused on the self-production of a literary text due to the growth of meaning in the process of the play of meanings. The dominant function of the diegetic narrator in the narrative organisation of works of new sincerity subjectifies the action, attaching it to the expressive and evaluative paradigm of the author/narrator, to the system of his moral imperatives. As noted, the narrative in K. Ishiguro's novel is told from the perspective of 31-year-old Kathy, who acts as a diegetic narrator. On the pages of the novel, she recalls the years of her formation as a personality and the factors that influenced it. The narrative is structured in such a way that the reader gets into the narrator's system of moral coordinates, experiences her victories and defeats together with her, assessing the degree of acceptability of the heroine's actions. Kathy is a reflective personality who is in a state of permanent introspection, which involves the reader, who studies both the characters and himself.

Thus, in the literature of new sincerity, the role of the recipient changes. If in postmodernist works he was involved in the process of interpretation, building up meanings, that is, he played an interactive role, participating in some way in the creation of a literary text, and then in works of new sincerity his functions become fundamentally different. The reader actually is identified with the protagonist of the work, feeling his or her problems, feelings, and experiences through empathy, which the author tries to evoke in him or her in various ways and which is stronger the more the work's description coincides with the reader's own life experience. The author of the novel contributes to the production of empathy in the readers in various ways. The novel shows us the formation of personalities who experience a plethora of difficult situations where they have to make a moral choice. The detailing of events and the feelings and experiences of the characters helps the reader to sympathise with the respectable Kathy in her moral battle not so much with Ruth as with herself, observing the compromises the girl makes because of her fear of losing her friend in childhood, indignant at the fact that the young Kathy destroys her own happiness with her own hands by establishing a relationship between Tommy, whom she certainly loves, and Ruth, who manipulates her friend, naturally relating the characters' actions to her own life experience. The reader expects a rebellion of lovers against a system built on the laws of segregation, and almost physically experiences the pain of the clones during and after organ harvesting. Thus, the main goal of the recipient is not the production of a text, but self-knowledge, self-identification, and the construction of their own personal boundaries and moral guidelines.

The rejection of postmodern irony, which not only rejected and made sincerity, naturalness, sensitivity, compassion, and empathy impossible, but also questioned their value and the expediency of their presence in works of fiction as worldview principles, allowed authors of new sincerity to create new content that differs from the literature of the previous era in being more democratic and humanistic. In the novel *Never Let Me Go*, there is no irony at all, because the plot conflict and the issues do not imply any smiling, ridicule or sarcastic attitude to the events. The tragedy that happens to the characters of the work determines the absolute seriousness of the confession. The narrator does not allow herself irony, even when analysing her emotions and experiences in childhood and adolescence (a similar tendency is present, as noted, in some works of new sincerity, when self-irony becomes a marker of the author's individual style/self-perception of the diegetic narrator). Recalling her own formation as a person, Kathy carefully draws out important situations for her that left a mark on her soul. As an adult, she certainly understands how childishly she perceived the world, how serious the stories of Miss Geraldine's guard, riding Ruth's imaginary horses, the legends of the Hailsham runaways who died in the woods, the situation with Ruth's pencil case, the misunderstanding with Miss Lucy, the conversations with Tommy, etc. But, even as an adult, she does not analyse any of these situations from the point of view of self-irony, the possibility of laughing at herself as a child, each of them being a step towards adulthood, important and serious. The only endeavour at irony is the reaction of the teenage pupils to the truth about their future, which is suddenly revealed to them in a conversation with Miss Lucy, after which they try to imagine the upcoming organ harvesting through the metaphor of a zipper that is unzipped and liver, kidneys, etc. fall out of the open cavity. This irony of self-defence turns out to be not funny at all, although the teenagers

laugh as they play with their future. That is why the tone of the story is serious, because Kathy's memories are a way of realizing her own and the people close to her heart's doom. Thus, the tragic pathos requires compassion for the characters of the work, sincerity and authenticity of emotions, which are characteristic of the literature of new sincerity and fundamentally rejected by postmodernists.

## Conclusions

The literature of new sincerity is a phenomenon of the late 20<sup>th</sup> – first quarter of the 21<sup>st</sup> century, which has a powerful influence on the contemporary literature of various genres. Polemically opposed to the aesthetics of postmodernism, the literature of new sincerity is distinguished by its own aesthetic and poetological specificity. The differentiating features of the works of new sincerity include the peculiarity of the issues, which is the aggravation of problems of a more intimate, personal nature; a kind of hero/heroine who is a reflective personality who pays great attention to his/her inner world, is concerned with the issue of self-identification, and feels lonely in the global world around him/her; a characteristic narrative style that mostly involves a diegetic narrator, the confessional nature of the narrative; deep psychologism and empathy; appeal to universal values; self-irony as an indicator of the writer's individual style, which, in fact, is not a differentiating feature.

The poetics of new sincerity is the complete opposite of postmodern irony, which becomes not only an artistic manifestation but also a way of thinking. Irony implies distance, demonstration of a negative attitude, a certain snobbery, concealment of true feelings, total irony easily degenerates into cynicism and aggression, and the phenomenon of new sincerity that replaces postmodernism is the answer to this.

K. Ishiguro's dystopian novel "Never Let Me Go" certainly belongs to the literature of new sincerity. The novel is narrated by a diegetic narrator who is preoccupied with issues of self-identification and cognition of his inner world. The narrative style invites the reader to an active dialogue and promotes empathy, including for working through their own psychological problems. The fragmentary affective narrative style is supported by the minimal plot intensity, which allows for deep psychological insight. Despite their atypicality, the images of the novel's protagonists fully correspond to the paradigm characteristic of the literature of new sincerity. The ideological orientation of the novel is subordinated to the problem of humanism in the high-tech world, which is realised through various motifs: home, road, understatement, loss, death, conscious sacrifice, etc., which in the process of their functioning in the novel undergo transformation and mostly turn into their opposite. The analysis of the work demonstrates the significant influence of the socio-cultural phenomenon of new sincerity on contemporary literature, including works of the conditional modus.

The study has made it possible to draw conclusions about the confrontation between new sincerity and postmodernism at all levels of the organisation of a work of art. The author rejects the intertextuality characteristic of postmodern works, which is mostly used for the purpose of parody.

The novel lacks the dominant function of play, which is based in postmodernist works, among other things, on the accumulation of quotations, allusions, and combinations of various forms and styles. In contrast, the text of the novel is extremely simple, without pretensions to metatext, the artistic devices are minimised, the narrative style is devoid of stylistic eclecticism and is as close as possible to a conversational diary confession.

The literature of the new sincerity does not accept secondary nature and is not focused on the past. The analysis of momentary emotions and experiences in K. Ishiguro's novel, the search for the reasons that give rise to them, reflexivity, and an evaluative attitude towards the world and people become a reflection of effective, active humanism, while postmodern art pedals the active non-independence of one's own position due to the inevitable secondary nature of the author's position, which is based on intertextuality.

Contrary to the idea of relativism, one of the central ideas of postmodernism, the new sincerity aims at finding absolutes (mostly ethical) that could be relied upon in a globalised world where all borders have been erased, as seen in the confession of the heroine of the novel "Never Let Me Go", for whom decency, self-esteem, tolerance, responsibility, help and compassion for one's neighbour become essential attributes.

Unlike eclectic and fragmentary postmodern artistic images, the characters in K. Ishiguro's novel are complex, multifaceted, carefully drawn, deeply elaborated, their behaviour and various reactions are psychologically motivated, and they are constantly trying to understand the mechanisms and factors of this conditioning.

The new sincerity refuses to depersonalise action, which is terminologically fixed in the metaphors 'death of the subject' and 'death of the author' and is focused on the self-production of the artistic text due to the growth of meaning in the process of the play of meanings. The dominant function of the diegetic narrator in the narrative organisation of New Sincerity works in general and in K. Ishiguro's novel in particular subjectifies the action, attaching it to the expressive and evaluative paradigm of the author/narrator, to the system of his moral imperatives.

Finally, the novel shows a rejection of postmodern irony. The tragedy that occurs to the characters of the novel determines the absolute seriousness of the confession. The narrator does not allow herself irony, even when analysing her emotions and experiences in childhood and adolescence.

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## POETICS OF NEW SINCERITY LITERATURE VS POSTMODERN AESTHETICS: KAZUO ICHIGURO'S NOVEL "NEVER LET ME GO"

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**Key words:** *dystopia, new sincerity, postmodern irony, diegetic narrator, empathy, reflective personality, humanism, narrative style, home motif, death motif, victim motif, mind manipulation, rebellion against the system, discrimination*

The purpose of the study is to determine the peculiarities of the poetics of the literature of new sincerity as polemically sharpened against postmodern irony, scepticism and cynicism and to identify the poetics of new sincerity in K. Ishiguro's novel "Never Let Me Go". To achieve this goal, the author uses cultural-historical, cultural-philosophical, hermeneutical research methods.

The paper traces the formation of the concept of 'sincerity', which has been transformed over many centuries, acquiring new meanings against the background of different eras. The concept of 'sincerity' is considered in the context of cultural philosophy and literary criticism. Much attention is paid to the opposition between the new sincerity and postmodern irony, which is analysed not only as an artistic manifestation but also as a way of thinking. The phenomenon of new sincerity is considered in the work as a reaction to the socio-cultural shifts that led to the end of the postmodern era.

The research attempts to identify the differentiating features of the poetics of the works that make up the layer of the literature of new sincerity. Among them are the peculiarity of the issues, which consists in the aggravation of problems of a more intimate, personal nature, the originality of the hero, who is a reflective personality who pays great attention to his inner world, is concerned with the issue of self-identification; characteristic narrative style, which is characterised by the presence of a diegetic narrator and a confessional character; deep psychologism and empathy; appeal to universal values; self-irony as an indicator of the writer's individual style or the complete absence of irony.

Kazuo Ishiguro's dystopian novel is studied from the perspective of aesthetics and poetics of new sincerity. The study has made it possible to draw conclusions about the characteristic features of the work inherent in the literature of new sincerity. Thus, the narrative in the work is conducted on behalf of a diegetic narrator who is preoccupied with issues of self-identification and cognition of his inner world. The narrative style invites the reader to an active dialogue and promotes empathy, including for working through their own psychological problems. The fragmentary affective narrative style is supported by the minimal plot intensity, which allows for a deep psychological impact. The images of the novel's characters are fully consistent with the paradigm characteristic of the literature of new sincerity.

The author traces the presence of motifs of home, road, understatement, loss, death, and conscious sacrifice, which are used to implement the humanistic idea of the work, and their into the opposite.

The author draws conclusions about the opposition to the new sincerity of postmodernism at all levels of a work of art. Thus, the novel lacks the dominant function of play; on the contrary, the text of the novel is extremely simple, artistic means are minimised, and the narrative style is as close as possible to a conversational diary confession. One of the aims is to find ethical absolutes that could be relied upon in a globalised world where all borders have been erased. The novel's eclectic and fragmentary images of postmodernism give way to complex, multifaceted, and carefully drawn ones. The behaviour and various reactions of the characters are psychologically motivated. The novel shows a refusal to depersonalise the action due to the dominant function of the diegetic narrator and a complete rejection of postmodern irony.

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## АКТУАЛЬНІ ПРОБЛЕМИ ЛІНГВІСТИКИ ТА ЛІНГВОКУЛЬТУРОЛОГІЇ

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### THE LEXICON OF CONTEMPORARY WAR TIME: COMPRESSIVE PROFESSIONAL SLANG UNITS IN THE UKRAINIAN LANGUAGE

Статтю присвячено висвітленню сутності компресивних процесів, що зреалізовано у професійній термінології та сленгу українських військових, волонтерів. Вона постає продовженням серії праць, присвячених актуальним процесам у мові та мовленні. Особливу увагу приділено процесам абрєвіації та універбації як таким, що здатні створювати стислі модифікації номінативних одиниць – як аналітичних, так і синтетичних, тобто які постають процесами внутрішнього, мовленнєвого, досистемного словотвору.

Актуальність праці очевидна: на часі висвітлення не лише загальних історичних подій, але і явищ, які поступово стають історією української мови та історією славістики загалом. Дослідження мовних феноменів, що відбивають сучасний стан будь-якої мови, завжди привертає увагу лінгвістів. Отже, явища неологізації, з одного боку, та актуалізації конкретних процесів, з іншого, наявні в тій чи тій мовній системі, викликають неабияку зацікавленість фахівців та постають предметом аналізу.

*Мета* дослідження – визначення продуктивності компресивів як одиниць, що належать воєнному дискурсу, з одного боку, та як актуального мовного матеріалу загалом – з іншого. Завдання: 1) виокремити компресиви з-поміж традиційних дериватів; 2) визначити критерії виділення найосновніших компресивних процесів – абрєвіації та універбації; 3) сформулювати причини появи сленгзмів досліджуваного зразка; 4) довести важливість вивчення компресивів у воєнному дискурсі.

Основними *методами* дослідження постають описовий і структурний, які сприяють демонстрації особливих аспектів універботворення та абрєвіації як процесів, що відповідають сутності мовленнєвої компресії. Для визначення форм трансформації номінативних одиниць застосовано методику дистрибутивного аналізу.

Військовий дискурс є сферою функціонування мови, яка здатна продукувати неологізми, що виникають внаслідок різних видів компресії. Це пов'язано з динамічністю мовлення військових, а надто з потребою умістити максимальну кількість інформації у мінімальний відрізок часу, прагненням до чіткості, лаконічності форм й водночас змістовності мовлення. З-поміж досліджуваного лексикону українських військових виокремлюємо іменники (що утворюються завдяки абрєвіації, універбації та імітації універбації), дієслова та їхні форми (які частіше постають наслідками універбації). Поява досліджуваних компресивних найменувань відповідає загальній тенденції єдності процесів номінації, сутність яких полягає у модифікуванні аналітичних або комплексних синтетичних одиниць у більш короткі мовленнєві сегменти, що є універсальною рисою сучасного стану загалом індоевропейських мов.

*Ключові слова:* воєнний дискурс, номема, компресиви, військовий жаргон, сучасні номінативні процеси, абрєвіація, універбація.

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## Introduction

The article seeks to reveal the concept of compressive processes implemented in the professional slang of Ukrainian military people and volunteers – all those connected with warfare. It continues a series of works [Bondareva, 2023; Diachok, 2015; *Diachok, Kuvarova, Vysotska., Korotkova, Khurtak, 2022*] covering the current processes in language and speech, particularly in a certain subcode of the Ukrainian language. The main focus here is placed on abbreviation and univerbation, as well as the processes able to create compressed modification of nominative units (both analytical, and synthetic), i.e., the processes belonging to internal, speech-based, pre-systematic word formation.

The topicality of the research lies not only in the revelation of the impact extralinguistic historic events exert on the language, but also in the analysis of the phenomena that gradually become the history of the Ukrainian language and Slavic studies as a whole. The research into the linguistic phenomena that reflect the current state of any language has always been the center of linguists' attention. Therefore, the phenomena of neologization, on one hand, and updating of specific processes, on the other, existing in a particular language, encourage experts' interest and represent the focus of the study.

We previously mentioned that the functions of Slavic language systems in their live speech implementation offer linguists room for solving a set of relevant tasks. They include, among other, the revision and, consequently, the new interpretation of a separate group of processes and phenomena, whose essence has been considered unequivocal and unchangeable. The revision targets separate word formation patterns in language and speech, as well as the implementation of the outcomes of these word formation acts as separate types of nomination. This up-to-date understanding of linguistic facts is an indispensable component of the modern knowledge of the Slavic languages structure in general, and that of the Ukrainian language in particular.

It is commonly known that linguistic units are produced via different patterns of word formation. In modern linguistics, the synchronic approach makes it possible to distinguish between the patterns of word formation depending on the type of the main word formation devices, or formants [Selivanova, 2010; Ponomarenko, 2017; Müller, Ohnheiser, Olsen, Rainer, 2015].

The pattern of word formation is defined as a specific kind of difference between the derivatives and the base words. This difference embodies the word formation device or a set of devices, thus a formant. Such differences are combined into classes, which are further referred to as word formation patterns. The history of Slavic studies suggested several classifications leaning on the concept of the word formation pattern [Nikitevych, 1978; Grzegorzczkova, 1984; Nagórko, 1997; Ponomarenko, 2017]. Their authors defined this concept via determining the formant, with the help of which a new lexical unit had been created. They believed this criterion was enough to identify the word formation pattern.

However, modern language and speech material requires a comprehensive approach to its investigation. Therefore, when it comes to interpreting this or that word formation pattern, we suggest using the set of criteria, which are no less important than the aforementioned one. This set includes, except for the formant type, the concept of word formation base and a type of motivation. Moreover, with respect to all possible (formal and semantic) transformations of the derived word versus the base one, our idea is to arrange the existing classification as the following groups:

- 1) morphological patterns, where belong all cases of affixation based on the simple (one-root) word;
- 2) non-morphological patterns, where belong all cases of word formation via an affix-free formant, i.e., all types of meaning transfer and conversion;
- 3) complex patterns, where the words are formed based on collocations or word combinations;
- 4) mixed patterns, where belong words formed not only via various formants, but also via various word formation bases;
- 5) abbreviation as a syncretic word formation pattern, where belong shortenings based on word combinations, as well as on the simple – one-root – base.

As to the final pattern, it is noteworthy that abbreviation can be considered both as the word formation pattern, and as the form-building pattern. In each specific case, the key role belongs to the type of motivation. Generally speaking, the set of criteria for such differentiation leans primarily on the motivation principle, since the essence of word formation or its imitation is currently reflected in the concept of motivation.

Traditionally, motivation is seen [Selivanova, 2010; Ponomarenko, 2017] as a semantic dependence of the meaning of any derived, including compound, word on the meanings of its constituents; in word formation, certain units serve as the sources of motivation, while others, which result from word formation, are defined as determined motivated ones.

The main statements that outline our vision of the modern nomination theory are as follows: 1) if a new word's lexical meaning differs from that of its base word (in terms of etymological connection), it is reasonable to talk about external – word-building, system-based – motivation; 2) if the lexical meanings of the derived and the base unit (either a word, or a word-combination) coincide, are identical, it is reasonable to talk about internal – relational, speech-based – motivation. This process is actually a special form-building process, which uses the homonymic word formation devices.

We believe that the units that correlate as word – word, word – word-combination, word-combination – word, do not reflect word-formation connections, being etymologically similar; they represent analytical and synthetic implementations of respective invariants – nomemes (following the terminology suggested by V. Nikitevych) [Nikitevych, 1985].

Therefore, the determination of the status of the derivational or relational process depends, above all, on the type of motivation relationships between the derived and the base units. Hence, the number of affixation types, compounding, general abbreviation, word-based abbreviation as the means of word formation in a traditional sense do not correspond to the genuine linguistic reality. Such examples, particularly, abbreviations and univerbs, can be qualified as the output of internal (speech-based) word formation. Its essence coincides with the principles of form-building, the main criterion for the determination of which is the semantic similarity between the invariant and its speech or textual implementations – the so-called doublets.

Certainly, such units exist in the military discourse. Yet, not all professional lexis and slang words that are currently relevant have been explored in detail; this is particularly applicable to the units that have appeared in language and speech due to compression. In the Ukrainian language, such units are produced quite actively. This is connected not only with the accelerated life pace as a whole, but also with the strive for accuracy and at the same time form brevity of each element of the military vocabulary. Hence, it is clear that this very vocabulary continues to attract linguists – all those who comprehensively explore the modern motivation processes.

Consequently, the aim of this research is to demonstrate the productivity of compressives as units belonging to the military discourse, on one hand, and as the up-to-date linguistic material as a whole, on the other. Objectives stemming from the aim formulation are as follows: 1) to separate compressive from the traditional derivatives; 2) to determine the criteria for distinguishing the main compressive processes – abbreviation and univerbation; 3) to formulate the causes of the emergence of the investigated slang; 4) to prove the importance of studying compressives in the military discourse.

### Research methods and techniques

The main research methods include the descriptive and structural ones, as they encourage the summarizing of the special aspects of univerb formation and abbreviation as the processes that match the concept of speech compression. We have utilized the distributive analysis approach to determine the types of nominative units' transformation.

### Results and discussion

The significance, and therefore, relevance belong to the research material, which is a variety of lexical shortenings used in the speech of people directly or indirectly related to warfare. The military discourse contains Ukrainian slang lexical elements, a part of which can be classified as compressives, such as *зачохлити* (Engl. to cover), *БПЛА* (Engl. UAV), *плитняк* (Engl. plate carrier), *затрофеїти* (Engl. win trophies), *ТРО* (Engl. TRD – territorial defense), *ТРОшник* (Engl. TRD-officer), *теплак* (Engl. thermal imager), *бронік* (Engl. body armor) etc. Following the trend of saving speech effort, the dynamics of the investigated discourse implies the use of shortened, syntagmatically reduced nominations. To the main ways of building such shortenings belong abbreviation and univerbation.

The military discourse is represented in a language by the professional vocabulary and slang. “Slang, professional jargon and argo are rigorously opposed to the standard literary language for its purpose, as one of the functions of the nationwide literary language is to unite various social groups into one whole – the nation; slang seeks to bring closer together one group of people and oppose it

to society as a whole” [Dorda, 2008, pp. 69–72]. This **broad approach gives reason to remark that military slang is built and thus distinguished amid the appropriate professional vocabulary, on one hand. On the other, relevant slang units are created through the impact exerted by the general word formation tradition with the use of the general linguistic tools.**

L.M. Palamar argues that professional vocabulary “belongs to substandard field-specific lexis; it is not presented in terminology dictionaries, as it functions primarily in oral and colloquial speech of professionals in a certain field. If terms may be known to people who have no tight connections to the certain professional field, professional vocabulary is understood only by experts, as professional vocabulary has a specific application area and emerge as part of professional communication as the secondary forms of expression” [Palamar, 2000, p. 104].

In view of the above, slang, if seen broadly, can contain certain terminology, particularity, military terms. We study the material from this perspective.

Military slang is a system of lexical elements that arose in the military community and are clear, first and **foremost, to military people. Obviously, this thematic field, just like any other, has a center and a periphery**, and has no clear borders, which determines slang movement not only within the field (from the center to the periphery and vice versa), but also beyond its borders, which implies a different status (target, social) of the investigated units. Many of those emerged in the previous century. Yet, the language of military people continues to acquire the elements that are able to reflect current realia. Certain slang words are clear to wider community, while other are used by the military or individuals connected to warfare. The military slang can also contain compressive slang words belonging to other subcodes, for instance, youth one: *оцифровувати (переводити у цифровий формат)* (Engl. *to digitize – convert to digital format*), *лайкувати / лайкати (ставити ‘лайку’)* (Engl. *to like – put ‘likes’*), *норм (нормально)* (Engl. *norm – normally*) etc. Such units certainly represent the periphery of the investigated thematic field.

These **units appear for various reason. Most frequently, they stem from the strive for a group-specific ‘codification’, decoding which requires appropriate, including field-specific, knowledge and experience.** Moreover, their emergence can be explained by speech expression, reflection of a special (sometimes ironic, **even disdainful**) **attitude to life and its realia. They result from speech acceleration under the accelerated life pace.** It is a sort of a collective pragmatic linguistic games, which ends with a specific person’s leaving a specific group or transition to another society with its linguistic and communication peculiarities.

Therefore, as mentioned above, to the main active processes that enrich, particularly, the speech of military people and language as whole with the investigated units, belong abbreviation and univerbation. Yet, it is reasonable to explore the output of these processes through defining the main nominative unit – *nomeme*.

“**A word and a word combination are studied from the point of view of their nominative potential.** Generally speaking, the essence of the nomination they lies in the specification of relationships between the ideas of types of thinking, i.e., in clarifying the ways nominations are created, stabilized and distributed in terms of various fragments of objective reality. The concept of nomination reflects both the process of name creation, adaptation and distribution in terms of various fragments of reality, and a meaningful language unit built during the nomination” [Diachok *etc.*, 2022].

Previously, **we repeatedly mentioned the fact that the implementations of the language nomination units are presented by the identical speech nomination units – synthetic and / or analytical modifications of respective nomemes, lexemes, compound words, that is, invariants capable of being implemented in various – synthetic or analytical – structural variations** [Diachok, 2015].

Among **the terms referring to the nominative language invariant existing in the linguistic science, we prefer the term *nomeme*** suggested by V.M. Nikitevych [Nikitevych, 1985]. Our preference leans on a few reasons. First, it best reflect the essence of the central nominative unit. Secondly, this name sounds similar to other terms that nominate the units of the main systematic levels, such as phoneme, lexeme, phraseme, syntaxeme.

As a language substance, the invariant is interpreted in terms of the structural approach. The main postulate lies in the distinction of the language as a certain semiotic system of invariant units and speech as the means of language functioning seen as the way of implementing language units in thousands of its variants.

We **distinguish between synthetic and analytical nomemes. The variants of the synthetic nomemes are represented by “all semantically identical units, which can be distinguished at the level of words”** [Diachok, 2015, p. 107]. In this case, we consider the following types of *nomeme* modification.

I. A word implemented in its forms, particularly, prepositional ones, depending on the context; this type may include abbreviations equivalent to the word (*А* – *армія* [A – army], *БГ* – *боеголовка* [WH – warhead], *БПО* – *бронепоезд* [AT – armored train], *БТ* – *бронетехніка* [AV – armored vehicles], *г-л* – *генерал* [g-l – general], *головком* – *головнокомандувач* [chief-comm – commander-in-chief], *ДМБ* – *демобілізація* [DMB – demobilization], *ЕШ/еш.* – *ешелон* [ECH/ech – echelon], *зр./зраз.* – *зразок* [smr – sample], *ЗРЧ* – *заручник* [HA – hostage], *Зх.* – *Захід* [W – West], *к-л* – *капрал* [c-l – corporal], *к-н/кап.* – *капітан* [cap – captain], *КА* – *катер* [CU – cutter], *ком.* – *командир* [comm. – commander], *команд.* – *командувач* [command. – commander], *лейт.* – *лейтенант* [lieut. – lieutenant] etc.).

II. A word-combination implemented in its forms, particularly, synthetic ones. The variations of this nomeme pattern are represented by all semantically identical units that are distinguished at the level of word-combinations [ibid, pp. 106–107].

Among those, we separately distinguish a “univerbalized (verbal) equivalent” of the word-combination, i.e., a word that has emerged as a result of the verbal modification of the word-combination, and is identical to the word-combination from the lexico-grammatical viewpoint [ibid, c. 110].

As the structural type of the analytical nomeme, the univerbalized equivalent of the word-combination has its own hierarchical structure, within which it is important to distinguish a few levels.

1. The level, at which the verbal representative of the nomeme emerges due to ellipsis – elliptical univerbation, which may produce nouns (*бронік* – *броньований жилет* [bronik – armored vest], *плитняк* – *жилет з плитами* [plytnyak – a vest with plates], *плитоноско* – *плитоносниий жилет/жилет для плит* [plate carrier – plate carrier vest], *розвантажка* – *розвантажувальний пасок* [unload – unloading belt], *медуха / медичка* – *медична сумка* [medukha – medical bag], *ТРОшник* – *боець ТРО* [TROshnyk – TRO fighter], verbs (*волонтерити* – *бути волонтером* [to volunteer – to be a volunteer], *мінуснути* – *зробити «мінус» (ворогу)* [to minus – make “minus”], *задвохсотити* – *зробити «двохсотим»* [to cargo 200 – make cargo 200], *затрофеїти* – *здобути трофеї* [to win trophies], *зафіналіти* – *довести до фіналу* [to finalize – to bring to the end]), **participles and adverbial participles** (*зафіналюючи* – *доводячи до фіналу* [finalizing – bringing to the end], *затрьохсотений* – *зроблений «трьохсотим»* [made ‘by three-hundred’ – wounded]).

2. The level, at which the verbal representative of the nomeme emerges due to the univerbal compression of the word-combination (*першокурсник* – *курсант першого курсу* [freshman – first-year military student]).

3. The level, at which at which the verbal representative of the nomeme emerges due to the complex compression of the word-combination – abbreviation (*РСЗВ* – *реактивна система залпового вогню* [RSFS – reactive salvo fire system], *БМД* – *бойова машина десанту* [AAV – amphibious assault vehicle], *БМП* – *бойова машина піхоти* [IFV – infantry fighting vehicle], *ДРГ* – *диверсійно-розвідувальна група* [SIG – sabotage and intelligence group], *БПЛА* – *безпілотний літальний апарат* [UAV – unmanned aerial vehicle]).

Besides, the nomemes with the word-combination as the dominant can be represented by their several structural variations simultaneously, whereby they are formally seen as complex nomemes.

Therefore, the processes of abbreviation and univerbation, which modern linguistics refers to as word-forming, appeared to be the most interesting for our research. However, the essence of these processes does not meet the word formation canons, to be more specific, both synthetic, and analytical unit have the identical lexical meaning. If during the formation of a new unit the semantics does not become more complex, that is, the new meaning does not appear, such transformation cannot be considered word-forming. It is logically interpreted otherwise, for instance, as the internal, speech-based word formation, or as the form-building process.

**Abbreviation.** There is a huge number of definitions for abbreviation as a process and abbreviation as a unit resulting from this process.

L. Bulakhovsky described this linguistic phenomenon as the speakers’ urgent need: “These days, people have to rush to be able to work hard, which this or that way accelerates their speech pace. It has become essential to preserve the strength to give it the most beneficial use; the same is true for language” [Bulakhovsky, 1928–1929, p. 33].

O. Selivanova defined abbreviation through its output. In her opinion, “abbreviation is usually a noun made via the reduction of a simple word, or the components of a compound word, or the elements of the base word-combination to the level of sounds or letter, syllables or other word frag-

ments” [Selivanova, 2010, pp. 5–6]. However, there is still discussion around the issue of telescopisms (telescopes), abbreviated words that are supposed to be considered either as lexicalized units, or as doublets of **certain nominative word-combinations or words that have a common – identical – lexical meaning**.

Obviously, **most linguists share opinion on the derivational nature of abbreviation, in which respect any abbreviation is a result of lexicalization, i.e., a separate independent word**. It is only O.O. Selivanova, **who acknowledges other relationships between the initial word combination and the abbreviation**.

A total match, or similarity, of the semantics of the “base” word-combination or word and the respective abbreviation leads to the **assumption about non-word-forming (rather form-building) relationships existing between the word-combination and the abbreviation, or the word and the abbreviation**, for instance:

*БМД* [AAV] – *бойова машина десанту* [amphibious assault vehicle];

*РСЗО* [RSFS] – *реактивна система залпового вогню* [reactive salvo fire system];

*ДШВ* [AAT] – *десантно-штурмові війська* [amphibious assault troops];

*ген.-лейт.* [l-g] – *генерал-лейтенант* [lieutenant general].

We suggest interpreting the **mentioned compressive units as univerbated (verbal) equivalents** of the respective word-combinations or words, that is, as synthetic units that have emerged due to the verbal interpretation of the word-combination or the word respectively, have the identical lexical and grammatical meaning and syntactic function.

And **vice versa: every interpretation of the initial word or word-combination, respectively, directly depends on the abbreviation process**. In general, a separate language unit capable of being implemented synthetically and/or analytically in speech and text is defined as the *nomeme*, such as “word-combination + abbreviation” or “word + abbreviation”. It belongs to the structural types of *nomemes* with the dominating word-combination or the dominating word, respectively, i.e., it is a semantically identical unit identified at the level of the word-combination or the word.

Consequently, it is reasonable to interpret the abbreviation of any type as the word, which is semantically and grammatically identical to the certain word-combination or the separate lexeme and which, in certain cases, can be stylistically different from this (equivalent) word-combination or lexeme, yet remains a variant of the common *nomeme*.

In this respect, we consider the relationships between the abbreviation and the respective word-combination or lexeme as equal relationships provided that there is semantic similarity.

**Univerbation. Linguistics still has no common interpretation for this phenomenon. Univerbation** is seen both in a broad, and in a narrow sense of this term. In the broad sense, univerbation implies the derivation *synthetism*, whereby the meaning that is initially implemented via several units is expressed in one word. In other words, this view of univerbation used to mean both abbreviation (*БМП – бойова машина піхоти*), and *ellipsis* (*ротний – ротний командир*), and *elliptical univerbation*, or univerbation in the narrow sense of this word [Diachok, 2015, pp. 25–30], for instance:

*Волонтерити* [to volunteer] – *бути волонтером* [to be a volunteer];

*Затрофеїти* [to trophies] – *взяти трофеї* [win trophies];

*ТРОшник* [fighter] – *боєць ТРО* [TRO fighter];

*Броня* [armor] – *броньована техніка* [armored vehicles];

*Бронік* [armor] – *броньований жилет* [armored vest].

Furthermore, **univerbation is defined as the word formation act based on a certain word-combination**, whereby the output of this process – the *univerb* – has a similar meaning. In general, this broad concept implies shortening, *nominalization* and *suffixation*. Therefore, it is interpreted as almost any mechanism of a new word emergence based on the word-combination as the syntactic unit. Summarizing the definitions of the existing types of word-combinations-to-words transformation, certain scholars use such terms as *condensation*, *univerbation*, or *univerbization* [Diachok, 2015].

The **narrow sense of this term highlights univerbation among other so-called derivation processes: it implies building a lexical unit on the basis of one of the elements of the certain multi-component nomination**. Other synonyms also indicate the aforementioned process. Suffixal univerbation is a part of the overall phenomenon. It stands out for the existence of two formally connected *nominate* units sharing the same semantics: *analytical* and *synthetic*. Univerbation produces a synthetic unit, which is referred to as ***univerb*, *unverbate* or *unverbism*** [ibid, 2015].

We see the aforementioned phenomenon as a specific type of internal – speech – derivation characterized by internal motivation and determined by the similarity of the semantics of the initial nominative unit and its discourse implementations, which formally differ from each other.

Obviously, the emergence of univerbs was preceded by the number of extra- and intralinguistic factors, which are believed to be the reason for their rise in speech / language. Firstly, it is the tendency for regulating inter-linguistic connections, for building speech automation. Secondly, it is the strive of any language for its units syntheticism, i.e., for “one-wordedness”. Thirdly, it is an attempt to overcome internal controversies between the segmentation of the nomination form and the unity of its meaning. Fourthly, it is a human mental need to communicate the necessary amount of information in the shortest possible time, etc.

The research of various compression processes must lean on the understanding of the fact that intra- and extralinguistic factors always complement each other, are often inseparable and combine both systematic, and applied peculiarities of this or that language.

**Complex nomemes and their implementation.** As we mentioned earlier, nomemes with the word-combination as the dominant can be implemented in modern military discourse in their several structural variations simultaneously – in the forms that are semantically identical. The research material has demonstrated at least two structural types of language invariants capable of being fully implemented in both oral, and written speech. This means that various structural forms of the same invariant function simultaneously, which can be presented in the following way.

1. Word-combination + abbreviation + elliptical univerb, for instance:

<p><i>безпілотний літальний апарат</i> <i>unmanned aerial vehicle</i> (nomeme)</p>	<p><i>БПЛА</i> <i>UAV</i> (abbreviation) <i>безпілотник</i> <i>unmanned</i> (univerb).</p>
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2. Word-combination + univerbal composite + elliptical univerb, for instance:

<p><i>броньований жилет</i> <i>armored vest</i> (nomeme)</p>	<p><i>броньований жилет</i> <i>armored vest</i> (word-combination) <i>бронезилет</i> <i>armorevest</i> (univerbal composite) <i>Бронік (1)</i> <i>armored</i> (univerb);</p>
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<p><i>броньований транспортер</i> <i>armored personnel carrier</i> (nomeme)</p>	<p><i>броньований транспортер</i> <i>armored personnel carrier</i> (word-combination) <i>бронетранспортер</i> <i>armorecarrier</i> (univerbal composite) <i>Бронік (2)</i> <i>carrier</i> (univerb).</p>
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The examples of the synthetic forms of the second type (*бронік 1* and *бронік 2*) illustrate homonymy, which is determined by the verbal implementations of two different nomemes (*броньований жилет* and *броньований транспортер*).



3. Word-combination + univerbal composite + abbreviation, for instance:

	<i>бойовий комплект</i>
	<i>battle kit</i>
	<i>(word-combination)</i>
<i>бойовий комплект</i>	<i>боекомплект</i>
<i>battle kit</i>	<i>battlekit</i>
(nomeme)	(univerbal composite)
	<i>БК</i>
	<i>ВК</i>
	<i>(abbreviation).</i>

It is obvious that “the nominative unit of this or that language cannot be referred to a word only, as it is stated by the advocates for word-centrism. It is reasonable to explore this unit as a certain invariant able to contain the features of a word and its forms or the features of a word combination and its forms, respectively. To the most important factors for defining the language invariant belong nominativeness and the semantic and grammatical similarity between all its forms of various structure” [Bondareva, 2023, p. 9–10].

### Conclusions

Military discourse represents the field of language functioning able to produce neologisms that emerge as a result of various types of compression. This is connected with the speech dynamics as a whole, as well as with the need of native speakers, who are military or related to warfare, to communicate maximum information in the shortest possible time. They aim to communicate clearly and concisely while preserving the meaning of their messages. It is extremely important to comprehensively explore and analyze such modern (slang and commonly used) compressives, as they contribute to the modern history of language development. It is this fact that encourages the advancement of modern theories of neolinguistic phenomena.

Among the investigated vocabulary of Ukrainian military people, we highlight the following: nouns; verbs and adverbial participles; adverbs; interjections.

Nouns are formed via:

a) abbreviation (based both on a few words, and on one – simple or compound – word), for instance: *ВМС* (*військово-морські сили*) [NF (naval forces)], *БК* (*боекомплект*) [ammo (ammunition)], *БРДМ* (*бойова розвідувально-дозорна машина*) [CRSV (combat reconnaissance and surveillance vehicle)];

б) unverbation, for instance: *броня* (*броньована машина*) [armor (armored car)], *ТРОшник*, *трошник* (*боець ТРО*) [TROer (TRO fighter)];

в) simulation of unverbation (through suffixation of a simple word, whereby the derivative is of colloquial – slang – nature), for instance: *теплак* (*тепловізор*) [thermal (thermal imager)], *бронік* (*бронезилет*) [armored (armored vest)].

Compressive verbs and their forms more often result from unverbation, for instance: *завдохотити* [make cargo 200], *затрофеїти* [to win trophies], *мінуснути* (*зробити ‘мінус’ ворогу*) [to minus – make ‘minus’].

The emergence of investigated compressive nominations follows the overall trend of uniting the nomination processes that seek to modify analytical or complex synthetic units into shorter speech segments, which is a universal trait of the modern state of Indo-European languages.

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## THE LEXICON OF CONTEMPORARY WAR TIME: COMPRESSIVE PROFESSIONAL SLANG UNITS IN THE UKRAINIAN LANGUAGE

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**Key words:** *military discourse, nomeme, compressives, military jargon, professional vocabulary, current nominative processes, abbreviation, univerbation.*

The article seeks to reveal the concept of compressive processes implemented in the professional slang of Ukrainian military people and volunteers. It is a continuation of a series of works covering the current processes in language and speech. The main focus here is placed on abbreviation and univerbation as the processes able to create compressed modification of nominative units – both analytical, and synthetic, i.e., the processes belonging to internal, speech-based word formation.

The topicality of the paper lies in its focus on phenomena that gradually become the history of the Ukrainian language and Slavic studies as a whole, including neologization and adjacent phenomena.

The research aims to define the productivity of compressives as units of military discourse, on one hand, and as the emergent linguistic material, on the other. The objectives of the study are as follows: 1) to separate compressives from the traditional derivatives; 2) to determine the criteria for distinguishing the main compressive processes – abbreviation and univerbation; 3) to formulate the causes of the emergence of the investigated slang; 4) to give reasoning for the study of compressives in military discourse as a prospective research issue.

The main research methods include the descriptive and structural ones, as they help demonstrate the specificity of univerbs and abbreviation as instances of speech compression. We have utilized the distributive analysis approach to determine the types of nominative units' transformation.

Military discourse is the field of language functioning that fosters the production of neologisms emerging as a result of different types of compression. It reflects the dynamic nature of military discourse with its need to convey maximum amount of information within the minimum period of time, striving for clearance, laconic forms, and rich content. Within the range of Ukrainian military lexicon under analysis, we single out nouns (formed by means of abbreviation, univerbation, and simulation of univerbation) as

well as verbs and their verb forms (which often result from univerbation). The emergence of compressive nominations in question follows the general tendency of lexical nomination towards modifying analytical or complex synthetic units into shorter speech segments, being a universal feature of the current state of the Indo-European languages as a whole.

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## ARCHITECTONICS OF AMERICAN COURTROOM DISCOURSE: AN IMPLICIT WAY OF CONTENT MANAGEMENT

У статті досліджується специфіка судового дискурсу як комунікативної цілісності, що виявляється у всебічній узгодженості його інформаційних складових (компонентів). Подана розвідка суттєво доповнює сучасні дослідження лінгвістики судового дискурсу, зосереджуючись на вивченні його архітектоники – проблеми, що сьогодні перебуває на периферії наукових інтересів дослідників. Актуальність вивчення судового дискурсу як єдиного інформаційного кластера з урахуванням взаємодії та супідрядності його складових пояснюється потребою у визначенні чинників, що забезпечують ефективність комунікативного процесу. Все це зумовлює новизну дослідження.

*Метою* цієї розвідки є визначення комунікативної природи судового дискурсу, його архітектоники в аспекті інформації, яку він містить, її організації та впливу на аудиторію. Окреслена мета зумовила виконання таких завдань: визначити, які види інформації містяться в судовому дискурсі; дослідити, яким чином ця інформація подається та організовується для певного впливу на реципієнтів; обґрунтувати поняття архітектоники у застосуванні до судового дискурсу. Для досягнення зазначеної мети було залучено як загальнонаукові (аналіз, синтез, систематизація, класифікація, індукція, дедукція), так і суто лінгвістичні *методи* (випадкова вибірка та спостереження, лексико-семантичний та контекстуальний аналіз, інтерпретація словникових дефініцій). Крім того, застосовано метод соціолінгвістичного аналізу зібраного матеріалу задля дослідження взаємозалежності між мовою та суспільством.

Обґрунтовано визначено, що комунікація в суді, з погляду її спрямованості на ефективний обмін різною інформацією, впливає на: а) раціональне сприйняття (семантична інформація, вплив на розум); б) емоційне сприйняття (естетична інформація, вплив на емоції); в) ірраціональне сприйняття (синектична інформація, вплив на несвідоме), які створюють інформаційний кластер. Уперше доведено, що ефективність комунікативного процесу в суді зумовлена ступенем впливу або глибиною проникнення ресурсів кожного виду інформації.

Доповнена класифікація видів трансгресії за результатами її впливу на адресата.

Уточнено поняття архітектоники як вибудовування й упорядкування дискурсивного простору у завершене ціле, що не зводиться до суми його блоків, задля управління сприйняттям реципієнтами наданої інформації.

Також уперше встановлено, що архітектоніка дискурсу сторони обвинувачення упорядковує усвідомлення інформації шляхом її поступового розкриття, тобто дискурсивний простір сторони звинувачення зорганізований за принципом послідовного розкриття (progressive disclosure). І навпаки, дискурсивний простір сторони захисту зорганізований через візуалізацію нарративу, в центрі якого знаходиться головна ідея або концепція. Навколо неї розташовуються теми, які надають пояснення. Це концепція архітектоники за принципом майндмепінгу (mindmapping). З'ясовано, що обидві концепції надають необмежені можливості для адресантів

утворити необхідні асоціативні ланцюжки за допомогою, наприклад, когнітивного дисонансу або трансгресії тощо. Закцентовано, що архітектоніка дискурсу приховано керує процесом інформування і впливає на сприйняття аудиторією змісту висловлювання.

*Ключові слова:* інформаційний кластер, архітектоніка, судовий дискурс, дискурсивний простір, когнітивний дисонанс, трансгресія.

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## Introduction

As lawyers themselves put it, to win a criminal case: “You need a three-part approach: (1) file legal ‘motions’ to dismiss the case, (2) argue for the exclusion of evidence, and (3) explain clearly to the jury why the client is innocent” [Spolin, 2023]. We’ll leave the first two cases to the lawyers and move on to the third point. But what is the meaning of the phrase “explain clearly”? While researching, we have not found any articles explaining what this means. And why, **despite brilliant strategy, tactics, reliable evidence**, and the gift of the gab, do some lawyers lose trials miserably while others succeed in seemingly no-win situations? The answer to these questions lies in the sphere of communicative specificity of courtroom discourse, which pertains to the organisation of information and its influence on the addressee.

The exploration of courtroom discourse is widely represented in modern linguistics. The problems of interpretation of verbal utterances, their use and abuse as determining the boundaries of power and control in the courtroom; the logic of communication in the courtroom and its conditioning by legal culture; the choice of narrative techniques in the process of interrogation aimed at obtaining a confession in a crime; the functions of textual and interpersonal metadiscourse in the implementation of argumentative strategies of lawyers are the subject of the collection of studies “Exploring Courtroom Discourse. The Language of Power and Control” by Anne Wagner and Le Cheng [Wagner, Cheng, 2011]. The specific nature of verbal interaction in the trial became the subject of research by Kathleen Doty [Doty, 2010]. Some aspects of the perception of the language during judicial proceedings in the USA are investigated by Gail Stygall [Stygall, 2012].

The research by Seth William Wood [Wood, 2012] is devoted to the study of courtroom discourse as a verbal performance in the aspect of sociolinguistic interaction between the actors of the process [Wood, 2012]. **Linguistic and stylistic aspects of courtroom discourse are explored in the papers by S. Susanto [2016], B.N. Aldosary and A. Khafaga [2020], M. Chen [2021], S. Roszkowski and G. Pontrandolfo [2022], A. Khafaga [2023], etc.** All this being said, the studies mentioned here focus on the investigation of individual aspects of courtroom discourse, without touching upon the problems of its communicative integrity, manifested in the comprehensive consistency of its informational components.

The necessity (relevance) of studying courtroom discourse as a comprehensive information cluster, including interaction and subordination of its components, is explained by the need to identify the factors ensuring the effectiveness of the communication process, thus establishing the novelty of this research.

All of the above has determined *the aim* of our study, namely, to define the nature of courtroom discourse and its architectonics from the point of the information it contains, its arrangement and impact the audience. The aim was reached by using both general scientific (analysis, synthesis, systematisation, classification, induction, deduction) and strictly linguistic *methods* (random sampling and observation method, lexico-semantic and contextual analysis, interpretation of dictionary definitions). In addition, the method of sociolinguistic analysis of the corpus material was employed. It aims to explore the relationship between language and society.

Our initial *objectives* were threefold: to establish kinds of information the courtroom discourse is based on; to determine how the information is delivered and organised to strongly impact the recipients; to justify the notion of architectonics in using it for courtroom discourse.

The corpus material was the texts of the opening and closing speeches of prosecutors and defense lawyers at the two high-profile trials of 1999–2000 and 2021 (the Amadou Diallo Trials (1999–2000); the George Floyd Murder (Chauvin) Trial (2021)). These two cases have been chosen because they caused and continue to cause a great deal of publicity and arguments.

### What is information?

Since our topic is, inter alia, about information, we would like to briefly explain our understanding of the term. Though we are surrounded by information flows at home, at work, and everywhere, at present, there is no generally accepted definition of the term “information.” “It is not a normal situation when the “information society” exists, but there is no a single prevalent understanding of the term “information” [Малишев, 2012, p. 166].

Here, Ackoff’s model is worth mentioning. It is known as the **Data-Information-Knowledge-Wisdom** hierarchy (or DIKW for short). R.L. Ackoff links such concepts as data, information, knowledge, and wisdom together as stages of a single developmental process: “Data are symbols that represent the properties of objects and events. Information consists of processed data, the processing directed at increasing its usefulness... Like data, information also represents the properties of objects and events, but it does so more compactly and usefully than data. The difference between data and information is functional, not structural” [Ackoff, 1999].

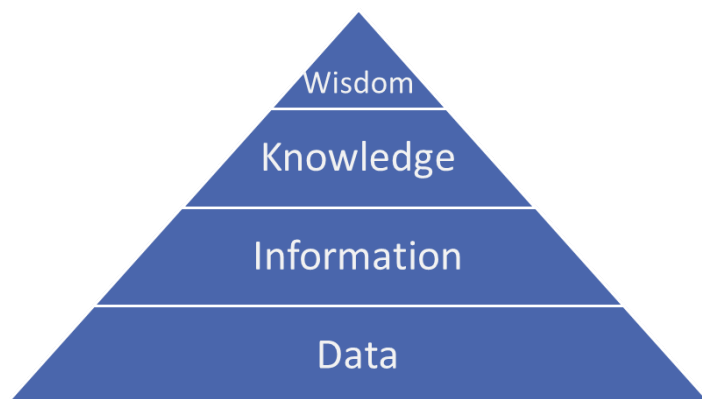


Fig. 1. The Data-Information-Knowledge-Wisdom hierarchy as a pyramid

Without diminishing the importance of his research, we may question the fundamental difference between data and information, and why it is that data is primary, and information is secondary. According to our perspective, the obtained data generates knowledge. Knowledge in turn generates understanding (or conscious awareness), on which depends the process of, we would say, further informing the recipients because information or informing is a description of something/someone *consciously* presented *in a certain form* [Малишев, 2012, p. 171], i.e. with the goal of influencing them. Therefore, knowledge and understanding are essential, and information is derived from them. And the wisdom (or lack thereof) of those who perceive information, and the mastery (or lack thereof) of those who communicate it, determine the end result.

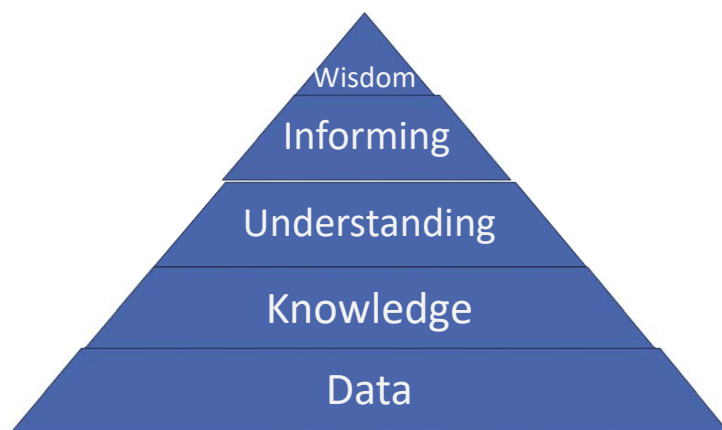


Fig. 2. The Data-Knowledge-Understanding-Informing-Wisdom hierarchy as a pyramid

### Kinds of information

Abraham Moles in his study “Sociodynamics of Culture” [1967] draws a distinction between two kinds of information: semantic and aesthetic information, noting that the process of scientific communication always relies on influencing the reason (semantic information). On the contrary, most messages in the mass media, according to Moles, are based on influencing the recipients’ emotions (aesthetic information). In other words, speakers use mass media in order to persuade recipients, and at the same time they persuade in order to “seduce” them, that is, in order to make them act in accordance with a certain value system. In today’s information landscape, almost 60 years since Moles’s study, scientific and mass media communication has changed considerably and is certainly more complex than what Moles outlines. However, we still find a distinction between semantic and aesthetic information useful, and these can be combined in the same discourse.

There is a popular adage “The crowd is persuaded not by reasoning, but by emotions”. With the help of such influencing it is considered a success if 20% out of 100% of consumers who see the advert are interested in the product. By contrast, a lawyer has to convince the judge and virtually all the jurors to get the accused acquitted or even exonerated, and that is far exceeding 20%. Obviously, though many scholars speak about using a blend of logic and emotion [Duboff, Neuffer, 2008], we believe it is not enough.

In criminal cases, lawyers find a way to introduce inflammatory evidence by appealing for in-stance to the prejudice of the participants of the trial – which may have been what happened to Sacco and Vanzetti.

This is the point at which we can talk about the emergence of the irrational. As we see it, the irrational is what in principle is unknowable and inaccessible to the mind, but rather relies on intuition and insight. One way to understand the concept of the irrational, which we concur with, is that it pertains to something that lies beyond the limits of reason. It represents a profound aspect of the human psyche that cannot be fully articulated through rational language. This interpretation aligns with the perspective of philosopher of religion Rudolf Otto [Otto, 1937].

The fact that humans, in essence, are predominantly irrational beings, as they are often not aware of the motives of their actions, makes it possible to assume that human behaviour is determined not by consciousness, but by the unconscious as something that is repressed, suppressed, forgotten, or ignored by the individual.

In the context of the above, we would like to bring up the issue that relying on the irrational perception is widely used in courtroom discourse. This is especially true for defense lawyers when there are no valid counterarguments to refute their opponents. But they find them and win. They win because, through the deliberate use of analogies and metaphors, they are able to generate new perspectives on the solution of complex problems. **They use synectic information. Synectics integrates the creative potentials of diverse individuals, combining various concepts, things, and layers of reality, unifying emotional and intellectual, irrational and rational components, and fusing conscious and unconscious processes, left and right hemisphere activity, deliberate effort and free flight of imagination.**

In sum, we will assume that communication in court affects the rational perception (semantic information, **impact on the mind**); the emotional perception (**aesthetic information, impact on emotions**); the irrational perception (synectic information, impact on the unconscious). Together, they mould an information cluster. This three-circle Venn diagram provides a more nuanced understanding of courtroom communication from our perspective. It is crucial to note that the actions of those involved in the process will be determined by the extent of impact or depth of penetration of resources of each kind of information.

Thus, the information that is to be communicated should be delivered and organised in such a way that it has the greatest possible impact on the recipients. This is where the term “architectonics” comes in.

### The notion of architectonics

Increasingly, researchers in different branches of science are interested in the question of the so-called text “successfulness”. What is an indicator of text effectiveness? How to increase the effectiveness of a text? Obviously, new angles of text material research are needed. Here we move on to the notion of architectonics.

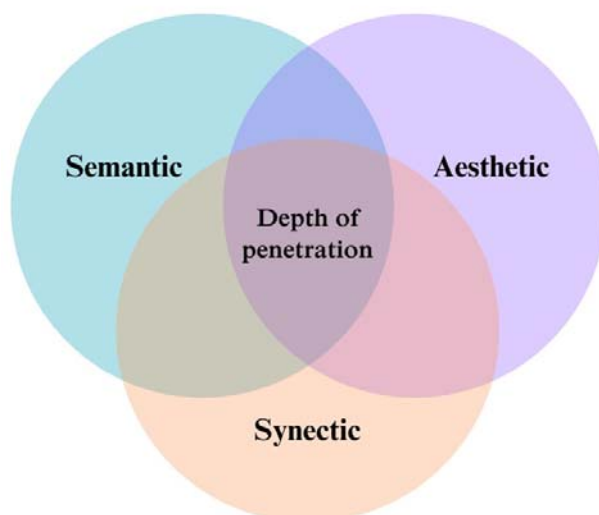


Fig. 3. The three-circle Venn diagram that presents kinds of information in courtroom discourse.

In this context, we should lay down a plausible definition of architectonics (from the Greek αρχιτεκτονική – construction art, architecture; art of designing buildings) [Woodford, 2000].

To begin with, the term's origin dates back to Immanuel Kant, who differentiates between an architectonic unity of cognitions and a technical unity, in which the connections between the parts are not created randomly but are determined by a goal established a priori by reason. So, in the Critique of Pure Reason he speaks about the architectonic as the art of constructing systems [Kant, 1998, p.691]. And, architectonically from his standpoint means "...with a full guarantee for the completeness and certainty of all the components that comprise this edifice" [Kant, 1998, p. 150]. Technical unity is, in essence, composition. That which brings the text together, systematises it, "charges" it with meaning, and gives it power of influence, creating a system, a unity, will be the architectonic.

His ideas are further developed by Mikhail Bakhtin in his work "Issues of Literature and Aesthetics" who defines architectonics as the value-structure of an aesthetic object (in a literary work it is the world of the hero), perceived by the reader from the author's point of view and from this point of view representing the artistic form [Bakhtin, 1987]. **Their vision aligns with our understanding of the concept.** It is by this that architectonics differs from composition that involves the correlation of different parts within a piece of work, as well as the arrangement and interconnection of its components to create a cohesive whole. This entails dividing the speech into parts, determining the type of narration (whether from the author or a specific narrator), establishing the sequence of events (whether they follow a temporal structure or violate the chronological principle), introducing various descriptions into the narrative fabric, including the author's reasoning and digressions, and grouping the participants.

In courtroom discourse, the role of the "aesthetic object" (as defined by M. Bakhtin) is the information transmitted in the process of communication in the courthouse and its perception by the addressee.

So, in this sense, the notion of architectonics implies to a certain degree the structure (organization) of perception of information transmitted in the process of communication in the courtroom and the addresser's mastery of constructing and arranging the discursive space into a complete whole – an organised information cluster. In this information cluster, let us distinguish three levels: 1) the level of rational perception (semantic information, impact on the mind (conscious)); 2) the level of emotional perception (aesthetic information, impact on emotions); 3) the level of irrational perception (synectic information, impact on the unconscious).

So, the concept of architectonics is clarified as a coordinated, subordinate arrangement of blocks of discourse, determined by the overall goal of the author in relation to the communication and impact of information, and their connection to a complete whole that is not reducible to the sum of these parts.



In this aspect, the “composition” of courtroom discourse is a structure fixed at the ritual level, expressed by a sequence of actions (including acts of communication) actors of the court session.

It also implies an understanding of the author’s personal relation to the topic under consideration. Just as architects consider mass and the forces of gravity that push and pull on a building, architectonics as a metaphor implies the invisible social forces, primarily in language, that surround and define addressees. These forces push and pull the recipients, and they are attracted to them or repelled away from them. So, it is socially and personally determined.

And we fully agree with Joél Paré who eloquently articulates the significance of the personal in architectonics: “In contrast to traditional writing, architectonic writing requires the writer to understand her relationship with the subject and to become personally engaged when writing about it in order to compose an architectonically sound and thus effective text” [Paré, 2007, p. 48]. It is necessary to add that in court, it is not only the sender of the speech who has to be personally involved, but also the listeners.

To conclude, the concept of architectonics is clarified as a coordinated and coherent arrangement of blocks of discourse, not reducible to the sum of these blocks, determined by the overall goal of the author in relation to the delivery and impact of information. Thus, architectonics entails, among other things, an implicit management of the content being transmitted to the audience.

Next, we will explore some of the specifics.

### Architectonics of the discourse of prosecution

***The Amadou Diallo Trials (1999–2000)***. Amadou Diallo was an immigrant who was shot and killed in the South Bronx by four undercover police after doing nothing more than catching a breath of fresh air late one night outside his apartment building. As Diallo stood on his front stoop, four police officers approached to ask him some questions. This act, and Diallo’s responses, led to a rapid series of inferences based on false assumptions. The assumptions led the officers to open fire. Over forty shots later, they were stunned to discover that the gun they “saw” in Diallo’s hand was nothing more than black wallet. How could that happen?

The prosecutor Mr. Warner starts describing the plaintiff using lexical means that have a common seme “an ordinary person who does not pose a threat to society”:

***not an imposing man, simple life, worked 10 to 12-hour days, sold videotapes and things like that, spoke with his roommate about their utility bill, unarmed, minding his own business and doing nothing wrong*** (Amadou Diallo Trial. Opening Statements) [Brown, 2024].

Then an abrupt twist takes place which is expressed by the word *dead*:

***Less than an hour later, Amadou Diallo would be dead*** (Amadou Diallo Trial. Opening Statements) [Brown, 2024].

The culmination in the speech occurs when the prosecutor states explicitly that the policemen took an informed decision to shoot a person:

***But when they got out of the car, we will prove when they got out of the car in front of Amadou Diallo’s home in the early morning of February 4 they made the conscious decision to shoot him. They made the conscious decision to shoot a man standing in a confined space of a vestibule that was not much bigger than an elevator. They made the conscious decision to shoot into the vestibule of an occupied apartment building where people lived in the early morning hours, when most of them would be home*** (Amadou Diallo Trial. Opening Statements) [Brown, 2024].

Notably, the use of the phrase *conscious decision* is grounded by even a simple enumeration of the circumstances of the case: ***early morning – confined space – occupied apartment building – home***. The recipients can visualise an early morning in an ordinary apartment block in a working-class neighbourhood, whose dwellers are common people. Repetition, firstly, will remain in the listeners’ memory, secondly, it emotionally affects them. This can be identified as the second part of the speech.

In the third part, the prosecutor uses lexical means that have a common seme “evidence”:

**One bullet** went through Amadou Diallo's chest, his aorta, his left lung, his spine, and his spinal cord, his spleen, his left kidney and his intestines, his left hip, causing perforations of his pelvis and his intestines, the left side of his back, his spine, his spinal cord, his liver, and his right lung. **Another bullet** broke the bone in his right arm above the elbow. **Another bullet** fractured both bones in his left shin. **Another bullet** went through his thigh, exited his groin and grazed the scrotum. **Another bullet** went into his right leg, traveled upward and lodged behind his knee. **Nine more bullets** struck him from the torso to toe... these four defendants, Kenneth Boss, Sean Carroll, Edward McMellon, and Richard Murphy killed Ahmed Diallo in **a hail of 41 bullets** (Amadou Diallo Trial. Opening Statements). [Brown, 2024].

Subsequently, he again speaks about "evidence" in his closing argument:

*Richard Murphy pulled the trigger of his nine millimeter pistol four times. Kenneth Boss pulled the trigger of his nine millimeter pistol five times. Sean Carroll and Edward McMellon pulled the triggers of their nine millimeter pistols 16 times each. The shots were fired at very close range from in front of the vestibule. And let us be absolutely clear. Each shot required a separate pull of the trigger. When all of the evidence is in it will be clear to all of you beyond a reasonable doubt that these defendants... guilty of their intentional, depraved, reckless, unreasonable and unnecessary conduct that jeopardized the lives of Amadou Diallo's neighbors and destroyed Amadou Diallo's life* (The Diallo Shooting Trial. Closing Arguments) [Brown, 2000].

Let us outline the aforementioned information using a structured approach. The first section aims to portray the victim as an ordinary man, while the second one provides proof of the officers' awareness and responsibilities. The third section presents conclusive evidence that eliminates the possibility of an acquittal. Each section can be seen as a component in architectonics where the information is revealed by using progressive disclosure. Figure 4 illustrates this.

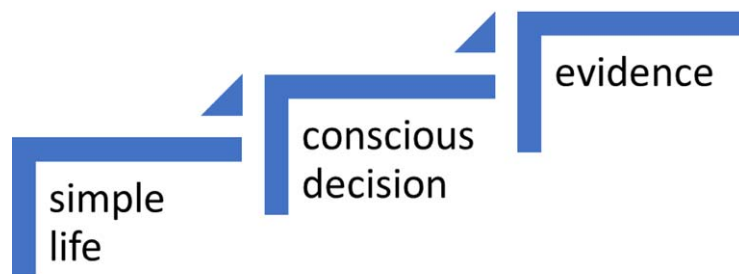


Fig. 4. Architectonics of the discourse of prosecution (The Amadou Diallo Shooting Trial).

We believe that the prosecutor is appealing to both the rational (the "evidence" section) and emotional (the "simple life" section) faculties of the audience. The "conscious decision" section serves as a transitional bridge between "simple life" and "evidence" sections. His speeches display evident structural clarity, which appeals to the rational, as does the evidence component. The "simple life" component appeals to emotions. However, he fails to advance the further discussion in the form of the participants' inner dialogues and their self-talk. We think it is due to lack of personal involvement of all the parties. They maintain detachment, as they observe the process from the outside, from the periphery. Moreover, it may be so because he has not employed the resources of the irrational level or has used them inadequately. He has not provided the recipients with the opportunity to endure the situation or experience it.

**The George Floyd Murder (Chauvin) Trial (2021).** After the death of Mr. Floyd, protests erupted in at least 140 cities across the United States, and the National Guard was activated in at least 21 states [Taylor, 2021]. The court hearings took place under challenging circumstances. Finally, on April 20, the jury announced it had reached a verdict after ten hours of deliberation. Chauvin was found guilty on all three counts, making him the first white Minnesota police officer to be convicted of murdering a Black person. The prosecutor who succeeded in getting a conviction in this case was Jerry Blackwell. President Joe Biden nominated Blackwell as a U.S. District Judge for the District of

Minnesota more than a year after Blackwell had served as the lead Special Assistant Attorney General on the legal team that prosecuted Derek Chauvin for Floyd's murder [Levy, 2022].

We will now analyse how the prosecutor constructed his narrative.

He arranged it by creating cognitive dissonance in the jury and the judge. Cognitive dissonance is the psychological tension we feel as we try to reckon with two (or more) opposing pieces of information [Cooks-Campbell, 2022].

It is a powerful technique in terms of influencing the recipients: *public faith and trust – betrayal*. In this case, *the police badge* is a symbol of public faith and trust on the one hand and *unreasonable force* is a symbol of betrayal on the other hand. They become opposites (opposing pieces of information) thereby destroying the concept of public trust in the police that exists in the USA. In the prosecutor's interpretation, the badge as a symbol of trust and faith and using unreasonable force by a police officer who must protect citizens are two opposites; he creates contextual and conceptual antonyms. By conceptual antonym, we mean one that is used not only to articulate an expression but conveys an underlying and key idea. Here – these word combinations become the expression of the opposition between absolute faith and trust (the police badge) and betraying (using unreasonable force by the police officer):

*Symbol of public faith, ethics to police service, sanctity of life, all of this matters tremendously to this case because you will learn that on May 25th of 2020, Mr. Derek Chauvin betrayed this badge when he used excessive and unreasonable force upon the body of Mr. George Floyd, that he put his knees upon his neck and his back grinding and crushing him until the very breath, no ladies and gentlemen, until the very life was squeezed out of him* (George Floyd Murder Trial. Opening Arguments) [Linder, 2021].

The cognitive mechanisms of this can be explained the following way: at trials, the opening speeches of the prosecutor and the defence lawyer are a brief outline of the story "swirling" around a certain event (crime). In this example, the usual structure is violated, so the presented communicative strategy of contraposition can be considered a means of expressing cognitive dissonance. In terms of the form of expression, it is expressed explicitly. The means of verbal explicit expression are, first, the noun "badge" as symbol of faith, and second, the description of the actions of the accused. So, the first block is about the badge and its meaning. In terms of semiotics, a symbol is a sign by which an agreement is reached between people that some real object will stand for something:

*It's a small badge that carries with it a large responsibility and a large accountability to the public. What does it stand for? It represents the very motto of the Minneapolis Police Department, to protect with courage, to serve with compassion, but it also represents the essence of the Minneapolis Police Department approach to the use of force against its citizens when appropriate* (George Floyd Murder Trial. Opening Arguments) [Linder, 2021].

The prosecutor then describes the state of Mr. Floyd, his sufferings:

*You will hear him say, "Tell my kids I love them". You will hear him say about his fear of dying, he says, "I'll probably die this way. I'm through. I'm through. They're going to kill me. They're going to kill me, man".*

*You will hear him crying out and you will hear him cry out in pain, "My stomach hurts. My neck hurts. Everything hurts". You will hear that for yourself, "Please. I can't breathe. Please, your knee on my neck"* (George Floyd Murder Trial. Opening Arguments) [Linder, 2021].

The speaker then introduces the third block (the "evidence" block) to refute the defendant's innocence. The aim of this block is to ultimately persuade the audience of the defendant's guilt:

*Chauvin never moves. The knee remains on his neck. Sunglasses remain undisturbed on his head and it just goes on.*

*He has to check him for a pulse you'll see, with Mr. Chauvin continuing to remain on his body at the same time, doesn't get up even when the paramedic comes to check for a pulse and doesn't find one, Mr. Chauvin doesn't get up* (George Floyd Murder Trial. Opening Arguments) [Linder, 2021].

So, the third section presents conclusive evidence that purport to eliminate the possibility of an acquittal:

*We plan to prove to you beyond a reasonable doubt that Mr. Chauvin was anything other than innocent on May 25th of 2020* (George Floyd Murder Trial. Opening Arguments) [Linder, 2021].

Again, as in the first case, the speech is well and clearly structured. Also, as in the first case, the speech can be analysed as a number of consecutive components in architectonics where the information is revealed by using progressive disclosure: i) the police badge as a symbol of people's faith and trust, ii) Mr. Floyd's sufferings, iii) evidence. See Figure 5.

However, between the architectonics of the prosecutor's speech in the first case and this one, there are obvious differences. No doubt, the "evidence" component appeals to the rational as in the first trial, whereas the other two components appeal both to the emotional and irrational (aesthetic information and synectic one). A heartbreaking myth has been created about Mr Floyd as a loving son to his mother and to his children, the more ridiculous it is that he died for \$20:

*George Floyd was surrounded by people he cared about and who cared about him throughout his life... But he died facedown on the payment, right at 38th and Chicago in Minneapolis.*

*The police response was for what? This was a call about a counterfeit \$20 bill* (Derek Chauvin Trial. Prosecution closing argument) [Wamsley, 2021].

The cognitive dissonance, based on contrasting assessments of the Americans' trust with Mr. Chauvin's betrayal of their faith, and effectively played its affective role. This is also the focus of his closing statement:

*It may be hard for you to imagine any police officer doing this. Imagining an officer committing a crime may be the most difficult thing you have to set aside as you consider this case* (Derek Chauvin Trial. Prosecution closing argument) [Wamsley, 2021].

The facts presented by the prosecutor served as successful attention grabbers and succeeded in resonating with the audience on a personal level. See Figure 5.



Fig. 5. Architectonics of the discourse of prosecution (The George Floyd Murder (Chauvin) Trial).

#### Architectonics of the discourse of defense

*The Amadou Diallo Trials (1999–2000)*. The way the attorneys (there are four of them) arrange the discourse space contrasts with the aforementioned example. There is no clear logical construction in their narratives, because they appeal to the audience's emotions, intuition and insight, rather than their reasoning. They actively exploit cognitive biases presumably because many people are susceptible to them. We rely on the views of scientists who say that "...evidence shows such biases are in fact pervasive" and have "affective influences" [Gärling, Kirchler et al., 2009].

The attorneys describe their defendants as good cops, who have children and wives, who protect citizens. On the contrary, the young man looks suspicious and makes them doubt. The dilemma arises – should they react or not, considering their duty to protect others? The answer is obvious – the police officers react. Then, the attorneys conclude that a tragedy happened therefore the officers are innocent.

*And the evidence will show that Sean Carroll **deserves a much better fate than being charged with a crime** for being put into a situation that is **every good cop's nightmare***

*Well, I'm going to ask you ...**to look into your hearts**, to wait until you hear all the evidence, to follow the law. I'm going to ask you to end Richard Murphy's nightmare – **and send him back to his family** ... (The Diallo Shooting Trial. Opening Statements) [Brown, 2024].*

The attorneys mention similar cases when police officers failed to react in time, which led to an unfortunate result because one policeman was left paralysed and another was killed. They escalate the situation using “an availability cascade” cognitive bias. This kind of bias is often exploited, for example, by marketers, politicians and PR specialists. Its effect is based on the fact that the recipient is already prepared for the perception of the next portion of allegedly confirmed arguments, which will be more difficult to resist:

*Members of the jury, you are going to hear about crime in the south Bronx, the Soundview section of the Bronx, **one of the most dangerous neighborhoods in New York City. You are going to hear about robberies and rapes and drug dealing and a lot about illegal guns. You are going to hear about police officers shot and killed, including an officer named Kevin Gillespie, a member of the Street Crime Unit whose locker was kept as kind of a monument about three lockers away from Sean Carroll's, and an officer named Stephen McDonald, who is now a paraplegic** (The Diallo Shooting Trial. Opening Statements) [Brown, 2024].*

Mr. Diallo appeared suspicious when they happened to drive past his building. His “suspicious actions” were influenced by racial biases – a form of implicit bias, which refers to the attitudes or stereotypes that affect an individual's understanding, actions, and decisions in an unconscious manner:

*Why **he was acting that way** I have no idea. A **civilian witness will testify that he was acting suspicious, peeking in and out of that vestibule.***

*What the evidence shows is that all four of **these officers independently felt the need to shoot – both to protect themselves and to protect one another.***

*Members of the jury, the evidence will show that these **police officers honestly and reasonably believed that they were confronting an armed criminal** in the vestibule that night.*

*He went through every body motion and conveyed with every nonverbal cue that **he had a gun. Why didn't he talk to them? Why didn't he stop? Why did he reach into his pocket? Why did he turn his back to them? When that man turned around, that was it. You can't ask them to stand around and get blasted away** (The Diallo Shooting Trial. Opening Statements) [Brown, 2024].*

Conclusions:

***A mistake happened. A mistake caused by fear, fear of losing your life, fear that your colleagues had been shot, fear of having to make a decision in a split second, a split second, whether to shoot in defense of yourself and your colleagues or take the risk of being shot yourself. This is a tragedy, not a crime.***

*They have lost sight of the fact that in certain ways **this accident was inevitable. I'm not talking about fate, but I am talking about destiny. I am talking about conditions that would make this kind of accident destined to happen** and that would take good officers like Boss, Carroll and McMellon and Murphy and **put them in a no-win situation** in a dimly lit vestibule.*

*This is a **case about five good men and one of them is Amadou Diallo.***

***Mr. Diallo broke no laws, he did nothing wrong. This is a tragedy, not a crime** (The Diallo Shooting Trial. Opening Statements) [Brown, 2024].*

In their closing arguments, they reiterate this message “tragedy, not a crime” by simply paraphrasing it. For instance, Attorney John Patten delivering his closing argument on behalf of his client, Sean Carroll, refers to it as “...*clearly a terrible, terrible sad accident and mistake...*” (The Diallo Shooting Trial. Closing Arguments) [Brown, 2000]. Attorney Stephen Worth on behalf of his client, Edward McMellon, in his closing argument defines all those terrible events as “*a unique set of circumstances*” which “...*did take place on February 4<sup>th</sup>, 1999 and a tragedy resulted*”(The Diallo Shooting Trial. Closing Arguments) [Brown, 2024].

In contrast with the structure of the discursive space arranged by the prosecution, we argue that the discursive space of the defense in the Amadou Diallo Trial is structured by 3 blocks pointing to a main theme or idea at the center. See Figure 6.



Fig. 6. Architectonics of the discourse of defense (The Amadou Diallo Trials).

The defendants are depicted as commonplace individuals who possess a propensity for committing errors. Likewise, the participants are unremarkable individuals. As a result, they can better empathise with the same flaws that typical people have. The lawyers have engaged the audience on a personal level, since everyone, deep down, can acknowledge their past slip-ups, albeit not as grave as those of the people on trial.

Defense lawyers can be compared to musicians in an orchestra, each playing a unique instrument, but ultimately, they are subordinate to and pursue a common goal – to prove that it was a lamentable turn of events, rather than a criminal offence. The defense lawyers have created a touching myth. It's known that the term "narrative" is the same as the word "myth".

**The George Floyd Murder (Chauvin) Trial (2021).** The defense lawyer also designs the architectonics of his discursive space by creating certain blocks united by a leitmotif. We have identified the following blocks: Cup Foods, the Mercedes-Benz, Squad 320 and Hennepin County Medical Center.

1) Cup Foods: *Mr. Floyd as drunk and that he could not control himself. He's not acting right. He's six to six and a half feet tall.*

2) the Mercedes-Benz: *Mr. Floyd put drugs in his mouth in an effort to conceal them from the police.*

3) Squad 320: *You will see that three Minneapolis police officers could not overcome the strength of Mr. Floyd. Mr. Chauvin stands five foot nine, 140 pounds. Mr. Floyd is 6,3, weighs 223 pounds.*

4) Hennepin County Medical Center: *Dr. Baker found none of what are referred to as the telltale signs of asphyxiation. There were no bruises to Mr. Floyd's neck, either on his skin, or after peeling his skin back to the muscles beneath. There was no petechial hemorrhaging. There was no evidence that Mr. Floyd's airflow was restricted, and he did not determine to be a positional or mechanical asphyxia death* (Derek Chauvin Trial. Defense opening statement) [Linder, 2021].

Aside from numerous details, the victim, according to the defense lawyer, appears to be a big brat who was hiding drugs from the police and resisting arrest violently. The cause of his death was most likely his lifestyle, not the actions of the police officer. No mention of the accused's life, family. Not a single word. Though, it is worth noting that in the Amadou Diallo case, the lawyers for the police officers crafted a compelling narrative for each of the defendants.

As can be seen from the factual data, D. Chauvin's defense lawyer employs transgression in the main block.

The range of perceptions of transgression is quite broad: the movement of contestation [Gregg, 1994, p. 67]; the blurring of familiar boundaries [Bataille, 2012, p. 65]; revolt, rebellion, epatage [Fillol, 2008]; and even its 'hype' [Foley, McRobert, Stephanou, 2012, p. xii]; "going beyond the framework of the established" [Miles, 2017]. **There is also a definition of transgression as deception [Talar, Lee, 2002].**

Since we explored this phenomenon earlier, we can refer to our definition of "transgression not only as a process, a phenomenon, but also as a tactical communicative technique, implemented in violation of established norms of communicative behavior and aimed at challenging the opponent or other types of communicative influence in the strategic goal" [Zaitseva, Pelepeychenko, 2022, p. 612].

In this article, we want to analyse transgression from a slightly different angle – in terms of its effect on the addressee, by juxtaposing it, for example, with the transgression availed by the defense lawyer in the Casey Anthony trial in 2011. Jose Angel Baez actively attacks the prosecutor, proving her unprofessionalism. This attack is the essence of the transgression because the defense lawyer exceeds his authority to some extent, goes beyond the usual communication behavior of defense lawyers in court. Thus, the purpose of the transgression is a kind of mockery of the actions of the prosecution, the means of expression of which is the tactic of contraposition: all conditions for collecting evidence but there is no result. The defense lawyer also applies this phenomenon to create the effect of epatage when he states that Casey Anthony was forced to have an intimate relationship with her father and possibly her elder brother. Though, her defense lawyer was forbidden to mention this assertion later due to the total unproven nature of this claim, but he managed to cause intrigue and even hype (Foley, McRobert, Stephanou 2012: xii). In the duel between the narratives of the defense lawyer and the prosecutor in this case, the first interpretation, based on transgression, won [Zaitseva, Pelepeychenko, 2022, pp. 621–622]. This is an example of constructive transgression that helps the addresser achieve his or her goal.

Given the various points just made, we can state that this block is based on the phenomenon of transgression. It expresses "reasonable doubt and common sense" as the core message of the defense:

***Proof beyond a reasonable doubt.*** *Here's the definition that the judge just read you, "Proof beyond a reasonable doubt is such proof as ordinary prudent men and women would act upon in their most important affairs. A reasonable doubt is a doubt that is based upon reason and common sense* (Derek Chauvin Trial. Defense closing argument) [Wamsley, 2021].

Hence, he cast doubt on the credibility of the prosecution's expertise and spoke of prosecutorial bias in his closing statement, setting out a chain of ***not honest – a bias***:

*So take the time and **conduct an honest assessment of the facts of this case**, compare it to the law as the judge instructs you, and the entirety of the law.*

*How could he have been asphyxiated at the hospital with a 98% oxygen level? But **that's not intellectually honest**.*

*Remember at the beginning of my remarks I asked **you to perform an honest assessment of all of the evidence in the case...** I want to illustrate how I think that **these demonstrate a bias**, because you still **have to consider an expert witness in the context of bias** (Derek Chauvin Trial. Defense closing argument) [Wamsley, 2021].*

Consequently, he asserts that the prosecutor's evidence is implausible, arguing that Floyd's lifestyle rendered him inevitably destined for death:

***The evidence will show that Mr. Floyd died of a cardiac arrhythmia that occurred as a result of hypertension, his coronary disease, the ingestion of methamphetamine and fentanyl, and the adrenaline flowing through his body, all of which acted to further compromise an already compromised heart*** (Derek Chauvin Trial. Defense opening statement) [Linder, 2021].

Although, as the prosecutor rightly said, Mr. Floyd could have lived a lot longer:

*But none of this caused George Floyd's heart to fail. It did not. His heart failed because the defendant's use of force, the 9:29, that deprived Mr. Floyd of the oxygen that he needed, that humans need, to live* (Derek Chauvin Trial. Prosecution closing argument) [Wamsley, 2021].

More generally, in this trial, transgression turned out to be disruptive. See Figure 7:

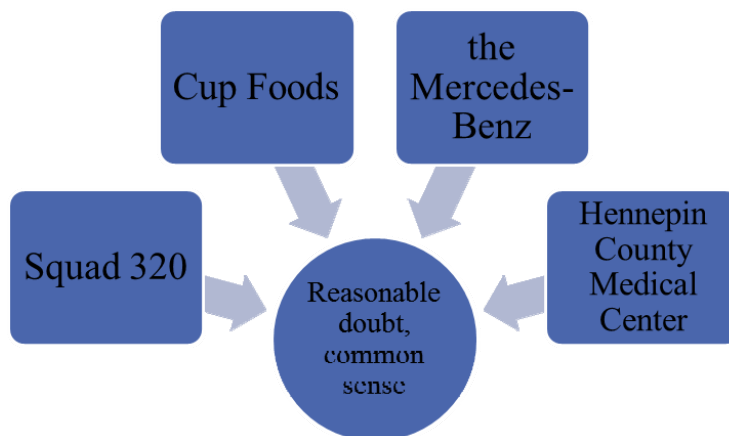


Fig. 7. Architectonics of the discourse of defense (The George Floyd Murder (Chauvin) Trial).

As in the defense of the previous case, the information is conveyed through architectonics where components all point to a main idea. However, no personal attitude was introduced into the architectonics of the defense discourse, nor was a myth created. As noted above, the notion of architectonics implies to some extent the art of creating a unified whole, which is lacking in this example presented.

## Conclusions

It has been established that communication in court, in terms of its focus on the effective exchange of various kinds of information, affects the following: a) the rational perception (semantic information, impact on the mind); b) the emotional perception (aesthetic information, impact on emotions); c) the irrational perception (synectic information, impact on the unconscious) that form an information cluster. It has been shown for the first time that the effectiveness of the communication process in court is determined by the extent of impact or depth of penetration of resources of each kind of information.

The concept of architectonics is clarified as a certain a coordinated and coherent arrangement of blocks of discourse, not reducible to the sum of these blocks, determined by the overall goal of the author in relation to the delivery and impact of information. It is emphasised that the architectonics of discourse affects and implicitly manages the process of audience's perception of its content.

The research also first confirms that the architectonics of the prosecution discourse is constructed through progressive disclosure. Conversely, the discursive space of the defense is organised through the visualisation of a narrative, with the main theme, idea, or concept at its center. The topics that provide explanation are arranged around it. Such concept of architectonics based on the principle of mindmapping gives unlimited scope to the creativity of the legal professional to set up the necessary chains of association. It is necessary to mention that personal attitudes should be introduced into the architectonics of courtroom discourse as well as a myth created. This also determines, among other things, the success of courtroom discourse.

The classification of types of transgression based on their impact on the recipients has been supplemented, namely, constructive and disruptive ones.

The study shows promise as it would be intriguing to explore this issue from the perspective of the evolution of the architectonics of courtroom discourse.

## Adherence to Ethical Standards

The research does not violate ethical standards because the transcripts and videos of the court hearings that served as material for the analysis are in the public domain.



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## ARCHITECTONICS OF AMERICAN COURTROOM DISCOURSE: AN IMPLICIT WAY OF CONTENT MANAGEMENT

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**Key words:** *information cluster, architectonics, courtroom discourse, discursive space, cognitive dissonance, transgression.*

The article examines the specificity of courtroom discourse as a communicative integrity, which is manifested in the comprehensive coherence of its information components. The proposed paper significantly contributes to the existing studies on the linguistics of courtroom discourse, focusing on the study of its architectonics, a problem that is currently on the periphery of researchers' scientific interests. The necessity (relevance) of studying courtroom discourse as a comprehensive information cluster, including interaction and subordination of its components, is explained by the need to identify the factors ensuring the effectiveness of the communication process. All this determines the novelty of the research.

*The aim* of our study is to define the nature of courtroom discourse and its architectonics from the point of the information it contains, its arrangement, and its impact on the audience. To achieve this aim, both general scientific *methods* (analysis, synthesis, systematisation, classification, induction, deduction) and strictly linguistic *methods* (random sampling and observation, lexical-semantic and contextual analysis, interpretation of dictionary definitions) were used. In addition, the method of sociolinguistic analysis of the corpus was employed to study the interdependence between language and society.

The aim has led to the following objectives: to establish kinds of information the courtroom discourse is based on; to determine the way of how it is delivered and organised to strongly impact the recipients; to justify the notion of architectonics in using it to courtroom discourse.

The corpus material was the texts of the opening and closing speeches of prosecutors and defense lawyers at the two high-profile trials of 1999 – 2000 and 2021 (the Amadou Diallo Trial (1999–2000); the George Floyd Murder (Chauvin) Trial (2021)).

The findings of the study were as follows:

It has been established that communication in court, in terms of its focus on the effective exchange of various kinds of information, affects the following: a) the rational perception (semantic information, im-

pect on the mind); b) the emotional perception (aesthetic information, impact on emotions); c) the irrational perception (synectic information, impact on the unconscious) that form an information cluster. It has been shown for the first time that the effectiveness of the communication process in court is determined by the extent of impact or depth of penetration of resources of each kind of information.

The concept of architectonics is clarified as a certain, a coordinated and coherent arrangement of blocks of discourse, not reducible to the sum of these blocks, determined by the overall goal of the author in relation to the delivery and impact of information. It is emphasised that the architectonics of discourse affects and implicitly manages the process of audience's perception of its content.

The research also first establishes that the architectonics of the prosecution discourse is constructed through progressive disclosure. Conversely, the discursive space of the defense is organised through the visualisation of a narrative, with the main theme, idea, or concept at its center. The topics that provide explanation are arranged around it. Such construct of architectonics is based on the principle of mindmapping. Both constructs provide legal professionals with almost unlimited scope of the creativity to set up the necessary chains of association. It is necessary to mention that personal attitudes should be introduced into the architectonics of courtroom discourse as well as a myth created. This also determines, among other things, the success of courtroom discourse.

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## PRAGMATICS OF ENGLISH AND UKRAINIAN PARENTHETICAL WORDS IN COLUMNIST GENRE: A COMPARATIVE STUDY

Попри належну увагу до вставних компонентів (інші терміни – модальні слова, парентези, егоцентричні елементи мови, метатекстові конектори, дискурсивні слова), поза увагою лінгвістів залишаються комунікативно-прагматичні особливості вставних компонентів у різномовних медійних дискурсах жанру колумністики. Це актуалізує наше зіставне дослідження, *мета* якого полягає у встановленні спільних та відмінних прагматичних характеристик англомовних та українськомовних вставних компонентів медійного дискурсу в жанрі колумністики. Для досягнення мети були залучені порівняльний, контекстуально-інтерпретаційний *методи* та метод кількісних розрахунків.

Відібрані для аналізу реченнєві конструкції з однакових за обсягом медійних текстів дали змогу дійти об'єктивних висновків щодо реалізації вставними компонентами прагматичних функцій. До аналізу було залучено однакову кількість текстового масиву з англомовних (британських) та українськомовних медійних видань. Було проаналізовано тексти медійного дискурсу жанру колумністики обсягом по 200 000 др. знаків у кожній із мов. Загалом із зазначених текстів методом суцільної вибірки було сформовано емпіричну базу англомовних та українськомовних реченнєвих конструкцій зі вставними словами: 141 та 132 конструкції відповідно.

У робочій типології вставних компонентів було виокремлено оцінні та метатекстові вставні компоненти, представлені семантичними групами «ступінь вірогідності», «почуття автора», «логіка викладу», «джерело інформації». Виділені семантичні групи вповні реалізують прагматичні функції ствердження, гіпотетичності, оцінки, зв'язності тексту та адресно-маркувальну.

Зіставний аналіз виявив відмінності в реалізації прагматики досліджуваних одиниць. Англомовні колумністи тяжіють до використання вставних компонентів із значенням високої вірогідності викладених фактів (стверджувальна функція) на протигагу українським авторам, які більш схильні до використання одиниць із семантикою низької вірогідності, ймовірності (гіпотетична функція). Можемо припустити, що виявлена особливість вказує на відмінні лінгвокогнітивні та культурні традиції створення медійних текстів жанру колумністики: англійці є більш прямими у донесенні думки для формування масової свідомості, тоді як українці є менш категоричними у висловлюваннях, що створює ефект залучення читача до спільних роздумів чи дискусій. Схожим виявився комунікативний хід у використанні вставних слів на позначення негативних емоцій. В англомовному дискурсі частіше зверта-

ються до зовнішніх джерел інформації, використовуючи відповідні вставні компоненти. Водночас українські автори використовують більшу палітру одиниць порівняно з англійськими колумністами.

*Ключові слова: вставні компоненти, парентези, граматики, медіадискурс, жанр колумністики, суб'єктивна модальність, оцінні вставні компоненти, метатекстові вставні компоненти, прагматична функція, зіставлення, різномовні дискурси.*

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## Introduction

The topic is of great relevance for several reasons. First, the analysis focuses on the inherently complex columnist genre as a specific type of media discourse that is not examined in detail. It contains elements of journalistic vernacular, scientific, fictional and confessional styles. The personal factor is a defining feature of column writing as it is based on the author's reflections. This factor highlights the concept of subjective modality, which can be described as a personally oriented approach to interpreting reality. It involves perception and understanding of the world based on personal experiences, beliefs, values, and perspectives [Бурич, 2021; Сидоренко, Бондаренко, Вишняк, 2021; Swales, 1990]. Subjective modality is expressed through various means, such as word order, intonation, lexical repetitions, modal words and verbs, interjections, and word order in a sentence. Parenthetical words are considered one of the means to emphasize the role of individual subjectivity in shaping one's understanding of reality. This leads us to the following argument regarding the importance and relevance of the research topic.

Secondly, parenthetical words, as syntactic units, play an important role in the columnist genre and fulfil certain functions (metatextual or evaluative). As discourse markers, parenthetical words support the cohesion and coherence of the text and maintain its grammatical and semantic integrity on both global and local levels [Garbani, 2011; Schneider, 2015]. In addition, they emphasize the text and provide insight into the author's attitudes, worldview, personal opinions, judgments, and evaluations on the topic.

Linguists focused on the semantics, origin and functions of parenthetical words. The components of the parenthesis category are attractive to researchers due to their non-standard, mobile forms, pragmatic functions and semantics [Crible, 2017]. Parenthetical words play an important role in pragmatics, the study of how language is used in context and how context influences the interpretation of language. The use of parenthetical words adds layers of meaning to a statement, and affects the overall pragmatic function of communication [Lohmann, Koops, 2022]. Despite the attention paid to parenthetical words in linguistics, researchers have not yet adequately explored their pragmatic potential, particularly in the context of the columnist genre.

Third, the vector of our study is interlingual and covers both English and Ukrainian discourses. Comparative studies are important to gain a deeper understanding of both the universal and specific features of different languages. By comparing how languages conceptualize, categorize, and verbalize the world, we can identify general patterns and gain insights into human perception and language [Ivanytska Natalia, Ivanytska Nina, 2018, p. 214]. In the context of the social globalization process, which impacts all areas of life on a large scale, the scope and potential of comparative research seems to be indisputable, and the theoretical (metalinguistic) interpretation and practical (linguistic) interaction of languages do not lose space. In this context, comparing the pragmatic functions of parenthetical words in the columnist genre is crucial. This genre is a relatively new socio-communicative phenomenon in the Ukrainian media space, but has a long history in the English-speaking space.

Despite the formal and semantic features of British and Ukrainian media, the columns may differ in the use of pragmatically significant parenthetical words influenced by linguistic and sociocultural traditions. However, there is currently a lack of research on this topic. To fill this gap, our study aims to examine the synergy between linguistic units such as "parenthetical words ↔ columnist

genre ↔ comparative pragmatics". As far as we know, no previous research has examined this issue. However, this interaction is crucial as we discuss a practical way to present information in current media discourse columns. Furthermore, modern media has shifted to the online, expanding the scope of communication beyond traditional methods.

Therefore, comparative pragmatics, genres and syntax research are very relevant and appropriate. These areas provide valuable insights into language and communication research. Comparative pragmatics facilitates the examination of language use across cultural boundaries, whereas a deeper comprehension of language structure and usage in various contexts is possible through the study of genre and syntax. Consequently, to obtain a thorough grasp of language and its purposes, research must be conducted within these frameworks.

### Theoretical Background

We take a brief look at the relevant works available on this topic. First, it is worth noting that the Ukrainian and English linguistic traditions use different terms for such constructions: *parenthetical words*, *inserted words*, *parentheses*, *egocentric elements of language*, *metatextual connectors*, and *discourse words*. In this study, we use the term "parenthetical words" as it is the most suitable for our purposes. Additionally, our focus will not be on the morphological and syntactic functions of these components, but rather on comparing their pragmatic functions.

A number of studies have examined the grammatical and semantic features of parenthetical words [Дудик, Прокопчук, 2010; Новікова, 2020; Gorbani, 2011, p. 70; Boye, Harder, 2021; Kreizer, 2020]. A general theoretical overview of parenthetical words can be found in the work "Syntax of the Modern Ukrainian Language: Problematic Issues" [Слинько, Гуйванюк, Кобилянська, 1994]. Its authors I. Slynko, N. Huivaniuk, M. Kobylanska understand parenthetical components as "those forms that are introduced into the sentence at a semantic and communicative level in order to express the attitude to what is being reported in terms of its probability, emotional evaluation, degree of ordinariness, type of thought formation, activation of the interlocutor, etc." [Слинько, Гуйванюк, Кобилянська, 1994, p. 380].

Several attempts have been made to analyze parenthetical words as a means of expressing the modality of the sentence [Загнітко, 2009; Козак, 2014; Нижник, 2022; Keizer, 2020; Lohmann, Koops, 2022, p. 4]. A. Zahnitko deepens the doctrine of parenthetical components and notes that sentences with them are specific types of expression due to the fact that they have a specially expressed subjective modality – parenthetical words [Загнітко, 2009, p. 70].

Many authors shared their thoughts about linguistic and intonational creative potential of the parenthetical words. The latest and most advanced theory proposed a functional approach to the study of these words [Гончарук, 2015; Нижник, 2022; Schneider, 2015]. For example, I. Zavalniuk claims that "in recent decades, the study of sentence elements such as 'modification and accompanying (infrastructural) level' has gained considerable importance. These elements, including parenthetical words, are extensive, unambiguous, and commonly used to express thoughts, feelings, and intentions" [Завальнюк, 2009, p. 15]. Some scholars study them within the framework of dictum and mode, taking into account the modality and subjectivity of the utterance [Нижник, 2022; Шинкарук, 2002].

The works cited provide our research with a crucial theoretical foundation as well as the nomenclature and categorization necessary to effectively address this issue.

In English linguistics, parenthetical words are distinguished differently than in Ukrainian studies. The Oxford Advanced Learners's Dictionary defines such units as "a word, sentence, etc. that is added to a speech or piece of writing, especially in order to give extra information; it is separated from the rest of the text using brackets, commas or dashes" [Wehmeier, 2005, p. 1059]. The definition refers to the independent syntactic position and complementarity of the components.

There has recently been a revived interest in the semantics and pragmatics of the parenthetical expression [Blakemore, 2009; Burton-Roberts, 2005; Haegeman, 1988; Potts, 2002]. Note, however, that some syntacticians disagree about the syntactic status of parenthetical words because they acknowledge that these units are grammatically unrelated to the sentence [Schneider, 2015; Lohmann, Koops, 2022; Espinal, 1991]. For example, N. Burton-Roberts has argued that parentheti-

cals are not generated by the grammar as constituents of any structure, but as “orphans” integrated into the host utterance at the level of pragmatic interpretation” [Burton-Roberts, 2005, p. 179]. On the other hand, the work of C. Potts provided a detailed study of the syntax and semantics of a single type of cross-linguistic parenthetical expression. He showed that clauses such as “adverbial modifiers, in combination with motivated semantic analysis, take into account a wide range of ambiguities, particularly concerning negation, but also tense, modal and adverbial operators” [Potts, 2022, p. 623].

In summary, we propose to identify specific characteristics of parenthetical words: 1) Separation: parenthetical words usually stand within a sentence and are separated from the main structure, often by commas or brackets. 2) Semantic independence: parenthetical words can be semantically independent and do not depend on the central meaning of the sentence. You can add information, comment or express the author’s feelings. 3) Grammatical optionality: parenthetical words are optional to the syntactic and grammatical correctness of the sentence and can be deleted without losing their primary meaning. 4) Variety: parenthetical words can be in the form of insertion phrases, insertion words, insertion sentences, or insertion punctuation marks (e.g., interjections or interjections). 5) Context dependence: their existence often depends on the specific context or style of the utterance in terms of emotional expression, intonation or discourse effect.

The appeal of media discourse lies in its pragmatic potential [Потапенко, 2009]. Author columns hold a unique position among the many discourse genres in the media. [Бурич, 2021, p. 4]. It should be noted that there is no uniform definition of the genre. According to J. Martin, “a genre is a staged, goal-oriented, purposeful activity in which speakers engage as members of the culture” [Martin, 2001]. A genre can be identified by its socially recognisable purpose and general characteristics of the form. One of the most complete definitions comes from J. Swales: “A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre” [Swales, 1990, p. 58]. The peculiarity of this definition is the emphasis on the practicality of the genre.

Significantly, scientists have not yet managed to reach a consensus on the specifics of the columnist genre. O. Burych has dealt with this topic in details [Бурич, 2021]. Researchers O. Sydorenko, O. Bondarenko and L. Vyshniak considered a columnist as a kind of commentary [Сидоренко, Бондаренко, Вишняк, 2021, p. 86]. L. Crible held a different opinion and defined columnists as one of the types of essays [Crible, 2017]. O. Tsvitaeva, O. Pryshchepa, D. Biriukova generally considered the author’s column not as a genre, but as a form [Tsvitaeva, et, 2021]. However, the minimal impersonality, original author’s style, and qualitative analysis of the problem inherent in columns are becoming more and more necessary and exciting for a growing audience. Today, columnists are not yet fully established as a distinct form of journalism, but researchers see their place as one of the most important forms of journalism in the future. In addition, the age of technology has helped bring journalism to a new modern level and reach a wide audience on social media. Today, columns in tradition and online media are updated, often in a mixed, creolized format that combines verbal information with visual or multimedia elements. Given the combination of multiple sign systems in one text, multimedia becomes a key feature of online columns [Бурич, 2021, p. 6]. Therefore, this paper analyzed the author’s columns in contemporary online media in terms of their content with parenthetical words as expression of subjective modality.

Having summarized the findings on the use of parenthetical words in media texts [Завальнюк, 2009; Сидоренко, Бондаренко, Вишняк, 2021; Shen, Тао, 2021; Tsvitaeva, 2021], we believe that they acquire a certain communicative and pragmatic power and serve as a tool for the implementation of a series communicative and pragmatic functions: emphatic, hypothetical, expressive and evaluative functions, text coherence and address marking functions.

However, the communicative and pragmatic features of the parenthetical words in multilingual media discourses in the columnist genre have not been fully observed by researchers. This makes our research more relevant.

A closer look at the literature on pragmatics, parentheses, and columnist genre reveals a number of gaps and shortcomings. The literature review shows that most early studies



mainly focus on analysing the syntax of parenthetical words. Scholars have also studied their morphology. Most research tends to focus on monolingual features of parenthetical words and ignore the cross-linguistic aspects. The current study uses a contrastive methodology useful for conveying general isomorphic and allomorphic pragmatic functions of the parenthetical words in the columnist genre.

### **Purpose and Objectives**

*The aim* of the study is to identify common and unique pragmatic features of English and Ukrainian columns in media discourse. For this purpose, we created a working typology of parenthetical words on the semantics of these units, characterized the modern features of media discourse within the columnist genre, developed a methodology for the comparative study of the pragmatics of parenthetical words and established their pragmatic functions. We compared the degree of realization of the pragmatic functions of evaluative and metatextual parenthetical words in interlingual media discourses and identified typological features of the use of parenthetical words of certain semantics in the columnist genre.

The object of the study is the parenthetical words in written texts within English and Ukrainian media discourse. The subject of the investigation is the pragmatic functions of the parenthetical words of media discourse in the columnist genre.

### **Methods**

When researching the methodological foundations of comparative linguistics, communicative-pragmatic linguistics, and functional linguistics, we employ various general scientific and specialized research methods. The comparative method is significantly involved in the definition and characterization of the object and subject of the study. We analyze dictionary definitions to create a semantic typology of parenthetical words and compare evaluative meanings embedded in language usage. These meanings serve as the basis for constructing the evaluative and metatextual pragmatics of the media text. The contextual-interpretive method uncovers subjective-evaluative and metatextual meanings that are not limited to the primary dictionary definition. Contextual and situational conditions influence the optional evaluation of these meanings. Quantitative calculations are used to objectify the study results.

The research was divided into several phases, each tailored to the goal and objectives of the research. In the first phase, we critically reviewed previous studies on this problem and clarified the linguistic identity of parenthetical words. At the same time, we have created a common basis for comparing the parenthetical words. Following this, we developed a working typology of parenthetical words based on their semantics. In addition, we identified the main features of media discourse, particularly the columnist genre, to understand the pragmatic potential of parenthetical words and further interpret our results.

The next phase involved collecting the source material for our study. The empirical base included online media sources from which we extracted sentences containing parenthetical words through continuous sampling. To ensure objectivity in our comparative analysis, we used the same amount of texts from English and Ukrainian media. We analyzed 200,000 characters of media discourse in the columnist genre from each language. Our sources included: "The Guardian", columns by Aditya Chakraborty [Chakraborty, 2023], Marina Hyde [Hyde, 2023], Zoe Williams [Williams, 2023], Polly Toynbee [Toynbee, 2023]; "The Telegraph", columns by Allison Pearson [Pearson, 2023], Michael Deacon, [Deacon, 2023]; "Ukrainskyi tyzhden" ("Ukrainian Weekly"), columns by Diana Klochko [Клочко, 2023], Onukh [Онух, 2023], Maksym Vikhrov [Віхров, 2023]; "Ukrayinska Pravda" ("Ukrainian Truth"), section "Columns" written by Tamara Sukhenko [Сухенко, 2023], Olena Ostrovska-Liuta [Островська-Люта, 2023]. Through continuous sampling, we collected a total of 141 and 132 sentence constructions with parenthetical words in English and Ukrainian, respectively.

The next phase of our study was to identify the pragmatic functions of parenthetical words and compare the degree to which evaluative and metatextual components were used in different media discourses. We also described the typological features of the use of parenthetical words with specific semantics in the columnist genre.

## Results and Discussion

After reviewing existing semantic classifications of parenthetical words [Гончарук, 2015; Новікова, 2020; Fischer, 2014; Shen, Tao, 2021], we developed our own working classification, which includes two different groups: evaluative parenthetical words and metatextual parenthetical words. The first group consists of words that convey the level of reliability of the information and express the author's emotions. The second group includes words that maintain the logical flow of the text, thereby promoting cohesion and coherence. These words help determine the order of ideas, draw logical conclusions, and indicate the source of information. Figure 1 shows the typology of parenthetical words (for our study).

Our typology of parenthetical words must be completed and all features of the semantic palette of parenthetical elements need to be reproduced. However, we can use it as a working model to identify similarities and differences between English and Ukrainian media texts. It was particularly interesting to follow which components (evaluative or metatextual) occur more frequently in texts in different language and how they are expressed. Furthermore, we can assume that the qualitative range of units within each group was characterized by heterogeneity and the prevalence of certain units in written language over others. Therefore, it is worthwhile to conduct comparative analyses of how the most important pragmatic functions were implemented by the selected parenthetical words in different media discourses.

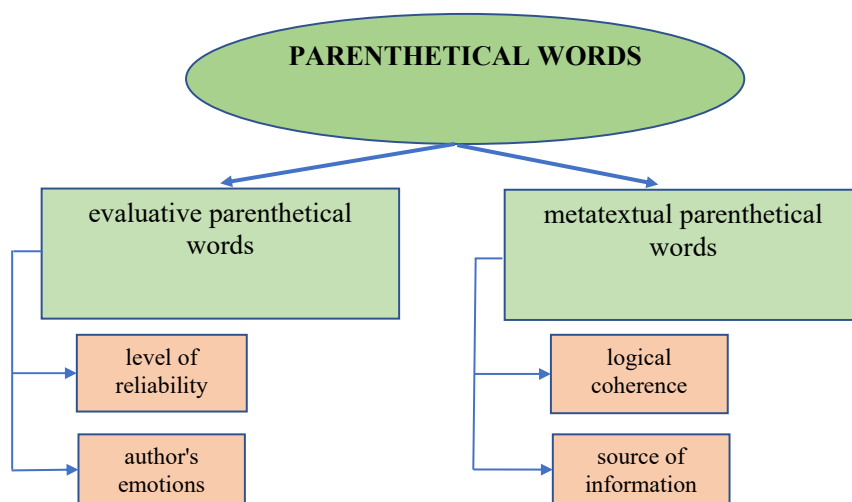


Fig. 1. Typology of parenthetical words

### Pragmatics of Evaluative Parenthetical Words

The use of evaluative parenthetical words allows the author to express a subjective view of the credibility of specific facts and his/her own emotions and feelings. These words serve as units that convey the subjective-modal meaning of credibility, truthfulness, and trust in the objectivity of the facts. This serves to fulfil the affirmative pragmatic function. These elements can also express doubt and hypothetical because they convey the relative nature of our knowledge of the world, which is often not based on concrete evidence, but on possibilities. The use of the parenthetical word hypotheticality indirectly indicates the author's authority, formalizes their reasoning and creates the impression of a direct search for the truth. It allows readers to participate in the thought process and understand the essence of the predictions made. In addition, these words increase the credibility of the author's opinion by reducing it to absoluteness and effectively transfer the pragmatic function of language to the text, creating an ironic tone.

A total of 87 English and 79 Ukrainian constructions with evaluative parenthetical words were recorded. Most examples (in both languages) contained words indicating the level of probability: 81 in English discourse and 64 in Ukrainian discourse. Additionally, we observed the proliferation of such units in English content. As for the use of words to convey the author's feelings, their number in English and Ukrainian discourses is 6 and 15, respectively. Figure 2 shows the quantitative and qualitative comparison of evaluative parenthetical words.

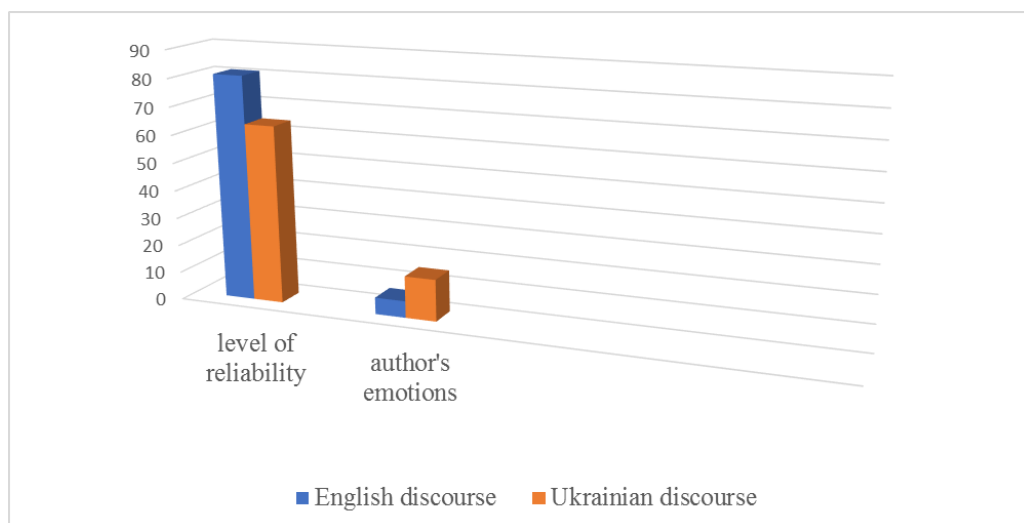


Fig. 2. Evaluative parenthetical words in English and Ukrainian media discourses

After analysing the parenthetical words with the semantic level of “level of probability”, we came to the conclusion that they could both increase the author’s confidence in the facts provided and indicate the probability, hypothetically, of a particular action. The author’s communication intentions and the subject matter of publication may lead to different assumptions about the reliability/probability of the facts.

English discourse contains the following units (with the number of occurrences indicated in brackets): *of course* (25), *indeed* (12), *perhaps* (10), *in fact* (9), *surely* (8), *certainly* (5), *naturally* (4), *without doubt* (2), *obviously* (2), *maybe* (2), *definitely* (1), *possibly* (1).

To illustrate the pragmatics of evaluative parenthetical words, let us look at the following example: *And of course, immigration is not solely to blame for these problems* [Pearson, 2023]. “Of course” is used as a comma-separated parenthetical element to break the main sentence. It is not essential to the basic structure of the sentence. It adds a layer of confirmation or emphasis to the following statement. In particular, the use of “of course” supports the pragmatic function of the sentence by conveying a sense of trust, shared understanding, or recognition of a widely accepted perspective. It suggests that the information presented is not surprising. In the context of discourse, “of course” is applied to connect the current statement to prior information or to introduce a point that the author considers obvious. It can also indicate a certain level of connection with the audience. Furthermore, the word “of course” has a rhetorical effect, softening the following statement and making it more pleasant or less controversial. The insertion of “and” at the beginning of the sentence and the commas around “of course” help maintain coherence in the discourse by linking the current statement to what came before. In summary, “of course” in this sentence acts as a pragmatic device that underlines the author’s confidence in the following statement and creates a context.

In the sentence *In fact, two trusted BBC sources had given me the presenter’s name* [Deacon, 2023], the parenthetical word “in fact” is also pragmatically significant. The word is applied to introduce additional information that supports or emphasizes the truth of the preceding statement. It signals that the resulting information is not an opinion or assumption but is based on reality. By conveying a sense of clarification, certainty, or emphasis, the use of “in fact” contributes to the pragmatic function of the sentence. It indicates that the information to be presented is verifiable and reliable. Specifically, “In fact” strengthens the credibility of the sources mentioned in the statement. It is consistent with the goal of the discourse to convey trustworthy information. The use of “in fact” introduces a layer of epistemic modality and indicates the author’s certainty or confidence in the veracity of the statement. It suggests that the information is based on evidence or concrete sources. So, “in fact” implements a pragmatic and cohesive function in this sentence. It is a contributing element to the author’s strategy of presenting information as reliable and verifiable, enhancing the overall credibility of the statement.

Paranetical words fulfil the pragmatic function of hypotheticality. They indicate the probability of information, thereby indicating that the author doubted his own judgments. Let us examine the paranetical word in the following utterance: *Perhaps the Old Lady could come out as The Non-Binary Hermaphrodite of Threadneedle Street who identifies as an economist who actually knows what they're doing?* [Chakraborty, 2003]. "Perhaps" is an adverb that introduces a level of uncertainty or speculation. It is usually placed at the beginning of a sentence and contributes to its syntactic structure. The word "perhaps" conveys a sense of possibility or probability. In this context, this means that the following is a suggestion or a hypothetical scenario. It invites the reader to examine the thesis without asserting it as clear fact. In this discourse context, the word signals that the following statement is not presented as a simple assertion, but rather as a creative or imaginative suggestion. "Perhaps" also contributes to the coherence of the sentence by connecting it to the broader discourse. It indicates a change in tone or perspective that prepares the reader for a more speculative or imaginative statement. In summary, the word "perhaps" is crucial to the structure of the pragmatics, rhetoric, and overall tone of the sentence. It introduces a certain element of speculation and imagination and makes statements more suggestive and interpretable.

The use of words with probability semantics is also common in Ukrainian discourse. At the same time, more often in our texts there are sentences in which the authors used the paranetical words of assumption and probability, which ensures the realization of the hypotheticality function: *можливо (perhaps)* (19), *мабуть (apparently)* (12), *як на мене (in my opinion)* (12), *ймовірно (probably)* (10), *схоже (similar)* (7), *звичайно (of course)* (4), *звісно ж (of course)* (4), *безперечно (undoubtedly)* (4), *без сумніву (no doubt)* (3), *безумовно (certainly)* (2), *дійсно (really)* (1).

This can be illustrated briefly by the functions the word "ймовірно (probably)" performs in the sentence: *I, ймовірно, саме тому за цим механізмом наразі є лише один кейс вилучення ворожих активів* (And, **probably**, that is why there is currently only one case of seizure of enemy assets using this mechanism) [Онух, 2003]. "Ймовірно (probably)" acts as an adverb and indicates a high probability. It is separated by commas and serves as a paranetical element that gives the sentence a qualifying or explanatory dimension. The word "ймовірно (probably)" implies a significant probability or reasonable assumption. In this context, it is noted that the following statement is likely to be true or valid based on the author's assessment or observation. The use of "ймовірно (probably)" contributes to the persuasiveness of the sentence by conveying the author's intention to express a reasoned assumption rather than a definitive assertion. It brings a level of prudence and acceptance of different interpretations. The word invites the readers to consider the information with possible complexities or exceptions in minds. The author's intention, expressed through the use of "ймовірно (probably)," is likely to provide a more nuanced understanding of the situation. In summary, the author uses the word "ймовірно (probably)" to indicate the probability of the statements as part of the intention to present information with a degree of caution and to acknowledge the uncertainty.

Another example: *Безперечно, членство в НАТО може дати нам певні гарантії безпеки, проте Альянс вже показав, наскільки сильно не хоче прямого зіткнення з Росією...* (**Undoubtedly**, NATO membership can give us certain security guarantees, but the Alliance has already shown how much it does not want a direct clash with Russia) [Клочко, 2003]. The word "безперечно (undoubtedly)" in this sentence implements a pragmatic function by expressing the author's strong belief or confidence in the following statement. It indicates that the author believes the claim that NATO membership offers security guarantees to be undoubtedly true. While the term "безперечно (undoubtedly)" expresses certainty, it also adds a significant pragmatic element to its meaning. The presence of such a strong term could be interpreted as a form of hedging. The author, while making this statement clearly, acknowledges possible nuances or acknowledges that others may have a different perspective. "Безперечно (undoubtedly)" adds some qualification to the statement, suggesting that while NATO membership is perceived as a guarantee of security, there may be other considerations or complexities in the broader context. The pragmatic effect is to encourage the reader to consider the statement in a nuanced framework. The use of "безперечно (undoubtedly)" illustrates the author's positive attitude towards NATO membership in terms of security guarantees. Ultimately, the pragmatic examination of "безперечно (undoubtedly)" in this sentence demonstrates its function in conveying the writer's conviction while simultaneously offering a sophisticated viewpoint by recognizing the possibility of ambiguity or opposing viewpoints.

According to the research data, English authors tend to use parenthetical words to reinforce the high probability of the facts presented. On the other hand, Ukrainian authors use units with low probability semantics to express hypothetical functions. This difference may indicate various linguistic, cognitive and cultural traditions in the creation of media texts in the columnist genre. British columnists express their opinions more directly to shape mass opinion, while Ukrainian writers are less categorical in their statements, creating the effect of involving the reader in common deliberations or discussions.

Next, we analyzed the parenthetical words of the semantic group “author’s emotions”. The authors use parenthetical words to convey the meaning of review. The rational meaning is often linked to emotional and expressive elements. In particular, with the help of parenthetical words, the author can express his/her feelings and emotions caused by the reported fact, namely joy, approval, positive evaluation, sympathy, disapproval, negative evaluation, and surprise.

Evaluative parenthetical words indicate the author’s emotions and create an emotional atmosphere for the statement and its expressive and evaluative connotation. The highlighted units include words with emotional connotation, expressing joy, compassion, surprise, etc. (Engl. *luckily, fortunately, unfortunately, to one’s joy/ disappointment/ grief*; Ukr. *на щастя (fortunately), на сором (to our shame), на жаль (unfortunately), як на бідy (as a misfortune), як навмисне (as if on purpose) etc.*). Such specific parenthetical words are pragmatically oriented, influential, and persuasive and, therefore, have a more powerful potential ability to reproduce semantic and conceptual information. They aim to inform the reader of the individual author’s understanding of the relations between phenomena, gave them a positive or negative assessment, convey the affective state of the subject, and enhance the general charge of emotions already presented in the statement. In other words, they successfully carry out an evaluation and pragmatic role in modern media texts.

Our observations indicate that such words are relatively few in number. Ukrainian columnists tend to use more emotional language in writing than English-speaking writers. This could be due to the fact that the columnist genre is relatively new in the Ukrainian media space, and as a result, stylistic conventions are still being influenced by other discourses, including fiction.

Nevertheless, we have observed examples of sentences where the authors apply parenthetical words that convey their feelings. We can assume that in the context of columnist genre these words implement the function of evaluation and add expression to the texts. Next, we present an analysis of sentences with the parenthetical words of the group “author’s emotions”.

English discourse: *unfortunately* (3), *luckily* (2), *shamefully* (1). Ukrainian discourse: *на жаль (unfortunately)* (10), *на щастя (fortunately)* (4), *відверто кажучи (frankly speaking)* (1).

Let’s have a look at the sentence *A lot of women in public life – especially Labour politicians like Lisa Nandy and Emily Thornberry – have, **shamefully**, sold out their sisters on this* [Williams, 2023]. The use of “shamefully” from the author’s perspective conveys a strong negative judgment. It suggests that, in the author’s opinion, the actions of women in public life, specifically Labour politicians like Lisa Nandy and Emily Thornberry, are not merely objectionable but are deserving of shame. This choice of language indicates a critical stance and implies a moral judgment on the perceived betrayal of their “sisters”. The author’s use of “shamefully” also suggests a degree of disappointment or disapproval. The author may feel let down or morally offended by what they perceive as a betrayal by these women in public life. Readers may interpret the use of “shamefully” as a strong and emotionally charged term. The word sets a tone of moral condemnation, guiding readers to view the actions of the mentioned politicians in a negative light. Readers might respond to the word “shamefully” emotionally, feeling a sense of indignation, agreement, or disagreement based on their own perspectives. The term encourages readers to share in the author’s evaluative stance. We can reveal the author’s strong evaluative stance, expressing disappointment or disapproval of the actions of women in public life. The word sets a tone that guides readers to perceive these actions as morally objectionable.

In the Ukrainian sentence *На щастя, минулого року Захід все ж почав виходити з ліберального ступору (Fortunately, last year the West began to emerge from its liberal stupor)* [Сухенко, 2003] a parenthetical word “на щастя (fortunately)” conveys a positive evaluation or perspective. It suggests that the author views the event described in the sentence – the West beginning to emerge from its liberal stupor – as a positive development. The author’s choice of “на щастя (fortunately)” implies approval or satisfaction with the mentioned change. It indicates that, in the author’s view, the shift away from a perceived “liberal stupor” is a favorable or welcome occurrence. Readers may interpret the use of the parenthetical word as a signal of the author’s positive attitude toward

the mentioned event. It sets a tone of optimism or approval, guiding readers to perceive the shift positively. In summary, the pragmatic analysis of “на щастя (fortunately)” reveals the author’s positive evaluation of the mentioned event, suggesting approval or satisfaction. The word sets a tone of optimism, guiding readers to interpret the shift positively.

According to the analysis, using parenthetical words to convey the emotions of the author in the column increases the author’s expressiveness. It helps to implement the subjective modality. On the other hand, emotionally charged language can sometimes hinder constructive dialogue. By adopting a more measured tone, columnists may encourage readers with different opinions to consider the presented arguments rather than reacting emotionally. This fact fosters a space for meaningful discussion.

### Pragmatics of Metatextual Parenthetical Words

The metatextual parenthetical words in the examined discourse can be divided into two groups: “logical coherence” and “source of information”. The group of metatextual parenthetical words also fulfils certain pragmatic functions. Now let us examine them more thoroughly. In media texts within columnist genre, parenthetical words that indicate the logic of the presentation are widespread. In general, units with such semantics realize the pragmatic function of text coherence caused by the communicative needs, the author’s train of thought, their order, indicating the interdependence between neighbouring statements, commenting on what has been said, complementing it, generalizing and structural highlight logical and semantic connections between parts of the statement through the author’s intent.

Metatextual parenthetical words fulfil a pragmatic function by indicating the source of information. They allow authors to increase the credibility of their publication by referring to other sources, to reconcile their own opinions with those of experts, to soften the tone of their statements and to persuade readers to accept their position. Our analysis of English and Ukrainian discourses revealed a similar number of these units, 54 and 53 cases respectively. However, the semantic group “logical coherence” was found in 26 constructions in English and 38 constructions in Ukrainian. In addition, parenthetical words meaning “source of information” were presented in 28 English and 15 Ukrainian sentence constructions. Figure 3 shows a comparative analysis of the frequency of metatextual parenthetical words.

Parenthetical words that add additional information to a sentence play an important role in maintaining text coherence. They are often used for various purposes in modern media discourse. In such contexts, academic discourse and its well-founded organization have influence. In addition, we concluded that these parenthetical words are semantically versatile in modern media discourse and are based on the principle of brevity in presenting information. They are used to reproduce a sequence of phenomena, to argue convincingly for a particular event, and to provide a comprehensive justification for a position. The following units are used to represent metatextual parenthetical words in English discourse: *moreover* (7), *as a result* (7), *at least* (6), *however* (3), *hence* (3).

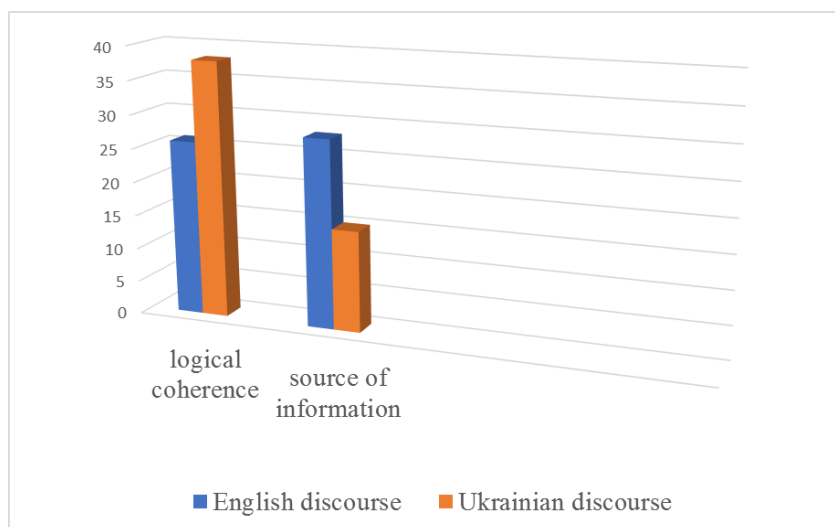


Fig. 3. Metatextual parenthetical words in English and Ukrainian media discourses

In the sentence *Moreover, a traffic scheme needs to be justified on a cost-benefit basis and, at £1.7 billion, the proposed tunnel fails that test* [Hyde, 2003] the word “moreover” functions as a parenthetical metatextual word with a pragmatic purpose. It serves to signal a transition or addition of information and emphasizes that what follows complements or builds on the previous statement. “Moreover” means that the upcoming information strengthens the argument or provides additional reasons. In this context, a new aspect of the discussion related to the justification of a transport project is introduced, particularly emphasizing the need for justification on a cost-benefit basis. The subsequent mention of the £1.7 billion cost of the proposed tunnel further supports this argument and contributes to the overall assessment of the project’s feasibility. The use of “moreover” helps to create a coherent and logically connected discourse that guides the reader to consider the additional information in conjunction with the original premise.

The parenthetical phrase “As a result” in the sentence *As a result, children’s recreational activities and physical fitness aspects are being overlooked or neglected* [Toynbee, 2003] serves a crucial role in signalling a cause-and-effect relationship.

It acts as a discourse marker that indicates a consequence or outcome based on the preceding information. The sentence introduces the consequence of a previous action or situation, creating coherence and helping the reader understand the implications of what was previously said. It establishes a causal relationship and suggests that the neglect of children’s leisure activities and physical fitness aspects is a direct result of some antecedent factors or actions. “As a result” contributes to the logical flow of the discourse and helps organize and understand the cause-and-effect relationship within the sentence.

In Ukrainian discourse, columnists also use parenthetical words with the semantics of “logical coherence”. Their main function is to strengthen the argumentation and logic of the presentation: *по-перше, по-друге*. (*firstly, secondly...*) (11), *інакше кажучи* (*in other words*) (7), *отже* (*therefore*) (7), *власне* (*in fact*) (6), *втім* (*however*) (5), *наприклад* (*for example*) (2).

Let us examine the parenthetical words “firstly” and “secondly” in the utterance *По-перше, простір, де лунає українська мова, кожний клаптик якого доводилося вигризати, знов скоротиться. А по-друге, навряд чи це допоможе популяризувати англійську мову* (**Firstly**, the space where the Ukrainian language is heard, every piece of which had to be gnawed away, will shrink again. And **secondly**, it is unlikely to help popularise the English language) [Віхров, 2003]. These words guide the audience through a logical sequence of ideas, allowing them to follow the author’s thought process step by step. The sequential structure created by “по-перше (firstly)” and “по-друге (secondly)” enhances the rhetorical impact of the argument and makes it more convincing and organized.

The authors of the columns also use parenthetical words to emphasize the source of information and to serve as a salutation function. Our research shows that the frequency of these structures is relatively low. However, English authors tend to use these components more often than Ukrainian ones. Furthermore, English columnists tend to use a single form of address *according to* (28).

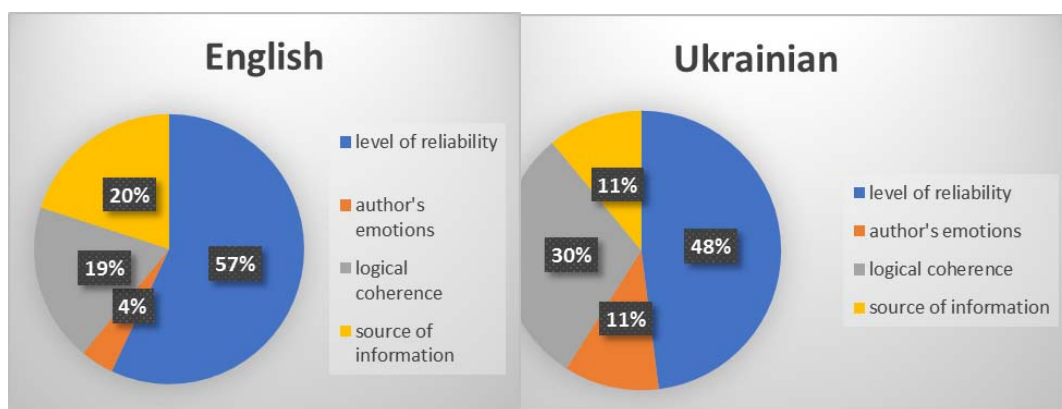
In the sentence *He’s been arrested before, for cycling in the scud, but according to his Twitter account his life’s mission revolves round #normalisingnaturism under the banner #rejectbodys shame* [Toynbee, 2003] the phrase “according to” serves several pragmatic functions. It is used to match the information about the individual’s life purpose to the content found on their Twitter account. It signals that the source of this information is the person himself, which is expressed through their online presence. The sentence adds a layer of indirect, reported speech to the information. By citing the Twitter account as a source, the phrase increases the credibility of the statement and suggests that the individual’s life’s work is self-declared and publicly available on a widely used platform. “According to” helps in framing the information within a specific context, clarifying that the statement is based on the individual’s own declaration on social media, particularly Twitter. The use of “according to” introduces a subjective element and recognizes that the information is based on one’s personal perspective as expressed in one’s own words.

In Ukrainian discourse, various constructions are used to refer to a source of information: *за словами* (*according to*) (7), *зі слів* (*according to*) (4), *за даними* (*according to*) (2), *за повідомленням* (*according to*) (2).

The sentence *Проте, за словами Міністра оборони України Олексія Резнікова, з початком загальної мобілізації їх кількість зростає до 1,2 млн осіб* (However, **according to** the Minister of

Defence of Ukraine, Oleksii Reznikov, their number increased to 1.2 million with the start of general mobilization) [Bixpob, 2003] contains the parenthetical word “according to” that serves several pragmatic functions. “According to” is used to attribute the information presented in the sentence to a specific source, in this case the Minister of Defense of Ukraine, Oleksii Reznikov. It designates the minister as the information authority. The use of this phrase increases the credibility of the statement by indicating that the information comes from an authoritative person who is in a position to have accurate and direct knowledge of the matter. It acts as a device that signals that the statement is a representation or report of what the Minister has communicated in relation to the increase in numbers. “According to” helps to place the information into a specific context and makes it clear that the data is not presented as generally accepted fact but is based on the Minister’s perspective or statement.

After a quantitative and qualitative analysis of the parenthetical words used by English and Ukrainian columnists in their texts, we discover both similar and different features in the implementation of pragmatic functions. To illustrate the information obtained, we present figures showing the distribution of the evaluative and metatextual multilingual parenthetical words we identified between the semantic groups “degree of credibility”, “author’s emotions”, “logical coherence”, and “source of information” (Figure 4).



**Fig. 4. Comparison of the quantitative and qualitative content of semantic groups of evaluative and metatextual parenthetical words in the media discourse of the columnist genre**

According to the diagrams, the semantic group “degree of probability” occupies the largest share in both discourses. However, there is a difference in this proportion within monolingual discourse: 57% in English and 48% in Ukrainian. The smallest part in English and Ukrainian discourse consists of parenthetical words with the semantics of “author’s emotions”. The comparison shows that Ukrainian discourse (11%) has a higher prevalence of these components than English discourse (4%). In addition, parenthetical words with the semantics of “logical coherence” appear more often in Ukrainian discourse (30%) than in English discourse (19%). On the other hand, parenthetical words with the semantics “source of information” occur more frequently in English-language texts (20%) than in Ukrainian (11%).

### Conclusion

Communicative-pragmatic linguistics defines parenthetical words as independent syntactic phenomena that contribute to the complex informative and pragmatic structure of utterances. Parenthetical words have different functions, including expressing thoughts, explaining and supplementing information in a sentence, and reflecting a speaker’s emotional state or attitude. These words have the potential to provide further detail, clarify a concept, or convey specific tone or emphasis. They can be used to add contextual information that provides background or context for a statement.

Parenthetical words are helpful in forming the columnist genre. Columns are an even more subjective type of article than features, which can and usually do contain openly personal opinions



of the author. Nevertheless, a good review not only represents the critic's opinion, but also puts the critic's expertise into practice, for example, to analyze a work of art or a culture and place it in a larger context or tradition. Likewise, a good column is not just a rant consisting of the author's thoughts, but a well-reasoned argument on a current issue. Given this background, the pragmatic role of parenthetical words in the columnist genre is specific. The cross-linguistic comparison shows the pragmatics of parenthetical words more clearly.

A comparative analysis of personal columns in British and Ukrainian publications revealed that English and Ukrainian discourses have both similar and different characteristics. When discussing general trends, we noticed the following. Due to the grammatical structure of the languages examined, the active use of parenthetical words within the sentence structure is possible. These components contribute to the distinctive features of the columnist genre, such as: dynamism, focus on current events, informative tone, emotional impact, evaluative perspective, and its ability to combine logic and imagery in linguistic expression. As syntactic devices, they fulfil a variety of communicative and pragmatic functions, such as: E.g., confirmation, hypothetical situations, evaluation, maintaining text coherence, and addressing the intended audience.

Data analysis allows us to categorize them as evaluative and metatextual parenthetical words. The evaluative parenthetical components are divided into two groups: "the level of reliability" and "the author's emotions". The metatextual parenthetical components are distinguished by their semantics of "logical coherence" and "source of information".

The research showed that evaluative parenthetical words are used in British and Ukrainian media discourses with similar frequencies (61% and 59%, respectively). This implies that there is a tendency to use a person-centered tone when communicating in both languages. Evaluative parenthetical components are typically refer to the "level of probability" in both English-language and Ukrainian-language columns (57% and 48%, respectively).

The results indicate that English-speaking media columnists tend to formulate their messages more assertively and confidently, while in the Ukrainian-speaking context, parenthetical words are more likely to be used to indicate the probability of the facts presented. This suggests that English-speaking columnists prioritize the pragmatic function of the assertion, while Ukrainian authors tend to emphasize the hypothetical function. These observations may indicate differences in native speakers' language proficiency and column text creation methods. English-speaking authors are believed to have a more aggressive influence on readers' minds, while Ukrainian columnists, by reducing the categorical nature of their statements, encourage readers to think and participate in the thought process.

In addition, when analysing a group of parenthetical words with the "level of probability" semantics, we found the following feature. English-speaking columnists tend to use parenthetical words that express a high probability of the facts presented (affirmative function), while Ukrainian authors tend to use units with a lower probability or hypothetical function. This difference suggests different cognitive and cultural traditions in the creation of media texts in the columnist genre. British authors tend to express their opinions more directly in order to shape public opinion, while Ukrainian authors adopt a more cautious stance, inviting readers to engage in collective reflection and discussion.

The use of parenthetical words used to describe the author's emotions is relatively in the compared discourse, comprising only 4% in the English-language discourse and 11% in the Ukrainian-language discourse. Authors tend to support their statements with objective arguments and facts rather than relying on personal emotional reactions, which is why their writing can be seen as more objective. This approach makes their writing more accessible and engaging to a wider audience, regardless of their own perspective. Our calculations suggest that Ukrainian authors use evaluative parenthetical words with emotional undertones more often than their English-speaking colleagues. We believe that this is due to the relatively recent emergence of the columnist genre in the Ukrainian media landscape, which is still developing its own style.

Following the end of Bipolar World, the global media landscape underwent significant changes. As a result, different schools of journalism, such as island, continental and post-Soviet journalism (including Ukraine), began to interact and learn from each other. Ukrainian journalists have adopted the best practices of foreign journalism while remaining true to their domestic traditions. In Ukraine, it is common to use emotional language to express the author's personality and make the text

more appealing. However, British journalism tends to avoid excessive use of emotional language, particularly in the columnist genre. British columnists typically write for a diverse audience with varying perspectives and beliefs. Using overly emotional language can cause division among readers, potentially alienating those who don't share the same emotional response. To maintain a high level of professionalism in writing, many publications have editorial standards that encourage the use of clear, concise language that avoids unnecessary emotional embellishment.

The results suggest that metatextual units are less frequent than evaluative parenthetical words in both English and Ukrainian discourse (39% and 41%, respectively). Ukrainian discourse places more emphasis on presentation logic (30%) than on information sources (11%). Parenthetical words with the semantics of "logical coherence" serve as updates to the pragmatic function of textual coherence caused by communicative needs to indicate the author's train of thought, their order and their dependence between neighbouring statements. These words also serve to comment on, complement and generalize what has been said, as well as to highlight the structural, logical, and semantic connections between different parts of the statement, according to the author's intention.

In the British context, metatextual parenthetical words serve two purposes. They not only express the function of text coherence (19%) but also indicate the source of information (20%). Authors use these metatextual units to supplement the information by indicating the source of the message, and therefore its credibility. By referencing the source of information, authors can increase the level of truthfulness in the eyes of the reader. It also allows authors to reconcile their own opinion with that of a competent source, thereby reducing the categorical nature of the statement. This can also encourage the reader to accept the author's position.

In summary, our research has highlighted the different characteristics of British and Ukrainian writing traditions through the use of parenthetical words to delineate the columnist genre in comparison to other media discourses. The pragmatic use of parenthetical words largely depends on the author's intention as well as his/her linguistic and cultural background. It is worth mentioning that parenthetical words are a promising area of linguistic research that can be studied from a comparative communicative-pragmatic perspective. It is crucial to examine their uniqueness in different types of discourse and their role in communication processes.

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### **PRAGMATICS OF ENGLISH AND UKRAINIAN PARENTHETICAL WORDS IN COLUMNIST GENRE: A COMPARATIVE STUDY**

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**Key words:** *parenthetical words, parentheticals, grammar, media discourse, columnist genre, subjective modality, evaluative parenthetical words, metatextual parenthetical words, pragmatic function, comparison, multilingual discourses.*

Parenthetical words are of interest to researchers because they can express subjective modalities, organize texts, and add energy to language. Scientists analyzed the grammar and semantics of parenthetical words, as well as their ability to convey modalities and create effective communicative and pragmatic contexts. However, the communicative and pragmatic features of parenthetical words in multilingual media discourses, especially in the columnist genre, have not been thoroughly investigated by linguists. *The aim* of this study is to fill this gap and highlight the relevance of examining the role of parenthetical words in such contexts.

The research focuses on the common and distinctive pragmatic features of parenthetical words in English and Ukrainian media discourse within the columnist genre. To achieve this goal, the article analyzes the approaches to qualifying parenthetical words in English and Ukrainian linguistics. It also proposes a working typology of parenthetical words based on their semantics and develops a methodology for comparing the pragmatics of the components. The study also compares the degree of implementation of evaluative and metatextual parenthetical words in different media discourses and explores the typological characteristics of their use in the columnist genre.

The study employs a combination of common and linguistic research *methods*: analysis, synthesis, comparative and contextual-interpretive methods. The data were evaluated objectively using quantitative calculations. Online media sources served as the empirical basis for the study, from which sentences containing parenthetical words were extracted using the continuous sampling method. To ensure a fair comparison, an equal number of texts were taken from English and Ukrainian media. Specifically, 200,000 characters were analyzed from each language in the columnist genre. The following media outlets were used as sources: "The Guardian" (columns by George Monbiot, Aditya Chakraborty, Marina Hyde, Zoe Williams, and Polly Toynbee), "The Telegraph" (columns by Allison Pearson and Camilla Tominey), "Ukrainian Weekly" (columns by Radomyr Mokryk, Diana Klochko, Onukh, Maksym Vikhrov, Edward Lucas, etc.), and "Ukrainian Pravda" (columns section). A total of 141 and 132 constructions were extracted from the English and Ukrainian texts, respectively, using the continuous sampling method.

In the typology of parenthetical words used in our study, we identify evaluative and metatextual parenthetical words. These groups carry specific semantics, such as "degree of probability," "author's emotions," "logical coherence," and "source of information." These semantic components serve to fulfil pragmatic functions of assertion, hypotheticality, evaluation, text coherence, and address marking. However, differences exist in how these functions are implemented by English columnists and Ukrainian authors. English columnists tend to use parenthetical words that convey a high degree of probability for the facts they present, while Ukrainian authors are more likely to use units with a lower degree of

probability, indicating a hypothetical function. This difference may arise from linguistic, cognitive, and cultural traditions in the creation of media texts of the columnist genre. British columnists tend to express their opinions more directly to shape public opinion, while Ukrainian authors are less categorical in their statements, creating a sense of collaboration and discussion with the reader.

The implementation of the pragmatic function of evaluation showed common tendencies in both media discourses towards the insignificant use of parenthetical words with the semantics of “author’s emotions”. The communicative approach to using words in parentheses to denote negative emotions is similar. Metatextual units are less frequently used than evaluative parenthetical words in both English and Ukrainian discourse. In English discourse, the authors more often refer to external sources of information and use the corresponding parenthetical words. At the same time, Ukrainian authors use a broader range of units than English columnists.

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## FUTURAL POTENTIAL OF THE PRESENT TENSE IN MODERN FRENCH

Об'єктом дослідження є форма *Présent de l'Indicatif* (теперішнє актуальне / неактуальне). Предметом наукової розвідки є семантичний потенціал і специфіка теперішнього часу, що полягають в репрезентації значення майбутнього. Мета дослідження передбачає визначення особливостей граматичної темпоральної структури теперішнього часу в сучасній французькій мові, яка здатна передавати два темпоральні значення – теперішнього та майбутнього. У ході дослідження були з'ясовані семантико-структурні аспекти, що пов'язані з реалізацією граматичного значення майбутнього часу в системі французької мови та мовлення.

Поставлені в дослідженні мета й завдання зумовили використання комплексу традиційних і новітніх методів. Метод лінгвістичного експерименту було застосовано для аналізу різних темпоральних варіантів футурального презенсу. Метод реконструкції фрагмента мовної системи був використаний для відтворення рекурсивного характеру категорії футуральності як антропоцентричного явища в системі французької мови.

Застосування вищезазначених методів дозволило простежити умови наявності та функціонування категорії футуральності в системі французької мови в теоретичних і практичних розділах дослідження з урахуванням потенційних здатностей сучасної французької мови. Футуральний презенс вживається для демонстрації *вірогідності* або *бажаності* настання дії за рахунок ментального, синтаксичного та семантичного зв'язку з моментом мовлення. Залучення методу лінгвістичного експерименту, що передбачав підстановку та трансформацію мовних елементів французької мови, зокрема адвербіальних модифікаторів, дало змогу простежити природу футурального презенсу – він є дискретним за своєю природою, та визначити обсяг футуральних значень кожного з варіантів. Футуральний презенс складається з чотирьох темпоральних інваріантів, що локалізовані в часових сферах минулого, теперішнього та майбутнього. Ці варіанти мають різний ступінь футурального потенціалу: 1) *теперішнє всезагальне*, що передає позачасові дії і чий футуральний потенціал необмежений в часі та просторі; 2) *релятивний презенс*, чий футуральний потенціал обмежений певними модифікаторами часу; 3) *теперішній час*, що передає *найближче майбутнє*; 4) *точкове теперішнє* є останнім за ступенем наявності футурального потенціалу.

Перші два типи мають необмежений футуральний потенціал, що може сягати безкінечності. Третій тип володіє другим за обсягом футуральний потенціал, його обсяг може бути виявлено за умови наявності адвербіальних модифікаторів часу, що маркують, посилюють та уточнюють футуральний презенс. Ці модифікатори здатні збільшувати футуральний потенціал речення та об'єктивувати системне значення форми *Présent*. Усі види футурального презенса розташовані в площині актуального та неактуального презенса в системі французької мови.

*Ключові слова:* футуральний презенс, майбутнє, адвербіальний модифікатор, теперішнє актуальне, теперішнє неактуальне, футуральний потенціал, лінгвістичний експеримент.

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## Introduction

The *Présent de l'Indicatif* form of the French language is semantically ambiguous by nature and is characterised by a functional originality. Some researchers call it a form of the present future [Wilmet, 1997, p. 365].

The first problematic issue in studying the ability of the present tense form to convey future action is its discrete nature. This depends on two factors: the context and the time markers in a particular utterance. Surely, the main systemic meaning of this form is the meaning of the present tense (actual/non-actual), but in speech, along with the forms of the simple future, there is a tendency to use the *Présent de l'Indicatif* form to convey a future action. Therefore, we can say that the *Présent* form of modern French has a futural potential.

Futurity is a functional and semantic category comprising a set of multi-level means of expression connected by the semantic commonality of the future. The germs of this category were “outlined” in classical Latin, which, being the primary source of modern Romance languages, although it did not have an extensive system of *Futūrum*, had a rather extensive system of ways that were semantically capable of conveying the idea of the future. [Кіркковська, 2020, p. 137]. In the majority of languages, the future tense forms can be classified into the following categories: those that are genetically derived from the present tense (a common feature of Slavic, Romance and Germanic languages) and those that are a combination of the infinitive with the verb “to have” [П’ятничка, Шилінська, 2018, pp. 29–30]. Consequently, in order to examine the potential of the *Présent de l'Indicatif* form in the future, we will utilise the term “futural present” (E. Shendels’ term) [Shendels, 1970].

The second problematic aspect of studying the futural present is its significance in the system of language and speech and its ability to convey modal relations. The concept of the future can be subject to different subjective awareness and acquire different modal connotations, and sometimes it is an expression of purely modal relations. In this regard, the main grammatical meanings of the *Futur Simple* can be conveyed by other grammatical forms in speech in *Indicatif* depending on the context. One such form is the *Présent de l'Indicatif*, which has the systemic meaning of present actual/non-actual. This form performs three functions in speech: it conveys the relation of an action to the moment of speech (present actual); it conveys the meaning of a timeless action related to the plan of the future (present non-actual); and it conveys the meaning of the future with a modal connotation (with modal verbs as auxiliaries, with adverbial time modifiers and with the help of verbs of motion).

Consequently, the initial hypothesis of the present study is that the *Présent* form in the French language system, in addition to the grammatical meaning of the present tense, is capable of acquiring the semantics of futurity in certain types of expressions.

## Aim and Objectives

*The object* of the study is the form *Présent de l'Indicatif* (present actual/non-actual).

*The subject* of the article is the semantic potential and the specifics of the present tense to convey the meaning of the future tense.

*The aim* of the study is to determine the peculiarities of the grammatical temporal structure of the present tense in modern French, which is capable of conveying two tense meanings – present and past. The study focuses on the semantic and structural aspects related to the realising of the grammatical meaning of the future tense in the French language and speech system. This aim has predetermined the following objectives:

- a formulation of the problem of the discrete nature of the futural present in the French language system;
- a description of adverbial time modifiers with future semantics in *Présent de l'Indicatif*;
- a comprehensive study of the systemic meanings of the grammatical present in modern French;
- a description of the semantics of the futural present with modal meaning.

## Research methods

The aim and objectives of the study have led to the use of two methods: *the method of linguistic experiment* has been applied to analyse different temporal variants of futural present, and *the method of reconstructing a fragment of the linguistic system* has been used to reconstruct the recursive nature of the category of futurity as an anthropocentric phenomenon in the French language system. The study is carried out in two stages.

*At the first stage*, the method of linguistic experiment is to be applied, which, as a methodological technique within the framework of the given research, consists in deforming the source material and



artificially modelling the variants of utterances. This method aims to reveal the discrete nature of the futural present, determine the range of futural meanings of each of its variants, and analyse the role of time markers (hereinafter – adverbial time modifiers) in forming the semantics of the future tense.

*At the second stage*, the method of reconstructing the language system is applied to determine the language meanings of the grammatical present in relation to the moment of speech in French and to analyse the modal meanings of the futural present in the French language system.

### Literature review

The functional approach analyses the category of futurity as a multilevel unity, that includes means of expression belonging to the morphological, syntactic, lexical and lexico-grammatical levels. The core of the means of expression of this category in French are verb forms [Кіркoвська, 2020]. According to the followers of the functional approach [Wilmet, 1997, pp. 365–369; Guillaume, 1994, pp. 209–212], **the present is opposed to the future on the one hand and the past on the other**. According to the followers of the cognitive-philosophical approach [Brandt, Delepine, Walter, 2004; Jespersen, 1992], the present does not necessarily refer to the present moment, but can cover a much larger time space, aiming at the future or the present, affecting the realm of the past *Présent historique* in French [Dubois, 1994, p. 343; Кіркoвська, 2020, p. 160].

Researchers who study the ability of the *Présent* form to convey the idea of the future can be divided into three groups. The first group includes those scholars who believe that the present occupies a central place in the realm of past, present and future not only in the chronological aspect, but also because it is the tense against which all other tenses are oriented, in the perspective of which everything that has happened, is happening, and will happen is considered [Boone, Joly, 1986, pp. 332–333; Gak, 2000; Минкин, 2017; Попович, 2015; Guillaume, 1994]. According to these scholars, the moment of speech plays a central role in the correlation of all temporal localisations, just as the speaker plays a central role in all processes of speech communication, because one is inseparable from the other.

The second group includes those scholars who study the futural present under the general term *Présent prospectif* – present futural [Benveniste, 2005, p. 240; Boone, Joly, 1986, pp. 332–333], which overlaps with the semantics of the *Futur simple*.

The third group includes those who believe that the formation of the future present is a domain related to motion verbs and modal verbs [Gosselin, 2017; Helland, 1995; Do-Hurinville, Abouda, 2019].

The study of linguistic works on the peculiarities of the functioning of the tense form of *Présent* and the analysis of the French-language discourse fragments lead us to believe that the description of the potential possibilities of the grammatical forms of the French present tense for the realising objective reality would be incomplete without taking into account their ability to convey past and, above all, future events, by transferring them in the imagination to the level of universal present. In scientific literature this property of present structures is called “dramatic present”, “historical present”, “general present”, “descriptive present”, “actual present”, “atemporal present” [Попович, 2010, p. 36; Vuković, 1967, p. 44], and “futural present” [Shendels, 1970], but in our opinion these names do not convey the ability of the present tense form (*Présent de l’Indicatif*) to combine a double temporal perspective (historical and futural presents), as it concerns the syncretism of the present tense.

### Results

#### Futural present

*Temporal Discreteness of Présent*. The usus of the futural present in French is at the intersection of two tense plans: the present and the future. In colloquial speech, we often observe the use of the present tense in the sense of the future. The difference that can be observed in the use of the present in the sense of the future is the effect of the semantic category of the subjective modality, namely the emphasis on the categorial and obligatory realization of this action. Verbs of motion are very actively used in this sense, which is a universal characteristic for all languages of the Central European Tense Standard. In addition, the forms of the futural present are accompanied by adverbial time modifiers with future semantics (demain, dans un an, etc.).

According to E. Benveniste and his numerous followers, the present tense, regardless of its expression (grammatical form of the verb or adverbs such as “today” or “now”), is always the moment of speech, or rather, it is a period, hypothetically very long, which covers the moment of speech [Benveniste, 2005, pp. 240–241].

Thus, the adverb “now” (French: *maintenant*) merges with the present tense, forming a single and indivisible temporal continuum with it. M. Popovych, following E. Benveniste, notes that the linguistic present tense is expressed, in addition to the corresponding grammatical form of the verb, by several adverbs, among which the adverb “*maintenant*” stands out for its philosophical universal meaning. Combined with all verb tenses, it always indicates the actuality of a certain action/event, which is perceived as simultaneous one with the mental and speech activity of the person who creates, perceives or narrates this event. The linguistic present tense, according to the scholar, is a continuous flow of “*maintenant*”, which is dismembered by human consciousness. This function of the adverb “*maintenant*” is consonant with the perception of the future by such philosophers as Augustine of Hippo and J. Deleuze [Святий Августин, 1999; Deleuze, Parnet, 1996]. According to them, “*maintenant*” is a representation of the process of dissection by an instrument that divides the temporal space into the present past (non-actual), the present actual and the present future (non-actual), which begins its course at this moment (constructions *maintenant* + future tenses or futural present) [Піддубська, 2000, pp. 52–59; Gosselin, 2005, pp. 80–81].

The tense form of *Présent* in the structure of the category of futurity in French has rather broad semantics. The tense of a verb expressed by the present tense can contain both elements of the past and the future. The present tense form can also denote actions that take place timelessly [Gak, 2000; Могила, 2011; Pellat, 2017].

E. Koseriu’s concept is based on the distinction between “internal” time and “external” time in the philosophical works of M. Heidegger. In contrast to external (static) time, in internal (dynamic), “experienced” time, the three classical times are superimposed on each other, events continuously change their location relative to the reference points. The description of such a time in the language implies the speaker’s participation in what is being described (“discursive” time), this time – as opposed to external – is subjective [Koseriu, 2001; Heidegger, 2010]. The modal meaning of the forms of the future is related to the conceptualization of the realm of the future as a certain “screen” on which a person projects various modalized concepts: expression of will, obligation, possibility, uncertainty, which are in the present. G. Guillaume understands the concept of “internal time” in a slightly different way: for him, it is, first of all, the time of formation of the linguistic units in the language, which is connected with the “internal history of the language” (G. Guillaume’s term), it cannot be transferred, because this is the time of the birth of the language form.

According to J. Vuković, the present tense is heterogeneous, it consists of: a) the present in the narrow sense of the word, unarticulated; b) the present in the broader sense of the word, relating to the present, articulated; and c) the present in the broadest sense of the word, unarticulated [Vuković, 1967, p. 147]. According to Z. Chahayan, the moment of speech is the main, but not the only point of reference for the grammatical present tense. The grammatical present conveys simultaneity with the perceptual present [Чагаян, 1982, p. 12]. Thus, the relative perceptual present can be “localized” in the temporal spheres of both the epistemological past and the epistemological future. Let us examine these variants of present tense in more detail using these examples:

(1) *Mon ami se promène dans la rue* (Мій друг прогулюється на вулиці).

(2) *Mon ami part pour Paris (maintenant dans deux jours / dans un an probablement / peut-être)* (Мій друг їде до Парижу (зараз, за два дні/вірогідно, за рік/можливо)).

While the utterance (1) conveys a simultaneous action that is going on now, at the moment of speaking, and will obviously come to an end, utterance (3) conveys the *Présent historique* in French and refers to an “eternal” action that has lasted before us and will continue after us [Gak, 2000, p. 347; Gosselin, 2005, pp. 205–207; Revaz, 1998, p. 45].

The utterance (1) is in contrast to the others on the principle of pointed/non-pointed action. Notably, the semantics of *Présent* rarely conveys a short, single action. Depending on the type of present the speaker has in mind when conveying the facts of reality: a moment, a minute, tomorrow, next year, the mental model of the time axis can cover segments of greater or lesser length (see Fig. 1).

(3) *Les planètes tournent autour du Soleil* (Планети обертаються навколо сонця).

(4) *Mon ami chante à l’Opéra* (Мій друг співає в опері).

The utterance (4) is actually a “variety” of the example (3), which is close in its temporal content to it, but differs in the probable uncertainty of the temporal scope of the action in the past and future – only the present moment is certain.

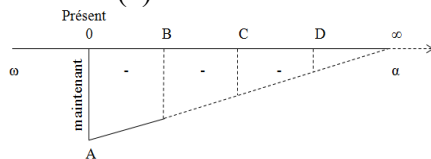
Several grammarians qualify the present tense of the latter pattern, following J. Vuković, as a syntactic relative (utterances 3, 4). J. Vukovic interprets it differently: “Thus, any action that is conveyed by the imperfect present, which refers to the present in the broadest sense of the word as to the all-time, has its absolute meaning of the present tense. Any present that uses the imperfect present as its main form uses this form as its absolute, not as its relative, because it does not denote the present itself” [Vuković, 1967, p. 370]. We should add that such an absolute present (utterances 3, 4) is of interest for us in terms of the presence of a probably significant or negligible future particle in it, which utterance (1) does not contain. All we know is that the action of utterance (3) is absolute in its semantics, since the action is supposed to last forever, and the action of utterance (4) is, in our opinion, a manifestation of the relative present, since such an action is smaller in scope in terms of its semantic potential.

Clearly, the utterance (2) is of interest for the purpose of identifying the futural present. If the simple future tense of French (*Futur simple*) is non-membered, non-discrete, monolithic in its imaginary content, the present *Présent* is able to convey “internal time” according to Heidegger’s understanding, and E. Koseriu followed him, which, unlike the non-discrete *Futur simple*, conveys the process of unfolding a future action and is semantically segmented. Since the future tense is only planned, but not yet present, it cannot be divided, and that is why its function is sometimes performed by the relative present imperfect (utterance 2).

Although the grammatical present tense is characterized by an abstract reflection of perceptual time, it cannot accurately fixate on the duration of perceptual time that the speaker has in mind – a moment, a minute, an hour, a day, a week, a month, etc. However, the grammatical present tense can convey an action that encompasses time intervals from a moment to infinity. In modern French, actions expressed by the grammatical present tense “start” from the perceptual present and can cover larger and smaller segments in the direction of the future, but only in one stylistic sense do they encompass the zone of the infinite past.

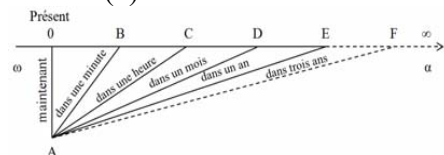
The duration of the grammatical *Présent* in the conceptual space can be illustrated by the following schemes with examples of utterances (1, 2, 3, 4), where point 0 denotes the reference point (perceptual present, *Présent*), letter A denotes the moment of speech, symbol  $\omega$  denotes the past, and symbol  $\alpha$  denotes the future. Symbol  $\infty$  represents infinity, while the letters A, B, C, D, E, and F represent segments of length conveyed by the *Présent de l’Indicatif* (see Fig. 1).

Utterance (1)



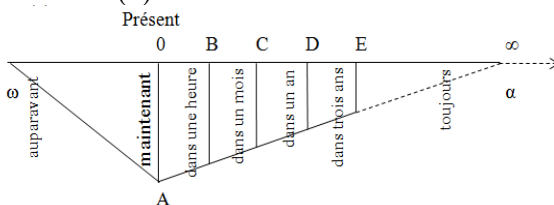
*Mon ami se promène dans la rue*

Utterance (2)



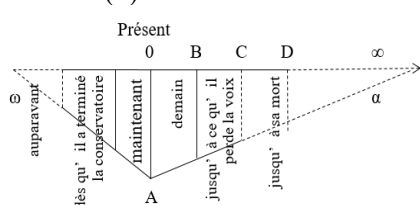
*Mon ami part pour Paris*

Utterance (3)



*Les planètes tournent autour du Soleil*

Utterance (4)



*Mon ami chante à l’Opéra*

Fig. 1. Model of the present tense axis

However, it is important to note the limitations of the futural present, which is mostly used in prospective internal dialogue of a character, for example:

(5) *Un jour, je me réveillerai, je passerai ma journée comme j'ai toujours voulu et je serai tout à fait heureux* (Одного дня, я **проснуся**, я **проведу** цей день, як я завжди хотів, і я **буду** абсолютно щасливим).

This meaning is conveyed mostly by the timeless *Présent*. Let us compare:

(6) *Un jour, je me réveille, je passe ma journée comme j'ai toujours voulu et je serai tout à fait heureux* (Одного дня, я **проснуся**, я **проведу** цей день, як я завжди хотів, і я **буду** абсолютно щасливим).

In the given example, both utterances retained their meaning despite the change in tense from *Futur simple* to *Présent*, semantically, utterance (6) is more acceptable in terms of the French language stylistics. The only unchanged component is the subordinate clause verb “*je serai heureux*”, as it serves a different function – expressing intentional future (= *j'ai l'intention, je veux être heureux*). This is expressed by the verb of being ‘être’, which describes a desired state in the prospective future. When translated into Ukrainian, the present tense form is rendered by the future.

Therefore, the discrete nature of the future present, being the temporal division of the perceptual present, requires, on the one hand, the analysis of its semantics, based on the presence of modal markers and adverbial modifiers of time to finally establish its status as a means of modality or prospection, informing, or intention, and on the other hand, to investigate its internal structure, internal time of the future present in terms of prospective action.

**Markers of the future in the *Présent de l'Indicatif*.** The presence of future markers is an integral feature of the futural present in French. These markers are *the adverbial time modifiers* with the semantics of the future, modal verbs that convey the intensional meaning of *Présent* in terms of the future perspective, and adverbs with the meaning of probability/likelihood. The main issue that arises in the course of the analysis of future markers is the question of the semantic identity of utterances that convey future action in the *Présent de l'Indicatif*.

The formation of the semantics of futurity is significantly influenced by the use of adverbial time modifiers. In utterances such as “*Tu viens souvent?*” (*Ти часто приходиш?*) and “*Tu viens ce soir?*” (*Ти прийдеш сьогодні увечорі?*), the present tense is used to indicate both the present iterative and the future, respectively. The role of adverbial time modifiers with future semantics in the realisation of the meanings of the tense forms of the futural present is of great importance. This is based on the semantic coordination between the verb form and the adverbial modifier. The adverbial time modifier, which is more specific in its meaning, “transfers” the tense sense to the verb form, which is more mobile in terms of its semantic characteristics. For example: *Demain, je rentre tard*; «*Je reste et je fonctionne*» - *dit-il* (Завтра, я повертаюсь пізно; «Я залишусь і буду працювати», – сказав він) (Vian, 1962, p. 140). This is an example of an action in the future.

We assume that the category of localisation/non-localisation is not identical to the temporal localisation of an action. Temporal localisation occurs at the level of the text, while the category of localisation/non-localisation of action contains a special aspect of the connection between the “internal time” of action in the language system and the “external time”, which becomes important during the transition from language to speech. This connection is an undirected relation to the unidirectional flow of time [Weinrich, 1994]. Thus, temporal localisation is manifested at the level of the text, and localisation/non-localisation in terms of time is manifested at the level of the sentence-utterance in the system of language and speech. In order to verify the potential ability of present to convey a localised futural meaning in a certain segment of the time axis, we will use the method of linguistic experiment.

Consider the possible differences using the examples of simulated utterances.

(7) *Il va probablement recevoir demain deux ou trois lettres* (Ймовірно, що завтра він отримає два чи три листа).

(8) *On construit probablement trop dans ce pays* (Ймовірно, в цій країні будують багато).

(9) *Notre admirable poète part demain pour l'Italie* (Обожнюваний нами поет завтра іде до Італії).

Utterance (7) contains three future tense markers, namely: *Futur immédiat*, the adverb with the meaning of probability/hypotheticality *probablement* and the adverbial time modifier for the future *demain*.

The form *Futur immédiat* is a link between the present and the future, it realises an action that will take place in the near future, it is like a preparatory stage on the part of the speaker. The key to such a close action is the verb *aller*, which, by conveying the meaning of movement, desemanticises and creates a dynamic semantics. Let us compare utterance (7) with and without the use of *Futur immédiat*:

(7.1) *Il reçoit <probablement / peut-être> та <demain> deux ou trois lettres. (<Ймовірно/можливо>, що він отримає <завтра> два або три листа).*

The semantics of the utterance has not changed, both utterances (7 and 7.1) convey a hypothetical/probable action in the future according to the speaker, and thus have intensional semantics. When translated into Ukrainian, this did not change the form of the future tense. Instead, the semantics of the expression will change if we remove the adverbial time modifier *demain* and keep *probablement*, compare:

(7.2) *Il reçoit probablement / peut-être deux ou trois lettres (Ймовірно/можливо він отримає два або три листа).*

The semantics of the utterance (7.2) has undergone a significant change; it still conveys the connotation of being hypothetical, which is derived from the speaker's intention, and also produces a semantics of uncertainty about the past, present or future. As we can see, the meaning of the past is added to the temporal meaning of the present and future, which can arise when it comes to the description of a process or phenomenon in the historical past, and therefore it is about the historical present. Note that the meaning of the historical past is more likely to be with the subject of the third person, when it is about the description, and not about the internal monologue of the character. Obviously, the main point of this change is the gap of the adverbial time modifiers *demain*, which conveys an incomprehensible time interval.

Let us now attempt to remove the two previous components, namely *Futur immédiat* and *probablement/peut-être*, and examine the remaining element, namely the word *demain*. This will enable us to compare the resulting structure with the original.

(7.3) *Je reçois demain / bientôt deux ou trois lettres (Завтра я отримую два чи три листа).*

It can be observed that, despite the absence of a verb of motion and an adverb with the meaning of near-term perspective or probability, utterance (7.3), which has only one tense modifier, conveys a prospective meaning in *Présent*. An intriguing shift in the sentence's semantics is observed. While utterances (7.1) and (7.2) conveyed the speaker's intention, utterance (7.3) conveys information about a moment in the future, with (*demain*) or without (*demain*) the qualifier "in the speaker's opinion".

Another example is the utterance with the modal verb *penser* plus an adverb, as in (8.1). While the utterance itself does not convey a future perspective, it does record the immediate opinion of the speaker about the phenomenon in question. In essence, the semantics of this utterance are identical to those of an analogous sentence without the inclusion of probability, as illustrated by the following example:

(8.1) *Je pense qu'on construit probablement trop dans ce pays (Я думаю, що, ймовірно, в цій країні будують багато). = Je pense qu'on construit trop dans ce pays (Я думаю, що в цій країні будують багато).*

The utterance (9) is characterised by the adverbial modifier *demain*, which serves to clarify the meaning of the utterance. However, the utterance remains fundamentally unchanged in terms of its semantic content. The translation introduces the subjective modal verb *penser*, which is identical in meaning to the adverb *probablement*. This is exemplified by the following comparison:

(9.1) *Notre admirable poète part pour l'Italie.*

In contrast to utterance (9), utterance (9.1) preserves the semantics of the futural present by using the verb of movement *partir*, the duration of which is unknown in the future. Both utterances are informative in their semantics.

It can be concluded that the irrelevant meanings of the futural present can be divided into two categories: marked and unmarked meanings. Marked meanings are those conveyed by the adverbial time modifier (*bientôt, demain, etc.*), whereas unmarked meanings are conveyed by other means, such as the verbal periphrase *Futur immédiat*, the verb of motion, the verb + *probablement* and *peut-être*, or the modal verbs *penser, croire, etc.* The most significant means that reinforce and clarify the meaning of the futural present are the adverbial time modifiers present in the semantics of informing *Présent*. This feature is a linguistic universal that objectifies not only the systemic meaning of *Présent* in French, but also others, in particular the prospective modality. The adverbs of hypotheticality inherent in the intensional present add the meaning of the subject's future. Verbs of motion, which are diachronic in nature and directed to the future, are able to preserve the semantics of the futural present without the need for additional markers. Modal verbs (*croire, penser, etc.*) can serve as verbs of *hypothetical meaning*, which, in addition to the meaning of hypotheticality, convey the semantics of "intention" about the future.

### Reconstructing the future plan for the French language and speech system

*The Systemic (Language) Meanings of the Grammatical Present Tense.* The analysis of the systemic meanings of the present tense in modern French shows that the opposition of actuality/non-actuality is an additional semantic-stylistic feature for *Présent* [Revaz, 1998, pp. 46–47]. This issue is interpreted differently in linguistics. Sometimes this opposition is interpreted as aspectual, and sometimes linguists oppose actual actions to non-actual ones, which are conveyed by grammatical past and future tenses.

In order to ascertain the actual and non-actual meanings of the French *Présent de l'Indicatif*, it is necessary to turn to the scientific heritage of Gustave Guillaume, the author of the theory of psychosystematics and psychomechanics. This allows us to reconstruct a fragment of the French language system. The method, introduced by Guillaume, allows us to trace how the grammatical meaning of the present tense is transformed in speech. G. Guillaume argued that every word is formed according to a certain operating system before it enters speech. In linguistic structures, one can always find such sequences of formation operations that correspond to the linguistic operations that take place in the linguistic consciousness before speech begins. Each of the discourse segments hides the genesis of the word with the whole complex of operational moments. In the process of speech, during the transition from potential speech to realized speech, the actual moment of forming appears as a carrier of the entire genesis of the verbal form, consisting of a more or less long chain of operational moments [Guillaume, 1994, pp. 50–51].

In the *Futur simple* form of "il chantera" we can see the realization of the following mental operations that precede its appearance, in particular: a) choice of state, b) choice of kind, c) choice of method, d) choice of time, e) choice of person. However, it should be noted that speakers of Indo-European languages notice the time of phrase formation, not the time of word formation. Phrasal (external, discursive) time is perceived as corresponding to the moment of speech, but not to consecutive segments of time intervals. In other words, the speaker is able to chronologize discursive time, i.e., the time of phrase formation, but is not able to chronologize the time of formation of a potential unit of language, i.e., a word or a sentence.

For instance, the existence of the conditions for using the *Futur simple* or *Présent* to denote an action in the future indicates their certain functional and semantic proximity on the scale of real future tenses. This enables us to speak of synonymy, or rather quasi-synonymy, of these forms. The future action in French can be expressed as follows:

(10) *Demain Jacques arrive (Завтра Жак приходит/ приїжджає).*

or

(11) *Demain Jacques arrivera (Завтра Жак прийде/ приїде).*

Both phrases may seem to be grammatically correct at first.

Exploring the relationship between time, which is realized and correlated with the moment of speech, G. Guillaume notes the need to distinguish between the “idea” of time and the expression of time. The former is a fact of the conceptual sphere and, as a result, concerns language, while the latter is a fact of speech.

In our opinion, it would be impossible to perceive the future tense as one of the systemic components of the present tense flow if it were not for its oppositional pair in the sphere of the past – future (present) in the past (*Futur dans le passé / Imparfait*). The continuity of the tense category as a relevant feature of the French language system is conveyed only in the presence of such opposition in the French language system. In Ukrainian, for example, there is no such opposition:

(12) *Nous remarquons qu'il se promène dans la rue* (Ми помічаємо, що він прогулюється вулицею).

(12.1) *Nous avons remarqué qu'il se promenait dans la rue* (Ми помітили, що він прогулюється вулицею).

Consequently, the tense change is exclusive to the main clause, yet absent in the subordinate clause when translating the utterance into Ukrainian. Utterance (12) conveys a present, actualised point that has meaning only at the moment of speech, whereas utterance (12.1) is its mirror image in the aspect of the past and does not alter its instantaneous meaning.

(13) *Il dit qu'il chante/chantera à l'Opéra demain* (Він каже, що завтра буде співати в опері).

(13.1) *(Hier) Il a dit qu'il chantait / chanterait à l'Opéra aujourd'hui* (Вчора, він сказав, що буде співати в опері сьогодні).

The utterance (13.1) conveys information that is non-actual in the present aspect but is actual in the past aspect and requires not only a change of tense from *Présent* to *Imparfait / Futur dans le passé*, but also a change or addition of the adverbial modifiers of time: *demain* → *hier, aujourd'hui* with respect to the past (utterance 13.1). Utterance (13.1) does not change its relation to the moment of speech – the relation is that of sequence – but it differs in the realization of the projected action – it is as actualised as the utterance (13), but unlike it, it also has a precise result – we know whether he has performed at the opera today or not. That is why the future action conveyed by *Futur dans le passé* is considered the most accurate future.

*Modal meaning of the futural present.* *Présent* can take on the meaning of future action with a modal connotation in several cases. The situation itself can indicate that the action belongs to a different time frame. In the phrase *Quand est-ce que je te vois?* (Коли я тебе побачу?) the situation makes it clear that it is the future.

The semantic structure of the verb form includes basic (differential) and potential semes. When the grammatical form is transferred to another tense, potential semes are realised in speech, so that additional modal or referential shades of meaning can be realised. Here are the main ones:

1). The distinction between finite and non-finite verbs is of great importance. *Présent* of non-finite verbs is typically used to express the present tense, such as *Je mange* (Я їм). In contrast, the present of finite verbs often indicates a future action, as exemplified by *J'arrive!* (Я прийду).

2). The present tense contains the differential seme of the present tense and the potential seme of the certainty of action. When transferred to the future plan, the *Présent de l'Indicatif* acquires the meaning of a stated future (*Je viens demain* – Я прийду завтра) or an inevitable future (*Tais-toi, ou je t'assomme!* – Закрий рота, або я тебе вб'ю!).

3). In contrast, the future tense carries with it a potential seme of uncertainty, which is expressed when transferred to the present or past. This is evident in the forms of the future tense, which can be used to make assumptions. As exemplified by *Futur simple* – *Ella aura vingt ans* (Вірогідно, їй виповниться 20 років); *Futur antérieur* – *J'aurai égaré mon cahier, je ne le vois pas sur la table* (Вірогідно, я загубив свій зошит, я не бачу його на столі). Both forms of the *Futur simple* and *Futur antérieur*, which convey assumptions when translated into Ukrainian, require the use of an additional means (the adverb *вірогідно / ймовірно*) to convey the tone of uncertainty of the action.

4). The past tense (*Passé composé*) is characterised by a sense of completion, which is then actualised in the future when the form is transferred to the present-future plan: *J'ai fini dans un instant (Я закінчу за мить)* [Gak, 2000, p. 347].

5). *Présent* can express a certain action, order, instruction, or recommendation for the future: *Vous suivez le chemin et à deux cents mètres, vous prenez la rue qui vous conduit jusqu'à la gare. Ви йдете стежкою, а за двісті метрів ви йдете вулицею, яка веде вас до вокзалу.*

6). In the hypothetical phrase, after the conjunction *si*, in the alternative relation after *ou*, the present tense functions as the future tense and expresses a causal relationship, conveying different semantic meanings – a promise, a threat, an inevitable consequence: *Si tu pars, je me jette à la mer! (Якщо ти підеш, я кинусь в море); Va-t-en ou je t'étrangle (Йди геть, або я задушу тебе); Un pas de plus, il tombe (Ще крок і він впаде); Si j'ai le temps, je viendrai; (Якщо в мене буде час, я прийду) Si vous n'obéissez pas, il se passera quelque chose de terrible (Якщо ви не будете слухатись, – відбудеться щось жахливе)* [Romains, 1965, p. 77].

7). In both parts of the conditional sentence, *Présent* can be used to refer to an action that is in the future: *Si tu bouges, je te jette par la fenêtre (Якщо ти поворожнешся, я викину тебе у вікно); Si, en connaissance de cause, vous souhaitez toujours mener l'enquête, alors je me tiens à votre entière disposition (Якщо, знаючи суть справи, ви все ще бажаєте провести розслідування, то я у вашому повному розпорядженні)* [Sharp, 1992, p. 60]; *Si tu as la frousse, tu n'as qu'à rentrer chez toi (Якщо тобі страшно, тобі потрібно просто йти додому)* [Molnar, 1988, p. 110]; *Si Monsieur Thiers vole nos canons, il faut nous défendre, et contre nos propres compatriotes (Якщо пан Тьер викраде наші гармати, ми повинні будемо захищати себе і від наших власних співвітчизників)* [Bigot, 1990, p. 40].

8). Concurrently, *Présent* in terms of the future can be used to express an action that is desired or expected in the future, for example: *Je vais prendre mes cigarettes et mon briquet Dupont sur notre table, je sors dans la nuit dance, je marche jusqu'à une fontaine (Я візьму свої сигарети та свою запальничку Dupont з нашого столу, я піду на вечір танців, я дійду до фонтану)* [Japrisot, 1977, p. 244]. Цей відтінок нерідко зреалізовано в питальних реченнях: *Je l'appelle? (Мені покликати його?) Qu'est-ce que je fais ensuite? (А що я потім буду робити?)*

In speech, the *Présent de l'Indicatif* is the most frequently used form, particularly when there is no need to express referential or modal connotations. When the time plan is already marked with an adverbial time modifier, the narration is often conducted in *Présent*. This is an economy in the organisation of speech: instead of marked forms that are complicated by additional semes, the unmarked, simplest form of the verb in terms of semantics and morphological composition is used.

## Conclusions

The present tense is the reference point in the French tense system that connects the future and the past. As it is closely related to both, it can express actions that relate to both the past and the future. Consequently, the main meanings of the future can be conveyed by other grammatical forms in speech in *Indicatif*, depending on the context.

Two methods were employed during the study: *the method of linguistic experiment* and *the method of reconstruction of a fragment of the language system*. The application of these methods enabled us to corroborate the primary hypothesis that the *Présent de l'Indicatif* form in the French language system has a futural potential and its structure is heterogeneous in nature. In Modern French, actions expressed by the grammatical present tense originate from the perceptual present and can extend to encompass larger or smaller segments of the future than the *Futur simple*, contingent on the presence or absence of lexical markers. The future tense exists as the **projection of person's intentions**, which has certain modal shades, and therefore can be represented in the form of discrete parts. Consequently, the grammatical meaning of "*futur – present*" is equivalent to that of the future tense, *Futur simple*, within the French language system. The correlation with the moment of speech, the peculiarity of the context and the temporal discreteness of the present tense determine the equal use of the *Futur simple* and the *Présent* in speech.

In the field of speech, a distinction is made between the concept of time and the manner in which it is expressed. The concept of time is a fundamental aspect of the conceptual sphere and, as a result, is related to language. In contrast, the manner in which time is expressed is a fact of speech and discursive reality.



The temporal meaning in the utterances containing the *Présent de l'Indicatif* form, which semantically belong to the future plan, is actualised through a special type of connection that is present in the transition from "internal time" to "external time". This transition is transmitted through the relation of posteriority to the moment of speech, which is carried out by the speaker, while the modal meaning is actualised through coincidence with the present moment in a softened form.

Applying the method of linguistic experiment, which involved the substitution and transformation of linguistic elements of the French language, in particular, adverbial modifiers, made it possible to trace the grammatical temporal structure of the futural present and determine the scope of futural meanings of each of its variants.

The futural present is characterised by a discrete nature, comprising four temporal invariants that are localised in the temporal spheres of past, present and future. These variants have varying degrees of futural potential. The *present universal*, which transmits timeless actions and whose futural potential is unlimited in time and space, and the *relational present*, whose futural potential is limited by certain time modifiers, exhibit unlimited futural potential that can extend to infinity. The present tense, which conveys the *near future*, has the second largest futural potential. This can be revealed by the presence of adverbial time modifiers that mark, reinforce and clarify the futural present. These modifiers increase the futural potential of the utterance and objectify the systemic meaning of the *Présent* form. The point present is the last in terms of futural potential. All types of futural present are situated within the plane of the actual and irrelevant present in the French language system.

The *Présent de l'Indicatif* form has the capacity to convey a distinctive, timeless mode of communication that simultaneously localises the action in multiple temporal frameworks (present, past, and future). Its scope is more expansive than the perceptual simultaneity of the moment of speech. The futural present is situated at the nexus of two temporal planes (present and future) within the French language system and simultaneously in three temporal planes (past, present, and future) in speech. It is only the speaker who divides the continuous, timeless present in the flow of his speech, thereby actualising its true meaning.

The futural present is employed for expressive purposes to demonstrate the probability or desirability of an action occurring due to the mental, syntactic and semantic connection with the moment of speech. Consequently, the *Présent* remains the most productive form for conveying futural modal connotations in the French language system.

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#### FUTURAL POTENTIAL OF THE PRESENT TENSE IN MODERN FRENCH

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**Key words:** *futural present, future, adverbial time modifier, actual present, nonactual present, futural potential, linguistic experiment.*

The present tense is the reference point in the French tense system that connects the future and the past. As it is closely related to both, it can express actions that relate to both the past and the future. Consequently, the primary meanings of the future can be conveyed by other grammatical forms in speech in *Indicatif*, depending on the context.

The object of the study is the form of *Présent de l'Indicatif* (present actual/nonactual). The *subject* of the article is the semantic potential and the specifics of the present tense to convey the meaning of the future tense. The *aim* of the study is to determine the particularities of the grammatical temporal structure of the present tense in modern French, which is capable of conveying two meaning's tense – present and past. The study focuses on the semantic and structural aspects related to the realising of the grammatical meaning of the future tense in the French language and speech system.

*Two methods were employed in the course of the study: the method of linguistic experiment and the method of reconstruction of a fragment of the language system.* The application of these methods enabled us to confirm the primary hypothesis that the *Présent de l'Indicatif* form in the French language system has a futural potential and its structure is heterogeneous in nature. In contemporary French, actions conveyed by the grammatical present tense originate from the perceptual present and can extend to encompass larger and smaller segments in the direction of the future than the *Futur simple* form, contingent on the

presence or absence of lexical markers. The grammatical meaning of “*futur – present*” is equivalent to the meaning of the future tense *Futur simple* in the French language system. The correlation between the moment of speech and the context determines the equal use of the *Futur simple* and the *Présent* in speech.

In speech, a distinction is made between the concept of time and the manner in which it is expressed. The concept of time is a fundamental aspect of the conceptual sphere and, as a result, is related to language. In contrast, the manner in which time is expressed is a fundamental aspect of speech and discursive reality.

The temporal meaning of utterances containing the form *Présent de l'Indicatif*, which belong semantically to the future plan, is actualised by a special type of connection present in the transition from “internal time” to “external time”. This transition is conveyed by the relation of posteriority to the moment of utterance, which is carried out by the speaker, while the modal meaning is actualised by the coincidence with the present moment in a softened form.

The use of the method of linguistic experimentation, which involves the substitution and transformation of linguistic elements of the French language, in particular adverbial modifiers, made it possible to trace the grammatical temporal structure of the futural present and to determine the range of futural meanings of each of its variants.

The futural present is discrete in nature, consisting of 4 temporal invariants located in the past, present and future. These variants have different degrees of future potential: 1) *the present universal*, which conveys timeless actions and whose future potential is unlimited in time and space; 2) *relative present*, whose future potential is limited by certain time modifiers; 3) the present tense, which conveys *the near future*; 4) *the point present* is the last in terms of the degree of future potential.

The first two types have unlimited future potential that can stretch to infinity. The third type has the second largest future potential, its scope can be revealed if there are adverbial **time modifiers that mark, strengthen** and specify the future present. These modifiers are able to increase the future potential of the sentence and objectify the systemic meaning of the *Présent* form.

The *Présent de l'Indicatif* form has the capacity to convey a particular timeless mode of communication that locates the action simultaneously in multiple temporal planes (present, past and future). Its scope is semantically greater than the meaning of the perceptual simultaneity of the moment of speech. The futural present is located at the intersection of two temporal plans (present and future) in the French language system and simultaneously in three temporal plans in speech (past, present and future). And it is only the speaker who divides the continuous timeless *Présent* in the flow of their speech, thus actualising its true meaning.

The modal connotation of *Présent + probablement*, equivalent to the connotation of *Futur simple*, conveys a complete modal shift of the tense form – the tense meaning of *Présent* (connection with the present) is completely erased and the modal connotation of the assumption of the future action becomes significant. The modal connotation of *Présent + probablement* is defined in the same context as the *Futur simple*.

The futural present is used to demonstrate the *probability or desirability* of an action occurring due to the mental, syntactic, and semantic connection with the moment of speech.

When the grammatical form is transferred to another tense in speech, potential semes are activated so that additional modal or referential shades of meaning can be realised. Thus, the *Présent* remains the most productive form for conveying the modal shades of meanings of the *futurum* in the French language system.

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## THE MESSAPIC ELEMENT *-IHI*: A NEW INTERPRETATION

Лексичний елемент *-ihi~aihi* в месапській епіграфіці становить значний виклик для науковців, адже він є важливим граматичним та семантичним компонентом написів.

Метою статті є нове визначення ролі *-ihi* на основі припущення, що він може функціонувати як вигук або як відображення закінчення *-i*, а не лише слугувати маркером родового відмінку. Пропонуючи нове тлумачення *-ihi*, дослідження націлене на формування нової основи для фрагментації, аналізу та інтерпретації месапських надписів. Цей новий аспект дослідження буде розкритий шляхом детального вивчення обраних прикладів із залученням *методів* «семантики фреймів» (за Чарлзом К. Філмором та Сімоною Маркезіні), лінгвістичної антропології, герменевтичного методу та внутрішнього порівняльного аналізу.

Первісно визначений у XIX ст. як закінчення родового відмінку, *-ihi* привернув неабияку увагу науковців, виступаючи ключовим елементом тексту, що слугує як його маркер і водночас основоположний принцип. Проте виникла тривала полеміка стосовно виняткової функції *-ihi* як маркера родового відмінку, при цьому розповсюджена думка, що він позначає лише іменники, прикметники та займенники. Ця дихотомія створила проблеми в концептуалізації фрагментації слів за межами граматичної функції *-ihi*, сприяючи орієнтації на родовий відмінок, що зробило месапську мову дещо загадковою, навіть названою «мовою-примарою».

Твердження про те, що значна частина месапської лексики складається з іменників із закінченням *-ihi*, викликало підвищений інтерес науковців і спонукало до глибшого вивчення природи цього елемента. Проте, незважаючи на його заявлену функцію як родового відмінка, вивчення альтернативних ролей цього лексичного елемента, особливо в контексті ймовірних ілірійського або протоалбанського першоджерел, залишається значною мірою недослідженою галуззю. Враховуючи можливу історичну взаємодію *-ihi~aihi* в контексті ілірійсько-протоалбанської та класичної албанської мов, проведення етимологічного аналізу видається доцільним, особливо в аспекті внутрішнього порівняння.

Дослідження класичної албанської традиції, де переважно використовується суфікс *-h* наприкінці слів, що закінчуються на голосні, як, наприклад, у текстах Ѓона Бузуку (1555), дозволяє припустити можливий зв'язок між *-hi* та цим суфіксом, можливо, як поствокальний резонанс, а не виключно маркер родового відмінку. До того ж паралелі між месапськими структурами родового відмінку і слідами протоалбанської мови, що збереглися в постмесапичну добу і навіть у сучасній албанській мові, вказують на наявність більш широкої лінгвістичної спадковості.

Хоча *-ihi*, безперечно, сприяє сегментації тексту, виступаючи як закінчення слова, а іноді і як емоційний вигук, його тлумачення виключно як маркера родового відмінку надмірно звужує його лінгвістичну значущість. Приклади, що ілюструють інтерпретаційні парадокси, пов'язані з *-ihi*, підкреслюють потребу детального дослідження його багатограних ролей, включаючи його потенціал як ознаки закінчення *-i* або вигуку, що імітує траурні обряди, особливо в контексті погребальних традицій.

Незважаючи на ефективність *-ihi* в формальній сегментації тексту, питання про його справжню лінгвістичну функцію залишається відкритим: чи є він передусім закінченням родового відмінку, відображенням закінчення *-i* або вигуком? Це питання потребує ґрунтовного дослідження, особливо враховуючи його значення для розуміння месапської мови й культури.

ри. Зосереджуючись на цих аспектах, стаття прагне розкрити загадкову природу *-ihi* та його більш широке значення в контексті дослідження месапської епіграфіки та еволюції албанської мови.

*Ключові слова:* месапська епіграфіка, *-ihi*, закінчення, відображення, вигук, протоалбанська мова

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## Introduction

The Messapic element *-ihi* is a pivotal grammatical and semantic feature for understanding the language structure of Messapic inscriptions. Traditionally and until recently, it has been viewed as a genitive ending, but this interpretation has resulted in various misunderstandings in deciphering Messapic inscriptions.

The purpose of this article is to reevaluate the role of the element *-ihi*, proposing it as an interjection or as a reflection of *-i*, rather than simply a genitive marker. This perspective aims to establish a new foundation for the fragmentation and interpretation of Messapic inscriptions. To achieve this, the article will explore the function of *-ihi* through a detailed analysis of several inscriptions, seeking to realize these redefined objectives.

Numerous scholarly articles and studies have already delved into the examination of the lexical item *-ihi~aihi* (from Deecke [1882], to Marchesini [2020]). The acknowledgment of *-ihi* as an ending has likely garnered significance and robust support through the assertion of the Messapic corpus as fundamentally a language centered around nouns. A meticulous quantitative grammatical analysis conducted by De Simone & Marchesini in *Monumenta Lingua Messapicae* [2002] unveils that a substantial majority of words across more than 600 inscriptions are categorized as nouns, with merely a handful (possibly just over 12) identified as verbs. Designating a linguistic corpus as a compendium of nouns may prompt linguists to discern the influential role of the genitive case, elucidating the relationships between nouns within the structure of word order. Moreover, the genitive demonstrates inherent potency as a grammatical category within funerary inscriptions, fostering an imitative approach in cases such as Messapic epigraphy.

Indeed, numerous scholars have adeptly utilized *-ihi* as a distinctive marker for text fragmentation, elevating it to a recognized principle of fragmentation. However, they insist on categorizing it solely as a marker of the genitive, functioning as a 'grammatical instrument' that demonstrates the subordination and relationship of nouns. Nevertheless, the segmentation, precisely understood as occurring after *-ihi*, has been deemed impossible if it occurs before *-ihi*. This linguistic perception has led to the categorization of all words that 'end with *-ihi*' as nouns, thus creating the enigmatic Messapic knot.

Despite the extensive examination of the relationship between Messapic and Illyrian (and, to some extent, consequently Albanian) by scholars such as Hahn [1854], Deecke [1882], Bugge [1892], Pedersen [1895], Ribezzo [1978], Jokl [1911], Krahe [1955], Hamp [1957] and others, alongside comprehensive studies encompassing historical, archaeological, and cultural aspects conducted by D'Andria [1990, 1988], Lombardo [1991, 1992, 1994], Burger [1998], Lambolely [1996, 2002], Aigner-Foresti [2004], Yntema [2008], Herring [2007], and Lomas [2011, 2015, 2018], these connections were insufficiently substantiated, being primarily established within the field of onomastics. Perhaps, the absence of fundamental knowledge of Albanian and, consequently, the Albanian proto-imaginary, has impeded a meaningful interpretation of Messapic in relation to Illyrian~Proto-Albanian.

The segmentation itself, heavily reliant on onomastic, patronymic, and theonymic sources, influenced significantly by the segmenting effect of the final *-ihi*, has undeniably been a valuable aid on one hand but has also created ambiguity on the other, often taken for granted. The segmentation of Messapic inscriptions presented in *scriptio continua* is undoubtedly a unique undertaking, and the success of this segmentation owes much to the interpretation of *-ihi* as an endmarker. However, this interpretation introduces confusion when *-ihi* is not considered as a standalone lexical item, distinct from the preceding word.

This article explores the intricate structural and grammatical aspects of the *-ihi* phenomenon as seen in Messapic inscriptions, employing a corpus linguistics approach. The focus is on understanding the occurrence patterns of the target word within specific contexts, as advocated by Brezina and McEnergy [2020].

Regarding the methodology employed in this study, it was essential to incorporate diverse research methodologies, including ‘frame semantics’ ([Fillmore, 1982; Marchesini, 2023]), linguistic anthropology, and an exploration of the cultural implications of the *iso* phenomenon, especially its association with *iso*-singing as a psycho-emotional origin for the interjection/reflection *-ihi*. Thus, the methodological perspective dynamically aligns with the inner hermeneutical demands of the inscription. Furthermore, the exploration maintains a continuous focus on interpreting *-ihi* within an internal-comparative framework.

This interpretation is then juxtaposed with the mourning ritualistic context, establishing a connection between *-ihi* and the Messapic tradition of singing and dancing in cemeteries. The investigation may unveil the origin of the *-iso* structure within Messapic. While acknowledging the possibility that *-ihi* may retain echoes of declension or conjugation traces, it consistently manifests itself more as an interjection or particle than as a case ending.

### The history, meaning, and role of *-ihi*

The history of the *-ihi* element necessitates an examination of its variants to fully understand its development. Ciceri’s compilation of forms such as “-ahi, aihe, ihe, -ehi, -eihi/ihi, -eihei, -ii/-i, ehe” [Ciceri, 2012, p. 80] reinforces the recognition of *-ihi* as a genitive marker.

The interpretation of *-ihi* as a genitive suffix originates with Deecke [1882], who associated it with PIE *-sia* alongside forms like *-as* and *-os* [Deecke, 1882, p. 580]. In his influential study, *Die Genitive auf -hi* [*The Genitives in -hi*] [Ibid, pp. 373–396], Deecke identified *-ihi* as a genitive marker. He noted that Messapic genitives in *-hi*, which align with the Indo-European form *-sia* and frequently include an epenthetic *i*, can be classified according to the vowel preceding *-hi* [Ibid, p. 373].

Deecke’s analysis of plural forms and variants such as *-ahiaihi* originating from the nominative *-ahias*, paralleled Gr. \*ἄσιος, ἄλιος, and Lat. *-asius*, evolving into *-arius* [Deecke, 1882, p. 199]. Bugge’s references to genitive forms like *barzidihi* and *baletihhi* [Bugge, 1892, p. 199], and Buonamici’s expansion on forms such as *-aha*, *-he*, and *-os/as* in the genitive plural [Buonamici, 1911, pp. 8–9], further supported this view.

Over time, the interpretation of *-ihi* as a genitive marker has gained widespread acceptance. This consensus is reflected in the works of scholars such as Krahe [1955], De Simone [2018], and Matzinger [2005, 2019]. Researchers like Orioles [1991], de Bernardo Stempel [2003], Gusmani [2006], Prosdociami [2006], Eska and Wallace [2001], and Ciceri [2012] have supported Deecke’s position with various interpretations of *-ihi*’s origins. Typically, *-ihi* is recognized as a genitive marker for masculine nouns, as seen in names like *arT’aihi* (MLM 17 Al), *graiuaihi* (MLM 47 Al), and *dazimaihi* (MLM 21 Ca) [Matzinger 2019, p. 36]. This supports the prevailing view of *-ihi* as a genitive marker.

Despite this consensus, controversies about the origin of *-ihi* persist. Ciceri [2012] offers a comprehensive historical account, supporting Gusmani’s theory that *-ihi* evolved from *\*-oiso* > *\*-oise* > *-aihe* > *-aihi*, contrasting with De Simone’s view that *-ihi* originated from *\*ī* [De Simone, 1992, pp. 26–27]. De Simone proposed that *-ihi* < *\*-osjo* was initially realized as *ī* to denote a long vowel. Earlier, Pisani had suggested that *-ī* developed from *-osyo* [Pisani, 1971, p. 181], a view that found some support. Prosdociami [2006] argued that *-hi* < *-si* < *-//si(o)* < *\*sjo*, minimizing the role of *h*. Lejeune addressed these within the frameworks of evolutionary and substitution theories, while also affirming the possibility that *-ihi* might be equivalent to *ī* [Lejeune, 1989, p. 77]. Gusmani [1976, p. 150; 2006] noted discrepancies between forms like *-a-ihe* and *-ihe* with *-ihi*, though the hypothetical development *\*-osyo* > *-aihe* remains debated. Ciceri, after analyzing various perspectives, supports Gusmani’s theory of the development *\*-osjo* > *\*-osje* > *\*-oise* > *\*-aihe* > *-aihi* as the most plausible [Ciceri, 2012, p. 96].

Thus, while *-ihi* is established as a genitive marker, the debate over its origin - whether from *\*-osjo* or *\*-ī* - continues. The role of *-ihi* as a genitive marker does not preclude its potential lexical significance.

In summary, while the derivation of *-ihi* from *-osjo/-oiso/\*-oisjo* is widely accepted, its function as a genitive marker may indicate a more complex lexical and morphological evolution. This ongoing debate underscores the intricate relationship between grammatical markers and their potential lexical origins.

Additionally, the discussion of *-ihi* and its relation to the genitive case has also been examined in the context of the Messapic *-a-* and *-ya-* stems. De Simone has argued that *-ihi* represents *-ī*, drawing parallels with Latin genitive forms [De Simone, 2018, pp. 1844–1845]. Marchesini [2020] supports this view. Orioles [1991, pp. 165–167], Gusmani [2006], and Prosdociami [2006] suggest that *-aihi* is linked to *\*-oiso* or *\*-oisyo*, in line with Pisani's theory of *-ī* evolving from *\*-osyo*, a form not present in early Messapic [De Simone, 2018, pp. 1844–1845]. Matzinger reexamines the genitive forms and their relation to the Latin and Celtic genitive morpheme *\*-i*, viewing *-aihe*, *-eihī*, and *-ihe* as variations of *-ihi*. He interprets *-ihi* as a graphical representation of *-i*, indicating a vowel-themed genitive in pre-Messapic contexts, and leaves open questions related to the *-ia* root [Matzinger, 2019, p. 37].

This article suggests that *-ihi* may have a more complex lexical history than its traditional interpretation as a mere grammatical marker. The prevailing view of *-ihi* as a genitive ending has led to a *linear reading* that focuses primarily on nouns and occasionally adjectives, neglecting a more nuanced understanding of its linguistic, sepulchral, and cultural contexts within Messapic inscriptions. This limited perspective has led to oversimplified explanations of the genitive function, disregarding non-genitive possibilities and failing to provide a thorough analysis and accurate segmentation of the *scriptio continua*. As a result, interpretations of the evidence have become unsubstantiated. This is the primary reason for re-evaluating the traditional viewpoint.

Our proposal, from a fresh perspective, is that the phonological and morphological features of *-ihi* suggest it could reflect the ending *-i* (*i > i+hi*). Additionally, the development from *\*-oiso > \*-oise > -aihe > -aihi* may represent a morpho-cultural formation linked to Proto-Albanian, where 'iso' was associated with meanings related to lamentation. Thus, *-ihi* likely has an onomatopoeic, interjectional origin that evolved through phonological and morphological changes over time. This understanding treats *-ihi* as both an independent element and a potential reflection of a root ending. Adopting this perspective offers new possibilities for segmenting and interpreting Messapic inscriptions, leading to a richer and more comprehensive analysis of the texts.

In general, the matter of *-ihi~(hi)aihi* has been examined in the reconstruction process of the predecessor of the genitive case for Messapic *-a-* and *-ya-* stems. De Simone has advocated for the ending *-ihi* as *-ī*, presenting the example of *Dazimas* (nom.) ~ *\*Dazimī* (gen.), (cf. Lat. *lupus*, *-ī*), drawing parallels with the Lat. genitive, specifically the singular of *-a-* stems [De Simone, 2018, pp. 1844–1845]. Marchesini also maintains De Simone's position [Marchesini, 2020]. Orioles [1991, pp. 165–167], Gusmani [2006], and Prosdociami [2006] suggest a connection between the Mess. ending *-aihi* and *\*-oiso* or *\*-oisyo*, a view aligned with Pisani's *-ī* supposed to go back to *\*-osyo*, a form that doesn't seem to have been present in an early stage of Messapic [De Simone, 2018, pp. 1844–1845]. Matzinger subsequently reexamines the relationship of words with *a-īa-* roots in the genitive singular, and also explores the genitive morpheme *\*-i* in Latin and Celtic. He views forms like *-aihe-eihī*, *-ihe*, *a(i)i* as variations of *-ihi*. Furthermore, he interprets the genitive form *-ihi* as a graphic realization of a *-i*, pointing towards the prehistory of Messapic with a vowel-theme genitive (*-ihi < ia+ī*), leaving several aspects related to the *-ia* root open [Matzinger, 2019, p. 37].

As evident, pinpointing the function of *-ihi* as 'genitive' is undoubtedly challenging, especially when disregarding the possibility of an alternative role for this lexical item. A genitive-centric speculation about *-ihi* has cast a veil of ambiguity over its interpretation, leaving Messapic in the realm of a *phantom language*. The paradoxical assertion that nearly 99% of its vocabulary consists of nouns (patronyms, theonyms, anthroponyms, etc.) and the puzzling ease of declaring this word as an *ending* have significantly deepened the phantom-like mystique surrounding this language.

Consequently, any 'third way' reconstruction of *-ihi* with potential Illyr. or PALb. origins has not been explored. However, considering the conceivable historical interplay of *-ihi~aihi* within the context of Illyr. – PALb. > CALb, this lexical item does not seem to have any specific genitive function.

Considering that the classical Albanian tradition has acknowledged the usage of the suffix *-h* primarily at the end of words terminating with vowels [Buzuku, 1555 (2013)], it's plausible that the presence of *-hi* is linked to this suffix, stemming from *-i*. Additionally, there's a possibility of a post-vocalic resonance, like the laryngeal *h*, imparting a laryngeal hue to semantically shade the post-stem effect. Consequently, it is conceivable that *-(i)hi* consistently reflects the ending *-i*, rather than serving as a marker of the genitive case. However, the *-i* ending does show some kinship with an old Albanian genitive form, as seen in constructions like *frut mali* 'wild fruit(s)', *peshk deti* 'fish of the sea', etc.



Upon analyzing the structure of the genitive case, Messapic exhibits elements reminiscent of PALb that have endured into the Albanian language. Despite the syncretic interplay of cases occurring in PALb > Alb, the genitive is hypothesized to have maintained an independent identity, inherently linked to the PIE genitive elements *-s*, *-os*. In modern Albanian, both definite and indefinite articles share genitive markers in both the plural and singular. It is posited that in early Albanian, in a pre-Messapic stage, these articles might have belonged to a singular case. However, it is theorized that in the singular, the dative case influenced the genitive, while in the plural, the genitive influenced the dative [Demiraj, 1988, p. 255]. Certainly, the early indications of genitive differentiation in Albanian through the proclitic element (*të* 'of') might be traced back to Messapic (see: *θo* in MLM 1 Br and *ton* in MLM 3 Ro), bearing similarities to Ancient Greek, although this genitive proclitic element doesn't appear to have been highly developed. Indeed, it seems plausible that the proclitic element of genitive differentiation emerged as a necessity to distinguish it from the dative [Demiraj, 1988, p. 256]. However, the particle *-ihi* is not related to this proclitic.

While *-ihi* stands independently as a word, it significantly aids in text segmentation. However, there are cases when it functions as a marker indicating the end of a word and, in specific instances, intervenes within a sentence or word, taking the form of an emotional exclamation. Fortunately, the segmenting function of this lexical item as an end marker has been widely recognized, despite occasional unfair preconceptions that categorize it merely as a nominal end-marker. Let's delve into examples that highlight the paradoxes of interpretations of *-ihi* as a genitive marker, considering its broader implications.

#### *Ethnonymic Epigraphy*

MLM 17 A1	century III BC	(51-52)
Item	<b>arΨaihi</b>	
Segm.	arΨaihi	
Mess. > CALb.	artasit- <i>hi</i>	
SALb	artasit- <i>hi</i>	
Eng.	to an Artas- <i>hi</i>	

**arΨai** (n.) > *artasit* 'to Artas' (Dat.). An ethnonym or anthroponym. Considering the proposal for PIE *\*h<sub>3</sub>r-to*, suggested roots include: *h<sub>3</sub>er-* 'movement,' *h<sub>1</sub>er-* 'reach, come, elevate, grasp,' *h<sub>3</sub>er-* 'travel,' [Huet, 2016, p. 73; Pokorny 2007, p. 174; Mani, 2024, p. 279].

**i/hi** (interj.) > *ihi*. This interjection not only functions as an expressive element but also evolved to exhibit agglutinative grammatical properties.

#### *Commentary*

What meaning might the genitive have here? And who is Artai, indeed?

Artai is an anthroponym (known as the Messapian king Artas, see: *arΨam* in MLM 17 Bas), evolving into an ethnonym, likely originating from the toponym Arta, a city/region in Epirus in ancient Greece, from where the Messapians mainly originated. However, *Artai* are occasionally mentioned as a Thracian ethnicity (see: *Ἄρται~Ἄρτακοι~Ἄρτάκη/ος*, etc., in Stephanus of Byzantium [1849, pp. 127–128]).

Etymologically, apart from the possible connection with the root *ar-*, *art-* (*a/as/am/ai*, etc.), there may be some association with Ἄρτεμις 'Artemis,' but the correlation with *ártha* and its derivatives in Skt. appears more significant [Huet, 2016, p. 73]. Additionally, one should consider the potential connection with the goddess Aštarte, regarded as a Phoenician goddess [Boedeker, 1974, p. 5], or with the ancient Persian tribe referred to as Artas.

In this inscription, the term *artai* seems to represent more of an ethnonym than a personal name. Artai, akin to Artas, has primarily been construed as a personal name, as explained by A. Meyer [1959, p. 13] and Alessio [1962, p. 301], up to Lambolley [1996], associating it with the name of the king Artas based on interpretations by Herodotus, Thucydides, Deecke, and Ribezzo. Unlike Artai or Artas(m), Arta could be a feminine name and also appears as *Arte* (possibly as an ethnonym) in MLM 1 Bas. *Artai*, featured here as an ethnonym, concurrently serves as a mnemonic trigger for a possible lapygian ethno-memory connected with Arta in Epirus.

Undoubtedly, the inclusion of the genitive in this inscription would be meaningless, considering the absence of the belonging relationship that should result from the genitive. Theoretically, *-ihi* could indicate the dative, even though, based on other observations of grammatical and semantic positions, neither the dative nor any other case features the suffix *-ihi*. *Ihi* simply accompanies the name/ethnonym/ of the deceased or serves as an expression of deep mourning for the deceased. Such a function is prevalent throughout the entire inscriptions.

#### *Ethnonymy and Constellation Significance*

In connection with this inscription, the name Artai appears in another inscription, but this time in the dative case. Interestingly, the subsequent addition of the lexical item *-hi* does not result in the form *artaihi* in terms of the genitive; rather, it transforms into a morpheme giving rise to a different word, *hilli*. This word, with its origins in proto-Albanian > Albanian, means *star*. Moreover, the *-ihi* at the end of *hiaihi* doesn't carry any genitive-related significance; instead, it serves as a mournful echo for the departed. Here is the inscription:

MLM 38 AI	century III BC	(66–67)
Item	<b>arΨaihilibohiaihi</b>	
Segm.	arΨai hilli bo hiaihi	
Mess. > CALb.	<b>artasit hilli /i/ bo hije-hi</b>	
SALb	artasit ylli i bën hije-hi	
Eng.	the star <i>hi</i> casts a shadow on /to/ Artas	

**artai** > *artas(it)* 'to Artas' (dat.); an ethnonym;

**hilli** (n.) > *hyll, ill, yll* 'star.' See Hahn's interpretation of *ill* as 'star' [Hahn, 1954, p. 231; Atkinson, 1931–35, p. 6; Pokorny, 2007, p. 2569] and Hamp's suggestion for *hyll/yll* as late developments of PALb *\*hél/ü/\** *\*sūli-*, including the relation of *yll* to OE *ysle*, ON *usli* 'spark' from the root *\*(e)us-* 'burn' [Hahn, 1963, p. 61], parallel to 'sun,' according to Huld [1984, p. 90]. Orel considers *yll/hyll* related to PALb *\*skīw-ila*, derivative of *\*skijā* > *hije* 'shadow' [Orel, 1998, p. 518]. Cognates: Hom. *ἠέλιος* 'sun,' Lat. *stēlla* 'star,' Hung. *cilla* and Ital. *cielo* 'star' but also 'sky,' like in Alb: *ela-qella* 'star-sun'; *illi-qilli* 'star-sky'; IE *\*H<sub>2</sub>ster-* 'star' [Mani, 2024, p. 199].

Three stages of the word: PALb: *\*skīw-ila* > Mess: *(h)illi* > Alb: *illi~ylli~hylli*.

**bo** (v.) > *bo~bërë* 'to do, to make.' It originates from PALb *\*banja*, possibly also related to PALb *\*berja* (*bie* 'to carry, to bear, to convey' < PIE *b<sup>h</sup>er-*. Mostly, the PIE *\*bh* is merged with IE *\*b* in PALb *\*b*, developing into Alb. *b*. Just *ba* (excluding the ending *os*) represents here the so-called 'short participle', perhaps as a form of oxytonic PALb. nouns with *e*-grade vocalism [Orel, 1998, p. 22]. We should observe that in Messapic, PALb *a* does not change to *n* yet. *Ba* shows a typical *o*-grade vocalism. Cognates: Gk. *φαίνω* 'to appear', OIr. *bann* 'deed'; perhaps from PIE *\*bhu-* 'to grow' [Topalli, 2017, pp. 198–199].

Three stages of the word: PALb: *\*banja* > Mess: *ba(os)* > Alb: *ba(o)~bërë*.

**hia** (n.) > *hia~hija, hiri, bukuria* 'shadow; grace, beauty' is related to the singularized plural of an archaic *he*, going back to PALb *\*skijā* < PIE *\*skāi-~\*ski-*. The PIE *\*i* did not undergo a change in PALb; it yields PALb > *\*i* > Alb *i*. Moreover, PALb *\*sk* is metathesized to *\*ks* > Alb *h* in PALb roots (*hirrë* 'whey' < PALb *\*ksirā*) with voiced occlusive but also in roots with sonorants *\*l, \*r, \*m, \*n, \*j, \*w* [Orel, 1998, p. 147; Huld, 1984, pp. 74–75]. Cognates: Skt. *chāyā-*, Gk. *σκία*; also, cf. Hitt. *himma* 'imitation, copy'; CLuw. *ḫišḫija-* 'to bind,' HLUw. *hishi-*, Skt. *sā-*, *si-* 'to bind,' or Lith. *siėti* 'to bind' [Mani, 2024, p. 164].

Three stages of the word: PALb: *\*skijā* > Mess: *hia* > Alb: *hi(j)a*.

**ihi** (interj.) > *ihi*. Interjection or/and *-i* ending reflection.

#### *Commentary*

Once again, the inscription highlights the importance of the dative case for the anthroponym / ethnonym/ Artai, suggesting a parallel with the dative in Ancient Greek (this recurrence is evident in several other instances). The inscription unfolds like a poetic depiction of Artas, upon whom the star

casts a shadow, representing one of the deities in whom he believes. The term for star, articulated as *hill* and occasionally as *ill/i* and *'lli*, assumes various forms, reminiscent of modern Albanian. Yet, in every instance, it remains unmistakably identifiable.

In fact, the lemma *hyll* (also in forms: *illi*, *ill*, *'lli*, *ille*) reaffirms Hahn's interpretation [Hahn, 1854, p. 231] of this lemma as 'star.' It is among the words extensively used among the Mesapians, and in some cases, it does not exclude an allusion even to the sun, as Hahn believed. The Lat. *illi-c* > *illido*, *illisi* signifies 'there; falls, collapses, attacks.' In PALb. > Alb. it could be linked to the concept of a 'star,' symbolizing an entity that descends or inflicts harm from above. This association gains significance, especially when considering that *illex*, *illicis* holds the meaning of something enchanting or inflaming. However, the interpretation of the letter *i* in *i-lli* makes it a negation particle in Lat., giving the word a different character than in Mess. and Alb. Atkinson also linked *Hylleis* with *Illyrii* [Atkinson, 1931–35, p. 6]. In the vicinity of the Liburnian tribe, near present-day Split, there is said to be a peninsula called *Hyllis*; *Hyllas* is mentioned to be as large as the Peloponnese [Eratosthenes, 2010, p. 2016]. *Hila*, *hylli*, *ylli* is also associated with Gk. ἴλη~ἴλαι 'fur, wool; a unit of chosen male warriors'; ἰλάρχης or ἰλάρχαι is called the leader of this unit, and with Hitt. *illuyanka-*, *elliyanku-* meaning 'serpent,' perhaps 'serpent protected by the stars, in the form of a constellation; moving by sliding around?'; perhaps also *βασιλεύς*, as a word formation reflecting Hom. ἠέλιος and PALb. *skīw-ila*.

Regardless of the fact that similarities among words from different language families often emerge as accidental cultural, conceptual, or thematic associations and homologies, it might be worth reexamining the associations with the lemmas of Semitic languages: Akkad. *ilu*, *il*, Heb. & Phoen. *elohim*, Ugar. *il*, Arab. *ilah*, *allah*, meaning 'god.'

In Mess. > Alb. *hyll~yll~ill*, meaning 'star' is closely related to *di(e)ll* 'sun,' reflecting the power of the sun as a deity. Therefore, the semantics of 'star' and 'sun' seem to convey divinity in numerous languages.

#### The Independent Function of -ihi

Yet, there are additional illustrative cases that strongly dispute any concept of the genitive nature of *-ihi*. Here is at least one of these instances where *-ihi* stands alone, devoid of any morphemic precursor to bestow a genitive-specific character.

MLM 17 Ve	century ?	(504)
Item	<b>jaihi</b>	
Segm.	aihi	
Mess. > CALb.	<b>aihi /aiii, ihiii/</b>	
SALb	aihi /aiii, ihiii/	
Eng.	aihi /wail/	

#### Commentary

Certainly, in terms of representing the lexical item *-ihi-aihi*, this inscription is particularly revealing as it stands as a distinct semantic-linguistic unit, surpassing any genitive-specific role of the word. What genitive-specific function can it establish in this context?

Its immediate presence, without any preceding or following lemma, reaffirms its inherent non-genitive function. Additionally, although it may introduce melismatic and lamenting elements to each word, it doesn't confer grammatical category value.

#### Additional Implications of -ihi

Let's delve into another scenario involving the implication of the genitive case. In MLM 33 Ur, we come across the phrase "tabaraihi mah haraos?" where *-ihi* is interpreted as a genitive of *tabara*(!!), a term that has been occasionally understood as 'priestess; someone who makes offerings'. More accurate interpretations come from De Simone and Unterman, who trace it back to *\*to-bhoros/-ā \*bher-* 'offerer'; Umbr. *aifertur* [De Simone, 2018, p. 1844; Untermann, 2000, pp. 48–49]; Alb. *ofresë*, *ofrues* 'offer, offerer'. If we adopt the interpretation of *tabara* as 'offerer,

priestess', what grammatical impact would the genitive have here? 'Of Priestess'?! Moreover, hypothetically speaking, *-ihi* could convey the meaning as an ending of the nominative or ablative but not the genitive.

Another argument against *ihi~aihi* representing a genitive throughout Messapic is its infrequent occurrence in many inscriptions. Taking MLM A1 as an example, it is rarely found, and when it does appear, its functional correspondence leans more towards the dative than the genitive. Even rarer sightings occur in the inscriptions from *Grotta della Poesia*, in MLM Ro, appearing only a few times in 22 inscriptions.

If someone were to argue that this genitive is less common in certain Messapic dialects, it should be noted that Messapic had developed a relatively stable structural consistency. Therefore, the exclusion of *-ihi* on such a scale as a genitive in an entire class of texts would be unlikely, especially when it symbolically manifests its existence.

Certainly, how can we explain the scarcity of *-ihi* occurrences within a comprehensive corpus from *Grotta della Poesia*, where it only appears two or three times, and when it does, it's evident that it doesn't signify the genitive? If the genitive is of paramount importance in the sepulchral discourse, why is there such a marked reduction in its presence in this corpus? Moreover, even when *-ihi* is present, it is abundantly clear that it lacks a genitive connection.

In MLM 4 Ro, the last confidently fragmented word, emerging and repeated several times, is ...*vinaihi*. In Albanian, it means 'vinë', while in Messapic, it symbolizes one of the most common offerings presented in the *Cave*. In another inscription from the same cave, sharing the identical grammatical context, we encounter *vinai*, representing 'vine' without *-ihi* at the end, implying the absence of the 'genitive'. Having the genitive in both *vinai* and *vinaihi* within the same grammatical context would be impossible. As occasionally suggested, if *-ihi* indeed echoes the theme *-i*, serving as a thematic reflection of ritualistic tonal mimesis, it does not carry any genitive function in instances within the MLM Ro inscriptions, such as '...of vine' or similar expressions. In certain cases, in accordance with the indefinite form of the noun, the addition of *-ihi*, mirroring *-i*, may also occur, functioning as an 'echoing genitive'. In support of this observation, considering the genitive's predominant impact on the word stem, it becomes significant that the genitive holds no inherent syntactical role and "may often replace other cases, without expressing their meaning" [Meier-Brügger, 2003, p. 272].

#### Parallels of *-ihi*

Nonetheless, in what instances does *-ihi* take on the role of the genitive ending? These cases are rare but do occur. For instance, in the inscription MLM 4 Ur, we find: *diðehaihi*, which could be segmented into *diðe hai/hi* and interpreted as *ditë haji/hi* 'day of food; day of offerings'.

This example serves as a reminder that the initial *i* in *ihi*, when required for writing efficiency, takes on a dual graphic function, serving as both the end-of-word marker and the beginning of the interjection.

After all, if *-ihi~aihi* consistently fails to denote the genitive except in specific instances, what then functions as the genitive marker in Messapic? Principally, the genitive marker *-(a)s* signifies genitive relationships, as evidenced in examples like *klaohi/zis* (Alb. *koh' e zisë*) 'time of darkness' or *ðo/aras* (Alb. *të arës*) 'of the land' (MLM 1 Br), *onas* (Alb. *jona*) 'our' (MLM 1 Bas). Even masculine names such as 'det' (in modern Alb.) occasionally adopt the genitive form with *-s*, as seen in *ddetis* 'of the sea' (MLM 3 Car). The word *zi-a* 'darkness' (feminine) aligns with the genitive form of feminine names in the first declension in Greek *-ας*. However, the genitive also manifests with *-t* and other variations. Simultaneously, the dative frequently appears with *-ai*, the nominative with *-as*, akin to ancient Greek, and the accusative with *-n*, echoing ancient Greek, Hittite, and other ancient Indo-European languages. Without a doubt, *-as* is implicit in various cases.

Therefore, at its core, Messapic shapes the genitive in alignment with the ancient Greek model, exhibiting subtle differences. In particular instances, it might align with the dative, nominative, or even genitive, functioning as an echo-iso without carrying morphological significance for the genitive.

It's worth noting as well that, compared to similar elements in texts from the late Middle Ages, *-ihi* finds its own parallels, but they seem to be more of a homologous nature. For instance, the presence of the *AOI* particle in *Chanson de Roland*, extensively discussed [de Mandach, 1957; Frank, 1933; Love, 1984], evokes a sense of resemblance with *-ihi*. On the other hand, from inscriptions of the Messapic era, perhaps parallels can be drawn with the *oy/oi* of Phrygian [Cursach, 2018] and the *-iai* of Venetian [Brixhe, Lejeune, 1974].

Perhaps the Hitt. word *ai* ‘helas; pain,’ and similar expressions like *ai-ai-ai*, *aha*, *wi*, *wi-wi-wi*, *wāi*, with the same meaning [Tischler, 2016, pp. 2–3], can be compared to *-ihi*, without leaving aside *a(y)i-* that Puhvel describes as ‘pain’, seemingly based on onomatopoeia [Puhvel, 1984, p. 13]. Furthermore, the Hitt. word *aḫa* has been explained as a ‘call during a ritual’ [Tischler, 1983, p. 4], and this explanation encapsulates, better than anything else, the linguistic anthropological substance of the particle *-ihi*, beyond any superposition of the verb or case meaning. Tischler’s explanation goes even further by interpreting the vowel *i* itself, stating ‘*i* - onomatopoeic screams at celebrations’ [Tischler, 2016, p. 119]. This precisely mirrors the nature of the Messapic *-ihi*.

Certainly, it cannot be ruled out that initially, *-ihi* had its own meaning as a root, perhaps closely related to the Skt. roots *hi(s)-* meaning ‘urge, heat, strike, impel, hurl’, and *hīḍ-* meaning ‘to make/be angry’ [Lubotsky, 2018, pp. 227–235]. Consequently, the potential verbal meaning of *-ihi* has evolved from the ritualistic sense of raising the voice as a sign of anger or mourning, as evident in Messapic inscriptions or within presented conflict scenes. Hence, *-ihi* emerges as a defining element of the lamentation genre, persisting in modern Albanian tradition and aligning with *iso* – a distinctive symbol of iso-polyphony, a musical genre rooted in ancient times.

### *Ihi* as an *iso*

A robust affirmation of *-ihi*’s role in the context of *iso* is evident in MLM 1 Mo, where the term ‘*iso*’ is employed, telling us who upholds the iso-mourning tradition. In this more extensive inscription, the final fragmented words are as follows:

Mess. ...*issino ma ison Tōltus i. Inai ΩΦ*,  
Alb. ...*kishin ma’ ison Toltusi e Inai ΩΦ.?*  
Eng...‘the *iso* was kept by: Tōlti and Ina’ΩΦ.?

Certainly, two individuals were designated as iso-takers. This reinforces the notion that *-ihi* can convey the tonal dimension of the funerary ritual of mourning, solidifying its role within the tradition of Messapian customs and sepulchral culture.

Epitaphs, as integral components of epigraphic culture, maintain a close association with tombs and mourning practices within the broader context of funerary culture. The burial and votive rituals, coupled with customary lamentations, dances around the grave, and expressions of grief for the departed, constitute the primary thematic and discursive elements within these inscriptions. The resonant sound of lamentation, symbolized by *-ihi*, serves as a poignant echo of pain and stands out as the most illustrative aspect of this lamentation paradigm. Consequently, as a reflection of burial customs, *-ihi* articulates the depth of mourning sorrow, occasionally forming an iso-polyphonic mourning genre within sepulchral inscriptions, often intertwined with expressions of pride for the deceased.

Dating back to the antiquity of Crete, the era of Gilgamesh, and extending through the mourning of Achilles for Patroclus, this tradition, traversing the Mediterranean and hinterland, has seen *-ihi* evolve into a distinctive hallmark representing a connection with mournful singing in graves or mourning iso-singing. The influence of this tradition is evident in both Illyrian and Albanian cultures. Among Albanians, this influence persists, symbolically echoing even in modern times, identifying with the mourning ritual of *gjama* ‘mourning’. The expression takes various forms, including *ih-ih/oh-oh* or *eh-eh*, as meticulously documented by Reimer Schultz [1938, pp. 256–259]. Wailings, lamentations, mournful cries, and moans, such as *ë-hë-hë*, *i-hi-hi*, *o-ho-ho*, *a-ha-ha-ha*, *aiiii*, *oiiii*, adopt melismatic characteristics, imparting distinctive features to the iso-polyphonic genre through ritual singing.

Hence, we can assert that the ritual of lamentation and mourning, coupled with singing and dancing as observed in specific epitaphs, seems to have played a role in shaping the iso-polyphonic genre preserved among contemporary Albanians. This tradition appears to have ancient roots in the Illyrian-Hellenic world. It’s noteworthy to recognize the early differentiation between *gjama*, ‘mourning by men’, and *vajtimi*, ‘lamentation by women’, as they often form a distinctive rite de passage – a joint ceremony involving both genders. This integrative aspect is also evident in the MLM 13 Cae epitaph, explicitly addressing the phenomena of mourning or lamentation and detailing the organization of the ‘choir’ participating in the mourning. In essence, MLM 1 Mo and MLM 13 Cae epitaphs complement each other significantly, offering insights into both *-ihi* and the verb *gjama/*

*tis* 'to mourn'. Visual representations of mourning/lamentation can be gleaned from depictions of Illyrian burial and dance rituals found in artifacts from Illyrian society [Shukriu, 2004]. Additionally, other inscriptions depict a ritual later identified as the 'danse macabre' (see: *valla* in MLM 1 Al; MLM 18 Ve; MLM 6 Ro; MLM 28 Al).

While iso-lamentation harks back to the origins of *iso*, iso-polyphony itself unveils connections with the Illyrian and Epirote traditions [Rihtman, 1958; Tole, 2005] and might have exerted its influence within the Byzantine musical tradition. The Byzantine tradition is renowned for its characteristic drone note, a perpetual and monotonous tone that has endured in Byzantine liturgy. Plutarch made mention of iso-polyphony in the region, associating it with misfortunes and lamentations [Plutarch, 2013]. In addition to its link to burial rituals, iso-singing has been associated with the 'songs of sirens' [Tole, 2005, 2007]. However, the inscriptions discussed earlier, referencing iso-keepers centuries before Plutarch [2013], suggest that polyphonic songs originally had strong ties with chorales and mourning rituals among graveyards, eventually evolving into an independent musical genre over time.

Shifting the focus from ritual to language, as is necessary here, the term *iso* seems to trace its etymological roots to: Hitt. *išhamai-i* 'to sing; *za-mai* > voice-taking' and its derivatives: *išhamḫi* 'song, melody,' and Skt. *sāman*- 'song, hymn; *za-man* > voice-taking < \**sh2óm-en-*; PIE \**sh2m-ói-ei*, \**sh2m-i-énti* [Kloekhorst, 2008, pp. 393–394]. Skr. *sāman* is relevant here, correlating with Alb. *za/mban* 'voice-taking,' functioning as a synonym for song, lament, and hymn. The root of the word *iso* may also be discerned within the word-forming structure of Gk. *Μούσα* 'muse' (cf. Alb. *ma-iso* 'take iso?'), as the muse sang to the gods, maintaining the iso for the bards, inspiring them.

It's important to note that *-ihi* is intricately linked to the 'Maniat laments' originating from Mani in the Peloponnese, Greece. In this context, the concept of 'antiphony' (see: *antifónisi* in [Taylor, 2012, p. 87]) involves seamlessly blending social and musical elements, resulting in a polyphonic performance with voices unfolding in counterpoint, similar to *iso*.

All of these observations lead us to the conclusion that the phonetic and morphematic structure of *-ihi* emerges as an expression of mourning and lamentation, uniquely conveyed in Albanian. It functions as a call to grief, tears, signifying a 'wailing of sorrow; with deep emotion,' expressed as *hoj-hoj* [Kondi, 2012, p. 12]. Consequently, it also takes the form of *oi-oi*, giving rise to the distinctive *ih-ihi*.

Certainly, while *-ihi* maintains its rhythmic-melismatic ritualistic exclamatory function, it does not rule out the possibility of developing a peripheral, inflective, and word-forming function beyond its close association with the genitive case. It primarily preserves the memory of a 'kind of melismatic ending' or *i* reflection, a grammatical *iso* that adapts to any word order, safeguarding the origin of the lamenting pathos embedded as an interjection.

## Conclusion

Following a comprehensive analysis of the presence of the lexical item *-ihī~aihi* in Messapic epigraphy, one can infer that this word doesn't exhibit a *well-measured*, structured, and consistent presence within inscriptions. Instead, it manifests sporadically, aligning with the rhythmic, semantic, and emotional patterns typical of an interjection, attaching itself to nouns, verbs, pronouns, or other words. This imparts the emotional rhythm of grief, transforming it into a linguistic sign characterized by an interjection marker, and thus abstaining from becoming grammatically and historically embedded within the category of the genitive case.

Considering the abundance of verbs in Messapic inscriptions, a presence that appears to surpass initial estimations, further strengthens the argument for the dense occurrence of *-ihi* as an interjecting marker or as a reflection of the ending *-i*. This diminishes the significance of its identification with the genitive, making it largely incidental. Furthermore, a more substantial identification, albeit accidental, lies with the Dat. and Acc. Indeed, persisting in understanding *-ihi* as an ending marker suggests that it surpasses being merely a genitive marker. Instead, it evolves into an echo of words with an all-discursive character, accompanying every word and consistently originating in an interjection.

A reevaluation of *-ihi* as an interjection marker or reflection of the ending *-i*, to be understood independently from the preceding or following word, offers a clearer insight into the ongoing process of fragmentation, and simultaneously opens up unprecedented possibilities for interpreting Messapic inscriptions. Certainly, the interrelation with an internal-comparative method, utilizing the structure of Proto-Albanian and Albanian, remains crucial in this endeavor. Bugge, an early influencer of Krahe

and Hamp, among others, asserted: "If there were a better interpretation of the inscriptions, Messapic would gain weight and should be seen as a substitute for the old, missing Albanian" [Bugge, 1892, p. 194]. The reconsideration of the function of *-ihi* as a segmenting, lexical, and grammatical marker significantly contributes to the segmentation and interpretation of the Messapic corpora. It also plays a role in reviving Bugge's highly genuine idea.

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#### ABBREVIATIONS

Alb. = Albanian	Lat. = Latvian
Akk. = Akkusative	Lith. = Lithuanian
Akkad. = Akkadian	Mess. = Messapic
Arab. = Arabian	MLM = Monumenta Lingua Messapica
CAlb. = Classical Albanian	n. = none
CLuv. = Classical Luvian	ON = Old Norse
Dat. = Dative	PAlb. = Proto-Albanian
Eng. = English	Phoen. = Phoenician
HLuv. = High Luvian	OE = Old English
Gen. = Genitive	OI = Old Irish
Gk. = Ancient Greek	PIE = Proto-Indo-European
Hitt. = Hittite	Segm. = segmentation
Heb. = Hebrew	Skt. = Sanskrit
Hom. = Homeric	SAlb. = Standard Albanian
Hung. = Hungarian	Ugar. = Ugaritic
Illyr. = Illyrian	Umb. = Umbrian
interj. = interjection	v. = verb
Lat. = Latin	

### THE MESSAPIC ELEMENT *-IHI*: A NEW INTERPRETATION

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**Key words:** *Messapic epigraphy, -ihi, ending, reflection, interjection, Proto-Albanian*

The lexical item *-ihi~aihi* in Messapic epigraphy poses a significant challenge for scholars, functioning as a vital grammatical and semantic component in inscriptions.

This article seeks to reassess the role of *-ihi*, suggesting it may function as an interjection or a reflection of *-i* rather than merely as a genitive marker. By offering a reinterpretation of *-ihi*, the study aims to establish a new framework for the fragmentation, analysis, and interpretation of Messapic inscriptions. This fresh perspective will be explored through detailed examination of selected examples, incorporating internal-comparative analysis, *methods* of 'frame semantics' (according to Ch.K. Fillmor and S. Marchesini), linguistic anthropology, and the hermeneutic method.

Initially identified in the 19th century as a genitive ending, *-ihi* has garnered significant scholarly attention as a pivotal element in text fragmentation, serving both as a marker and a guiding principle thereof. However, persistent debates have arisen regarding its exclusive function as a genitive marker, with some scholars contending that it solely denotes nouns, adjectives, and pronouns. This dichotomy has posed challenges in conceptualizing word fragmentation beyond the grammatical function of *-ihi*, fostering a genitive-centric perspective that has rendered Messapic somewhat enigmatic, even labeled as a 'phantom language'.

The assertion that the majority of Messapic vocabulary consists of nouns ending in *-ihi* has intensified scholarly interest, prompting deeper investigations into its nature. Yet, despite its declared function as *genitive*, exploring alternative roles for this lexical item, particularly in the context of potential Illyrian or Proto-Albanian origins, remains largely unexplored territory. Considering the conceivable historical interplay of *-ihi~aihi* within the context of Illyrian – Proto-Albanian > Classical Albanian, an etymological exploration seems justified, especially from an internal-comparative perspective.

An examination of the classical Albanian tradition, which predominantly employs the suffix *-h* at the end of words terminating with vowels, such as in the case of Buzuku (1555), suggests a possible connection between *-hi* and this suffix, perhaps as a post-vocalic resonance rather than solely a genitive marker. Furthermore, parallels between Messapic genitive structures and Proto-Albanian remnants, which persisted into the post-Messapic era and even into modern Albanian, hint at a broader linguistic continuity.

While *-ihi* undoubtedly aids in text segmentation, serving both as a word ending and occasionally as an emotional interjection, its classification solely as a genitive marker oversimplifies its linguistic significance. Examples highlighting the interpretive paradoxes surrounding *-ihi* underscore the need for a nuanced examination of its multifaceted roles, including its potential as a reflection of the *-i* ending or an interjection mimicking mourning practices, particularly in funerary contexts.

The efficacy of *-ihi* in formal text segmentation notwithstanding, the question of its true linguistic function persists: is it primarily a genitive ending, a reflection of the *-i* ending, or an interjection? This inquiry demands thorough investigation, especially considering its implications for understanding Messapic language and culture. By delving into these complexities, this article aims to illuminate the enigmatic nature of *-ihi* and its broader significance in the study of Messapic epigraphy and Albanian linguistic evolution.

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## LANGUAGE MEANS OF INTERTEXT EXPRESSION IN THE HISTORICAL NOVEL "MALLOWS" BY ROMAN IVANYCHUK

*Мета статті полягає у визначенні мовних засобів вираження інтертексту в українській історичній прозі Романа Іваничука «Мальви». Для досягнення мети вирішено такі завдання: 1) з'ясовано відмінності реалізації інтертекстуальності в історичному романі та художньому дискурсі; 2) розкрито специфіку мовних засобів вираження інтертексту на різних мовно-структурних рівнях; 3) проаналізовано інтертекст за такими критеріями: спосіб контекстної експлікації (імпліцитна чи експліцитна цитата); відтворення в тексті (дослівне чи трансформоване); місце розташування (епітекстове чи внутрішньотекстове); функційне навантаження інтертексту, спосіб паспортизації та його першоджерело. Спрямованість роботи зумовлює використання таких методів: описовий та метод спостереження, за допомогою яких проаналізовано специфіку та засоби реалізації інтертексту в історичному романі; аналізу та синтезу – для систематизації та узагальнення матеріалів дослідження; метод трансформаційного аналізу – для виявлення формальних і семантичних змін в тексті-реципієнті; метод лінгвостилістичного аналізу – для вивчення мовних засобів вираження у структурі художнього тексту з функціонально-естетичного погляду; метод стилістичного аналізу – для визначення стилістики інтертексту та аналізу різностильових уривків, виявлених в історичному романі; метод контекстуально-інтерпретаційного аналізу – для з'ясування функційного навантаження засобів реалізації інтертекстуальності, зокрема для аналізу змістових категорій тексту; елементи компонентного аналізу – для встановлення семантичних особливостей актуальних складників історичної прози; метод кількісних підрахунків – для виявлення частотності вживання інтертекстуальних елементів у творі.*

*Результати дослідження демонструють, що в історичному романі виокремлено такі елементи інтертексту: цитати, алюзії, центонні тексти, стилізація та інтертекстуальна номінація. Визначено мовні засоби вираження інтертексту: лексичні – слова і словосполучення, які допомагають увести інтертекст у авторський твір; синтаксичні – конструкції прямої та непрямої мови, окличні, означено-особові та двоскладні речення; граматичні – форми займенника 1-ої особи однини та дієслівні форми 1-ої та 2-ої особи однини та множини; графічні – оформлення в лапках та нетекстовий маркер – абзацний відступ. Цитати, за мірою експлікації в тексті, є найпоширенішими елементами. Окреслено функції цитат і алюзій: характерологічну, діалогічну, змістовісну, структурно-композиційну. Виявлено типи трансформації цитат: фрагментація та заміна одного або кількох лексичних компонентів, контамінація різних цитат, використання окремих компонентів, композиційні трансформації. Охарактеризовано алюзії, що містять лише натяк, за яким їх розпізнають у романі й відсилають читача до літературних творів, фольклору, історичних подій. Деталізовано специфіку центонного тексту, насиченого різноманітними асоціаціями та посиланнями на передтексти, що часто поєднують алюзії та цитати. Обґрунтовано стилізацію як вияв інтертексту на рівні відтворення стилістики іншого тексту. Простежено свідоме поєднання автором текстів таких стилів: офіційно-ділового, епістолярного, конфесійного та адміністративно-канцелярського підстилів, використаних із певною стилістичною*

метою. Розглянуто інтертекстуальну номінацію, що передбачає використання знакових власних імен історичних осіб, назв подій та визначні історичні місця. Релігійні імена вважаємо прецедентними, оскільки вони пов'язані з певним літературним твором або відомим прецедентним текстом.

*Ключові слова:* інтертекстуальність, цитати, алюзії, центонний текст, стилізація, номінація, Роман Іваничук, історичний роман, «Мальви».

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In modern linguistics, we observe increased attention of scientists to defining the communicative and dialogic nature of the text, characterizing the author's dialogue with the reader and intertextual connections in oral speech and text communication. Among the textual parameters in the work of art, the category of intertextuality dominates, as a manifestation of dialogic communication, realized in intertextual connections. In this context, the works of Ukrainian and foreign linguists are clearly outlined.

Fundamental scientific studies of intertextuality are considered to be theoretical justifications in the works of Yu. Kristeva [Kristeva, 1969] and R. Barth [Barth, 1998], in which the main attention is focused on dialogic relations between texts: the text allegedly enters into a dialogue with other texts and each text is intertext in its turn. This approach highlights the significance of intertextual connections and enables singling out intertextuality as a textual category.

Many researchers trace the connection between dialogicity and intertextuality. The dialogic nature of the text is described in the works of J. Derrida, who noted that any text functions only by constantly referring to other texts, among the traces of one text in another [Derrida, 1986]. First of all, such vocations or manifestations of intertext are most represented in works of fiction. According to L. Jenny, intertextuality is a mandatory component of the reception of artistic works, because "without intertextuality, a literary work would simply be incomprehensible, like the words of some foreign language" [Jenny, 1988, p. 265]. However, understanding the intertext from the reader's point of view should be taken into account.

According to M. Riffaterre's concept, intertextuality is a product of reading, and the reader should be the only expert in certain intertextual connections, which he can detect thanks to memory and reading and general cultural competence [Riffaterre, 1980]. The American scientist J. Culler took into account the experience of readers in his scientific works: "We are faced with an endless intertextuality in which it is impossible to trace the source and identify it" [Culler, 1976, p. 1382], emphasizing the intertextual nature of any verbal text.

Among the most popular terms of modern text theory and discourse science, "intertextuality" belongs to the actively used and debated ones, which is why a broad approach to the definition of this phenomenon has recently dominated, which enables the analysis of intertext as dialogic relations between texts of different types, genres, and time periods. The narrow meaning refers to intertextual connections deliberately marked by the author [Просалова, 2019].

In view of this, the broad definitions of intertext are widespread in linguistics, namely, "an objectively available informational reality that is a product of human creative activity, capable of endless self-generation according to the arrow of time" [Kuzmina, 2007, p. 20]. According to a broad interpretation, an intertext is any text that contains "secondary" elements that evolved from another text – the source. Any verbal parallels are the basis for distinguishing intertextual connections.

We consider intertextuality to be the realization of intertextual dialogue in the historical prose of Roman Ivanychuk. The identification and functioning of linguistic means of expression, the interaction of texts in the Ukrainian artistic discourse is currently a relevant problem and corresponds to the priority trends of modern linguistics.

The linguistic aspect of intertextual research is highlighted in the thorough works of N. Kuzmina [Kuzmina, 2007], O. Perelomova [Переломова, 2008], as well as distinguishing specific elements of intertextuality – quotations, allusions attracts the attention of scientists – H. Syuta [Сюта, 2017], N. Fateyeva [2000], certain markers of intertext, namely: syntactic means of expression N. Savchenko, A. Kotova [Савченко, Котова, 2016], stylistic means or intertextual stylization in texts of various

genres by Piégay-Gros [Piégay-Gros, 1996], H. Horodylovska [Городиловська, 2015, p. 24], J. Kolois [Колоїс, 2015, p. 147]. The approach to the linguistic means of expressing the intertext in the Ukrainian historical novel proposed in the work will be useful in the theory of intertextuality and its implementation in an artistic work, which emphasizes the relevance of our work.

The aim of the article is to define linguistic means of expressing the intertext in the Ukrainian historical prose of Roman Ivanychuk "Mallows". Achieving of the goal involves solving the following tasks: 1) to find out the differences in the implementation of intertextuality in the historical novel and the artistic discourse; 2) to reveal the specifics of the linguistic means of expressing intertext at linguo-structural levels; 3) to analyze the intertext according to the following criteria: method of contextual explanation (implicit or explicit quotation); reproduction in the text (verbatim or transformed); location (epitextual or intratextual); the functional load of the intertext, the method of passporting and its original source.

The subject of the research is the linguistic means of expressing the intertext in the Ukrainian historical novel "Mallows" by Roman Ivanychuk at the level of intertextual interaction.

The work employs the following general scientific and special methods, as a descriptive and observational method, with the help of which the specifics and means of realizing the intertext in the author's historical novel are analyzed; methods of analysis and synthesis used for systematization and generalization of research materials; the method of transformational analysis – to identify formal and semantic changes in the recipient text; method of linguo-stylistic analysis – for defining linguistic means of expression in the structure of an artistic text from a functional and aesthetic point of view; the method of stylistic analysis – to determine the stylistic load of the intertext and the analysis of various stylistic passages found in the historical novel; method of contextual-interpretative analysis – to clarify the functional load of the means of implementing intertextuality, in particular for the analysis of content categories of the text; elements of componential analysis – to establish the semantic features of relevant components of historical prose; the method of quantitative calculations – to identify the frequency of use of intertextual elements in an artistic work.

In order to systematize the forms of intertext and avoid complications in the analysis, typologies of intertextuality in the scientific literature should be considered, which highlight a certain characteristic feature of the intertext.

First, intertextuality is distinguished by the direction of action and the creation of the text, distinguishing the reader's type which involves a deep understanding of the text and mandatory interpretation, and the author's type which implies the introduction of the text into the cultural context and at the same time – the cultural context into the text [Фатеєва, 2000, pp.16–17].

Secondly, according to semantic characteristics, J. Genette distinguishes the main types of intertextuality: actual intertextuality, paratextuality, metatextuality, hypertextuality, architextuality [Genette, 1992, p. 104]. N. Fateyeva, expands Genet's classification and singles out: proper intertextuality, to which quotes, allusions, cento texts belong [Fateyeva, 2000, pp. 122–158].

The original typology is proposed by N. Piégay-Gros, distinguishing two types of semantic relations between texts: 1) relations of co-presence, to which quotation, reference, plagiarism and allusion belong; 2) the relation of derivation – paradox and burlesque travesty and stylization [Piégay-Gros, 1996, pp. 45–55].

The concept of intertextuality is closely related to the idea of text precedent. Precedent texts most often act as pretexts in intertextual connections, which is due primarily to their significance for the general culture of mankind. In our opinion, precedent is included in intertextuality, it is a kind of tip of the intertext iceberg, which is clearly visible to all observers.

Events in the historical novel "Mallows" by Roman Ivanychuk and processes in the intertext take place in accordance with the author's intention and direction of a certain period, time, and era. Also, all of them are measured and determined by a person. The author creates his own work, but the text presupposes the existence of someone who is able to read and decode it. Intertextual elements in the historical novel, as an informational reality, bind the text, a human being, and time into one whole and establish many direct and indirect connections between other texts that systematically change due to the constant production of new texts.

Reading a historical novel through the prism of intertext differs from the implementation of intertextuality in artistic discourse in the following:

1) Roman Ivanychuk introduces titles into the text of the novel and reproduces the content of official documents such as: a charter, a fatwa, a decree, a law, a label, texts of letters of former rulers, which are a means of realizing intertextuality and perform a text-creative function. We would like to note that the texts of historical documents in the work are transmitted verbatim and truthfully, because the author's first novel "Mallows" is characterized by a concrete-realistic writing style. This is also confirmed by the fact that the author had been carefully preparing and collecting material for three years before writing the work. He visited Turkey, went to the Crimea several times, visited the Eastern Bazaar in Morocco, visited Muslims in Senegal for a holiday, where he carefully studied historical documents, thoroughly got to know the era he was going to write about. Citation of excerpts from documents, or their verbatim reproduction, emphasizes the historical background, contributes to deepening the perception of the historical basis of the nature of the novel.

2) The writer uses intertextual elements to reveal the characters of the characters of the work, in particular Sultans Ibrahim and Osman, shows the attitude of other characters to them, realizing the characterological function. The most important semantic nodes that reflect state activity are based on historical facts. At the same time, the author uses historicisms and intertwines them with the intertext, in particular, of Turkish-Tatar origin such as: *caliph, sultan, khan, vizier, pasha, aga, atalik, kalga, nogai, tata, seymeni, bey*; Roman historicisms: *Caesar* and archaisms of Old Slavic origin.

3) Intertextual units of the historical theme present in the novel, or the historical intertext, represented by references to notable persons and events in which a certain period of history is depicted. Among the historical figures are Hetman Bohdan Khmelnytskyi, Baida Vyshnevetskyi and his grandson Yarema Pavlyuk; Cossack chieftains – Taras Tryasilo, Sulima, Ostryanytsia, Gunya; Cossack colonel Samiilo; Crimean khan Islam-Girey, Turkish sultans – Selim the Terrible, Ibrahim, Osman, Polish hetman Pototsky. Among the notable historical events is the author's reminder of the battle near the Zhovti Vody River, in which the Cossacks won their first major victory, campaigns against the Polish nobility, and the change of rulers in the Ottoman Empire.

4) If the citation of the Bible is quite widespread in the artistic discourse and in the texts of the mass media, then the quotations from the Koran, a significant number of which are found in the author's novel, are hardly used. The use of intertext, which has a religious source in origin, confirms the authority of the thought and introduces additional figurative, artistic information, enabling the author to build a unique concept of spirituality.

5) A significant part of the intertext is introduced into the historical novel through the author's image of Meddakh Omar and his consciousness. This is a generalized image of a medieval sage, who is not endowed with human features, but appears as a spiritual basis. The author deliberately does not reveal its characteristics in order to emphasize its collective and generalized essence – wisdom.

The introduction of various types of intertextual elements to the work and the use of their language markers, namely the construction of the intertext to one's own work, is a manifestation of the writer's creativity and highest skill.

Linguistic means of intertext expression are quite diverse markers of different language levels – lexical, syntactic, graphic, punctuational, stylistic, primarily forms of transferring other people's words and introducing them into the work.

Based on the classifications and typology of various researchers – Fateyeva [Fateyeva, 2000, pp. 122–142] and Kondratenko [Кондратенко, 2012, pp. 171–204], we will consider the main types of intertextual elements in artistic discourse, in particular in Roman Ivanychuk's historical novel "Mallows". We pay the main attention to the intertext, that is, to the markers of "other people's words" and the linguistic means of their expression in a literary work. Analyzing the intertext in the author's historical prose and taking into account the identified units, we distinguish: quotations, allusions, cento texts, stylization and intertextual nomination.

**I. Quotations** in the historical novel "Mallows", according to the degree of explication in the text, belong to the most common intertextual units. After all, any work of art performs an educational and cultural function, positively influencing the intellectual level of the reader. In the analyzed author's prose, quotations perform the following functions: 1) characterization – to reveal the character of the hero, express the attitude of other characters and the author to him, in the novel Roman Ivanychuk uses this function to reveal the images of the sultans Ibrahim and Osman; 2) dialogic which has two forms of expression: actual dialogic – for modeling the dialogue between the characters of the work and intertextual dialogic – for identifying connections between different texts in the histori-

cal novel; 3) content-creative – for introducing a quote into the text and analyzing the reaction of the characters of the work to it and simultaneously realizing the author's idea; 4) structural-compositional – to identify the placement of a quote in the text, or the echo of an intratextual quote with an epigraph reproduced verbatim. These functions are also relevant to the allusions found in the historical novel.

A quotation is a manifestation of intertextuality, a verbatim or transformed reproduction of someone else's text or statement and introduced by the author into his own work. Such units are oriented to the fact that the recipient knows the quoted text-primary source, so it is not about reporting new information, but about "recognition" of known information. With this in mind, the author does not inform the readers of an unknown opinion, but reminds them, for example, in the following way:

*Біда біду знайде, поки сонце зійде... Іди до хана (Trouble will find trouble until the sun goes down ... Go to the Khan)* [Іваничук, 2018, р. 142]; *Про повернення на Україну навіть не мріяв Стратон. Пропав кінь, то й узду кинь...* (Straton did not even dream of returning to Ukraine. **If the horse is lost, then throw away the bridle...**) [Іваничук, 2018, р. 87]

In the given excerpts, the proverbs are quoted verbatim and arranged syntactically as separate sentences. They have an implied character, but this does not prevent them from being easily recognized by their sound, because they are well-known among Ukrainians. The author introduces these elements of the intertext into the text through the speech of Straton, who conducts a dialogue with Mary, accordingly, they perform their own dialogic and content-creating functions.

The monograph by H. Syuta "Quoted Thesaurus of the Ukrainian Poetic Language of the 20th Century" became a fundamental scientific work devoted to the comprehensive analysis of quotations in Ukrainian poetic speech [Сюта, 2017].

The ways of introducing a quote into the linguistic fabric of the author's text are determined by two objectively contradictory and dialectically interconnected intentions of the author: someone else's word must be felt as foreign, preserving its constructive structure, and at the same time organically enter the new text, absorbing a new individual meaning. It is important for the author of the work that the reader understands this interaction of different expressions.

Citation can take place in an indirect form, without direct speech, then the precedent nature of the intertext is emphasized, under such conditions the speaker focuses on the appropriate intellectual level of the recipient. By origin, the majority of quotations have a folklore primary source, which is represented by proverbs, sayings, omens, folk songs, in particular, historical aphorisms.

At the graphic level, the means of distinguishing the intertext is the design of the borrowed text in quotation marks. Thus, the author separates it and emphasizes that this is someone else's text. This marker helps readers immediately see the citations, but not identify them. Therefore, in the analysis, in addition to linguistic means of expression, we will pay attention to the following components: the method of contextual explanation (implicit or explicit quotation); reproduction in the text (verbatim or transformed); location (epitextual or intratextual); the functional load of the intertext, the method of passporting and its original source. But it should be clarified that graphic markers are not primary, but rather auxiliary, in relation to lexical and syntactic ones.

At the lexical level, the author selects words and phrases that help introduce intertext into the textual space of the historical novel. At the syntactic level, the original quotation, which accurately reproduces someone else's text, uses direct and indirect speech constructions and rules of citation, i.e. from the punctuational point of view, the author puts it in quotation marks, which indicates explicitness, for example:

*Стратон не думає повертатися до України. «Там каша з молоком, де нас нема», – говорив він.* (Straton did not think of returning to Ukraine. "There is porridge with milk where we are not", **he** said) [Іваничук, 2018, р. 90]. *Сказав тоді Хюсам: «Людина має одну матір або не має жодної» (Hus said then, "A person has one mother or none")* [Іваничук, 2018, р. 28].

In the given example, in addition to graphic and syntactic markers, the author uses lexical ones – these are verb forms of the 1st person singular: *spoke*, *said* and put this borrowed text into the mouths of the characters of the work – Straton and Husam. But the text does not indicate a pretext,



the quote is not certified, although it can be easily established by the average reader, since the text has a folklore source, it is a proverb that is quite well-known among Ukrainians. Placed intratextually, it performs a content-creating function.

Passported quotations are drawn up according to the relevant rules, mainly in the form of direct language, for example:

**Сказано ж у сорок сьомій сурі:** «Коли зустрінеш такого, що не вірує, вдар його мечем по шиї» (*It has been said in the forty-seventh sura: "When you meet someone who does not believe, strike him on the neck with a sword"*) [Іваничук, 2018, р. 66]; *Шейхульіслам закрит Коран і вийшов з мечеті, шепочучи для заспокоєння п'яту сурю меддинську:*

– «О ви, які увірували, не питайте про речі, що засмучують, коли вам відкриваються...» (*Sheikhulislam closed the Koran and left the mosque, whispering the fifth surah of Meddin for reassurance:*

*"Oh, you, who have believed, do not ask about things that upset you when they are revealed to you..."*) [Іваничук, 2018, р. 161].

In the last example, the author creates a quote with a paragraph indent, which is a non-text graphic marker. The use of lexical markers – *as it is said in the sura, the sura comes to mind, whispering the fifth sura* implies the certification of a quote or a reference to a genre. In these fragments, the author completely cites the original quote without changing anything in it. Such units perform a text-creative function, placed in the main text of the novel. We would like to note that in order to provide a large quotation or reference to unfamiliar texts, certification is mandatory. In the text of the historical novel, which depicts the history of Ukraine from the point of view of the Turkish-Tatar world, the Koran is repeatedly cited as a source, because in this way the author refers to the authority of the publication and confirms his opinion. According to M. Glovinsky, intertextual reference is a structural element of literary works. The author always consciously notes the pretext addressed to the readers. And they must understand under what circumstances the writer used a borrowed content in this passage [Głowinski, 1986].

There a verbatim quote from the Koran in the analyzed novel, which the author introduces into the context through the character of the work, Sultan Ibrahim, who notes its origin, interprets the meaning in a conversation with the vizier and connects it with real events of the Ottoman Empire, for example:

*Та, на щастя, спливла в султановій пам'яті стара приказка, і він вигукнув її, наперед святкуючи перемогу у словесному поєдинку:*

– Сказав пророк: «Голові думати, рукам виконувати, а язикові хвалити бога». Султан подумав, піддані виконують, а імами випросять в Аллаха для нас удачу. Можеш іти, візірю.

*Аззем-паша поклонився і мовив:*

– Добра **приказка**, Ібрагіме

*(But, fortunately, an old saying popped into the Sultan's memory, and he shouted it, celebrating the victory in a verbal duel in advance:*

*– The prophet said: "Let the head think, the hands execute, and the tongue praise God". The Sultan will think, the subjects will execute, and the imams will ask Allah for good luck for us. You can go, vizier.*

*Azzem Pasha bowed and said:*

– Good **saying**, Ibrahim) [Іваничук, 2018, р. 86].

The quote is explicit and serves three distinct functions simultaneously: 1) actually dialogical – the author presents a dialogue between the heroes of the historical novel, Sultan Ibrahim and Vizier Azzem Pasha, introduces a component of their speech – this is a graphically highlighted, unchanged and attributed quotation of a saying, which is syntactically designed in the form of the direct speech; 2) textual – the structure of the dialogue or the dialogic models of the conversation of the mentioned characters, in which we distinguish the grammatically defining lexemes of the noun and the verb, namely: *the saying appeared, the prophet said, praise God* and rhetorical addresses that express the intention of *Ibrahim's conversation* – create the fabric of the text; 3) characterological – the creation and characterization of the image of Sultan Ibrahim, the use of the quote in the conversation with the vizier, emphasizes his individuality and the attitude of the author and interlocutor towards him.

Linguistic markers of citation acquire additional explicitness if they are presented in the initial, strong position of the text – titles, headlines, dedications, epigraphs. These positions are optional, that is, since they are not mandatory, the very fact of their presence has a clear expressive meaning. Let us consider an example of a quote that the author provides in the epigraph and repeated throughout the text. According to N. Kuzmina, such dialogic interaction of the epigraph and the text represents a complex mechanism of generation and expression of a differential system of modal meanings related to the author's attitude to someone else's word, which reflects the dialogue of the content positions of the text [Kuzmina, 2007, p. 158]. One of the ways of revealing the author's modality is the degree of immutability of the epigraph, more specifically, the level of transformation of the borrowed text carried out by the author. In order to strengthen the dialogic nature of the work, creating a dialogue with the readers and emphasizing the longing theme and difficult fate in captivity of the main characters Maria and her daughter Solomiya (Malva), Roman Ivanychuk uses a quote that they constantly chant four times in the historical novel. The same fragment of the work literally repeats the epigraph, which is used much later than the quotation in the main text of the novel, while the author partially notes the source – a Ukrainian folk song, which prompts readers to find out its name and meaning. In the mentioned passage, the associative song images of *a black crow, across the sea, and a burlak are used*, with the aim of depicting the symbol of the homeland, native land, faith through the image and character of Mary. After all, through her image, the author embodied the vitality and eternity of the Ukrainian people. Even in the most difficult circumstances of fate, she does not lose her love for Ukraine. Mary's image symbolizes the fate of Ukraine. The name of this Ukrainian folk song can be recognized by the first line, and after reading the given quote, you can determine the content of the work. However, "if the reader does not recognize such an intertextuality, this will not hinder the general understanding of the work, because each era has its own sphere of proven/postulated intertextuality" [Głowinski, 1986]. In terms of genre, we attribute it to social and household lyrics, namely to the burlak song "Oh, what's that black raven". The quote is given without transformation, it has an explicit character, as it is highlighted graphically, as is usually the case with poetic works. In the author's work, the first two lines are given twice and four lines twice. Such quotations perform a structural and compositional function, since the quotation is repeated in the epigraph and repeatedly in the internal text of the novel.

Song folklore is a necessary constructive component of a historical novel. After all, from generation to generation, people passed on the realities of life that they had and know from their own experience. The outstanding writer Roman Ivanychuk, using folk lyrics, in particular historical and burlak songs, brings readers closer and immerses them in the era, times and problems he talks about. Expressing the theme of the Turkish captivity of the Cossacks, in the novel "Mallows" we find an example of a quote that can be identified by the content and sorrowful mood of the work and understand that it is a folk song, which tells about the difficult life of the Cossacks and their abuse, for example:

*І вирвалась раптом нерівна пісня – здалося, що це він, ключник, примусив людей заспівати:*

*Плачуть, плачуть, козаченьки*

*В турецькій неволі...*

*Гей, земле проклята турецька,*

*Віро бусурменська,*

*О розлуку ти християнська!*

*(And suddenly an uneven song broke out – it seemed that it was he, the keyman, who forced the people to sing:*

*Crying, crying, Cossacks*

*In Turkish captivity...*

*Hey, cursed Turkish earth,*

*Pagan faith,*

*O Christian separation!)* [Іваничук, 2018, p. 56].

The quote is presented without transformation, it has an explicit character, since in the novel it is graphically highlighted by separate lines. The mentioned excerpt is borrowed from two songs of folk lyrics, which by genre belong to the social and household genre, namely: the Cossack songs

“Roar, moan mountains-waves” from Mark Kropyvnytskyi’s play “Slave” (according to T. Shevchenko) and “Oh, on holy Sunday”, some sources call the work “Crying of slaves”. The author chose two songs to reveal the theme of slavery, which constitutes an intertextual dialogue or intertextual dialogicity and creates the further content of the work. It is in historical Ukrainian songs that the culture of the Ukrainian people and the history of their struggle for freedom are reflected, which we observe even at the present stage – new songs of a patriotic nature appear, which highlight the belief in the victory of Ukrainians. In the mentioned passage, the courage and strength of the Cossack spirit, which bursts out through the Ukrainian song, is depicted. In the novel, this song is sung by the Cossacks while being whipped. The lexical means of expression are the phrases, *the song broke out, forced to sing*, with the help of which intertext is introduced into the work. Well-chosen elements of the intertext show the author’s idiosyncrasy, the way of expressing cultural-semiotic guidelines and his pragmatic instructions, which emphasizes the culture-creating function of the quote. Using historical songs, Roman Ivanychuk realizes the ideological and thematic content of the work and supports the continuity of the literary process and historical-literary connections.

On the structural and compositional level, linguistic identification of quotations is significantly facilitated by explanations in notes and author’s comments, for example: *Бо заповідав ще Селім Явуз: ріясет – сіясет! (Because Selim Yavuz also bequeathed: riyaset – siaset!)* [Іваничук, 2018, р. 82] – in the issued note it is stated: *Вуслив Селіма Грізного (роки правління – 1512–1520): «Панувати – це суворо карати» (Saying of Selim the Terrible (years of the reign – 1512–1520): “To rule is to punish severely”)* – such a quote is explicit, considering that it is in a foreign language, the author presents it in transliteration and with a translation in the note, which enables readers to easily recognize it. The lexical-syntactic structure of such quotations can be changed, because it is passed through the consciousness of the translator. It is also interesting that the author puts this expression in the mouth of Zambul, who gives advice to Sultan Ibrahim – to be crueller, punish evil people more and reward good ones. The author uses this example to characterize the Sultan as the ruler of the Ottoman Empire. As we can see, the kizlyar-aga Zambul – his first servant and adviser, pragmatically influences Ibrahim, always praises him, flatteringly speaks the words that the sultan wants to hear, however, all for the purpose of his own enrichment, later in the text the author confirms his insincere attitude towards the sultan. Such a quote performs a characterizing function, as the author directly characterizes the personage of the work – the Sultan.

We consider references to the work of other writers to be a vivid example of artistic discourse. Depicting the events of the Ottoman Empire, Roman Ivanychuk selects a quote from a poem by a Turkish poet. At the same time, making the perception and understanding of the text easier for Ukrainian readers, he notes the passportization of the borrowed text – the author and the genre:

*І сплив на думку вірш Караджа-оглана – слова цього вірша були страшні, а все одно вони поза його волею самі вимовлялися, як неблаганне приречення:*

*Життя, ти спокійне і радісне,*

*То раптом тривожне:*

*Вмить ти – пустельник,*

*Вмить в’язень...*

*(And a poem by Karadz-oglan came to mind – the words of this poem were terrible, but still they were pronounced by themselves without his will, like an inexorable doom:*

*Life, you are calm and joyful,*

*It is suddenly alarming:*

*In an instant you are a hermit,*

*Immediately a prisoner...)* [Іваничук, 2018, р. 196]

– the specified example has an explicit character, it is highlighted graphically in the text and presented verbatim. Quotations embedded in the language of the characters perform, first of all, a characterological function. Such manifestations indicate the individuality, high intellectual development, creative skill, education, introduction to the cultural space of the character – Sultan Ibrahim. Despite his short-sighted views as a politician and ruler, which led to the decline of the Ottoman Empire and the loss of its leadership on the world stage, one cannot fail to note such personal qualities of Ibrahim as comprehensive knowledge in various fields of science and culture,

namely: deep knowledge of literature, this is confirmed by his recitation and citation of poetic and scientific works of that time. The reproduction of this passage in the historical novel "Mallows" is special as the author chooses a poem by the Turkish poet Karaja-oghlan and puts it in the Sultan's mouth, which creates the impression that it is not foreign language and quotations for Ibrahim, but his native language. Roman Ivanychuk introduces the mentioned quotation through the act of the sultan's recollection, which is lexically expressed by the words "*the poem came to mind*".

Secondly, such a quote expresses the author's intention, the writer's pragmatic intention, or his plan, which is to warn the sultan of imminent danger, his doom, because according to the content and semantics of the work, the sultan will die in the same chapter. Such content and associative signs of someone else's text are elements of the structure of the historical novel, they produce its content and connect the parts of the work and expand its textual fabric, which constitutes the content-creating function of the quotation. The author also shows Ibrahim's own attitude to his thoughts – it is objection, which is presented immediately after the quote and is expressed by the words *I don't want, I don't want!* It is this general negation of the content of the quotation that is the means of combining the intertext with the content of the novel.

Thirdly, the given quotation performs a dialogical function. The author demonstrates intratextual interaction – a dialogue between two texts in a historical novel, which belongs to the intertextual phenomenon "text within a text".

Quotation is not an unambiguous concept; therefore, researchers present their understanding of it as a textual phenomenon in the system of intertextuality. A quote is "an exact or slightly transformed reproduction of a sample" [Переломова, 2008, p. 54]. In the work, we observe a number of quotations presented without quotation marks, which is typical for artistic discourse. According to R. Barth, "the entire text is a quotation without quotation marks". After all, such an author's interpretation is no different from a quotation given in quotation marks. The French researcher noted: "I enjoy this power of verbal expressions, the roots of which are mixed up completely arbitrarily, so that an earlier text arises from a later one" [Barth, 1998, p. 36]. But Roman Ivanychuk sometimes punctuates such texts with dashes, and uses the following lexical devices:

*Maria said, Islam spoke, it was said, they said, for example: Не виходячи з задуми, сказала Марія до себе самої: – **Кожна жаба своє болото хвалить**. (Without leaving the idea, Maria said to herself: – **Every frog praises its swamp**) [Іваничук, 2018, p. 66];*

*Сказано – **шила в мішку не втаїш**, пішов поголос, що продаються вироби покійного скутарського ювеліра... (It is said – **you can't hide a needle in a bag**, there was a rumor that the products of the late Skutar jeweler were being sold...) [Іваничук, 2018, p. 158];*

*Спершу мовили про них, що пішли шукати місць, та **шила в мішку не втаїш**... (At first it was said about them that they went to look for places, and **you cannot hide a needle in a bag**...) [Іваничук, 2018, p. 186].*

In the last two examples, the author presents the same saying, but punctuates it differently. Such units have an implicit character, but at the phonological level they are easy to recognize, because they are used in the linguistic space of Ukrainians, presented without transformation, and perform a text-creating functional load.

The use of phraseological units, which are introduced into the work through the prism of the author's artistic and figurative worldview, is characteristic of historical prose texts. They are an organic element in the language of the novel, and also strengthen expressive shades, deepen the logic of the presentation and acquire a new emotional color. Through them, Roman Ivanychuk conveys his attitude to the depicted events, emphasizes the semantic and stylistic markers that immerse the reader in a certain era. The writer's stylistic use of phraseological units is a creative process, because they are artistic markers that bring the historical novel closer to the prose works of oral folk art – legends, tales, ballads. With the help of phraseological units, the author better reveals the inner world, mood, worldview, character of the personages. The language of the analyzed work is full of catchphrases, aphorisms, such units express the beauty of the human mind and the desire for the truth, for example:

*В цього **тверда рука**. В полоні польському **нагостриє розум**, під Азовом – меч (He has **a firm hand**. In Polish captivity, **the mind sharpened**, under Azov – the sword) [Іваничук, 2018, p. 140];*

*Калиновський **сушив собі голову**, як би скористатися ситуацією... (Kalinovsky **was thinking hard how to take advantage of the situation**...) [Іваничук, 2018, p. 216].*

In the historical novel, verbatim phrases do not need to be certified. They are included in the context as a component of the text message, not separated from the main text, but they are easily recognized, they are known and often used by readers, despite the fact that they are presented explicitly. It is in phraseology that native speakers reflect a special vision of the world, a certain situation. The use of such units in the author's work makes it possible to reveal specific features of the linguistic worldview of the Ukrainian nation, a separate society, whose life is conditioned by the peculiarities of world perception, the system of moral values, norms and principles of education.

We consider the use of a borrowed text in a transformed form with partial changes to the pre-text to be a way of implementing intertextuality.

We define the following types of transformation of quotes in the historical novel "Mallows":

– **fragmentation and replacement of one or more lexical components of the quote**, at the same time, the semantic relations of the text do not change. Replacement of components (lexical substitution) is one of the most common methods of transformation, most vividly realized in works of folk creativity. The author uses this lexical transformation of the intertext with the aim of updating the traditional phrase and introducing borrowed text into the content and structure of the historical novel:

*Один волос упаде з бороди Сефера Газі, і ор-бей Тургай покаже зухвальцям силу незліченних ногаїв (One hair will fall from the beard of Sefer Gazi, and Or-Bey Tugai will show the arrogant the power of countless Nogai) [Іваничук, 2018, р. 171]*

– the lexeme *head* was replaced by *beards*;

*Нащо змалку так казала – татарчатком називала? Нащо, **мамо!** (Why did she say that when I was young – called me Tatarchatko? Why, **mother!**) [Іваничук, 2018, р. 223]*

– the given example is of an explanatory nature, the reader can easily identify it, because according to the structural and compositional structure of the work, it literally corresponds to the epigraph to the thirteenth chapter of the historical novel, where the author notes the source – a Ukrainian folk song and, according to the structure, graphically separates it as a peritext element. From the reader's point of view, the fact that the author provided the epigraph much earlier and in another chapter of the historical novel also facilitates the perception of the literal intratextual quotation;

– **contamination of different quotations** is a simultaneous combination in one passage of a historical novel of various intertextual units that interact with each other, perform the functional load of text creation and realize the author's intention. First of all, it is a combination of proverbs, phraseological units, quotations from the Bible and the Koran, for example: *Маріє, не бери собі того так до серця... Плачем лиха не виплечеш (Mary, don't take it to heart ... You can't pay off a disaster by crying) [Іваничук, 2018, р. 147]* – the author combined two phraseological units that form a **synonymous pair and introduced them into the work through the speech of Straton, who comforted Maria**:

*А братові своєму з твого високого дозволу хочу нагадати приказку: «Коли риєш яму, рий на свій зріст». Великий візир мовчав; Ісламові відлягло від серця:*

– *Не гоже розмовляти підданам у присутності повелителя, але коли намісник Аллаха дозволив нам, ницим, **отверзти уста**, то скажу тобі, **дост-ака: яму на свій зріст вирив ти***

*(And with your kind permission, I would like to remind my brother of the saying: "When you dig a hole, dig at your own height".*

*The Grand Vizier was silent; It was far from the heart of Islam:*

– *It is not good to talk to subjects in the presence of the master, but when the vicegerent of Allah allowed us to **open our mouths**, then I will tell you, **dost-aka: you dug a hole the size of yourself**) [Іваничук, 2018, р. 130]*

– a saying, an idiom, a quote from the Bible, which is an archaism of Old Slavic origin, are combined at the same time – *to open one's mouth*, a borrowed word from the Tatar language *dost-aka* is explained in the footnote – *native brother*. Such combinations are easy to establish in the text, although the author provides them implicitly;

– the use of individual components, parts of the quote, by which the source can be recognized, have an implicit character and are recognized at the phonological level:

*Хмельницький же погнався за двома зайцями, не думаючи над тим, що може цим розгнівити мене (Khmelnitsky, on the other hand, chased after two birds with one stone without thinking about what might make me angry) [Іваничук, 2018, р. 204]*

– the fragment contains only the first component of the proverb, which literally reads as follows: I chased after two hares – I was left empty-handed:

*Ой на горі слобода, а там жила удова з маленькими діточками (Oh, there was a settlement on the mountain, and there lived a widow with small children) [Іваничук, 2018, р. 223]*

– lines from a short folk song are presented verbatim, therefore we define them as part of a quote;

*Пішли ляхи на три шляхи, а козаки – на чотири, щоб їм коні припочили, а татари - на все поле ... (The Lyakhs went three ways, and the Cossacks went four ways, so that their horses could rest, and the Tatars went to the whole field...) [Іваничук, 2018, р. 214]*

– lines from the folk historical song “Where are you from, Yasyu? – From across the Danube”, which literally sound like this: *The Lyakhs went on three paths, / And the Tatars – on four, / And the Cossacks covered the mountain.* Roman Ivanychuk reproduces only a separate component: *the lyakhs went in three ways*, and then he resorts to the principle of the linguistic game and syntactically rebuilds the structure of the sentence.

– change of grammatical language forms included in the quotation:

*Кажуть правовірні: «Доброму коневі збільшувати порцію ячменю, поганому – канчуків» (Orthodox believers say: “Increase the portion of barley for a good horse, kanchuks for a bad one”) [Іваничук, 2018, р. 67]*

– literally the proverb sounds like this: *Beat a horse with oats, not a whip.* In this example, a syntactic transformation is used, which we attribute to the grammatical one, while the semantic relations of the proverb are preserved; – *О зміє ядуча, викохана за мою пазухою, о виплодку самого Іблиса, о смерте наша! ( Oh, poisonous snake, beloved by my bosom, oh spawn of the Devil himself, oh our death!) [Іваничук, 2018, р. 127]* – literally: *They warmed/nursed the snake in the bosom.* We observe lexical substitution which is the replacement of the lexeme *warmed* and syntactic transformation, which are components of grammar. The author expands the quote with his own statement.

– **compositional transformations of the quote** – changing the semantic relations between the predicative parts and replacing the second part or eliminating its components:

*– І якби Мальва хотіла, – чей не може донині любити хана, бо ніяка пташка не любить свого господаря, який держить її в золотій клітці, – якби вона захотіла Ахмет украде її (– And if Malva wanted, – who can’t love a khan to this day, because no bird loves its master who keeps it in a golden cage, – if she wanted, Ahmet would steal her) [Іваничук, 2018, р. 187]*

is a literal proverb: *A bird on a green branch is better than in the master’s golden cage.* Adding a contextual environment to some extent removes the potential polysemanticity of this text. Such examples have the form of fragmented constructions consisting of two components that constitute a thematic-rhematic unity, for example: *У людини двоє вух, а язик один. Два рази вислухай, а один раз говори... (A person has two ears and one tongue. Listen twice and speak once...) [Іваничук, 2018, р. 63]* – the original source is a saying: *A man has two ears to listen a lot and one tongue to speak less.*

The author uses all types of transformations in historical prose as communicative linguo-pragmatic strategies that involve speech influence on readers. Analyzing the language of the work, we observe that the historical novel is imbued with folklore tradition, which is realized in the use of works of oral folk creativity.

**II. Allusions** constitute the second group of intertextual units in the historical novel “Mallows”. They refer the reader to the pretext and contain only certain elements that can be identified on an associative-intuitive level. In other words, allusions are a manifestation of intertext, or a technique of artistic expressiveness that enriches the content with new information, creating various associations by the fact that the author introduces into the text a hint of specific historical events, historical persons, characters and appeals to the work of other writers, partially quoting their works. Accordingly, such intertext elements perform a text-creative and dialogic function. According to A. Tyutenko, allusions are purposefully used to increase the main content of the text, are not accompanied by author’s explanations or transcription, and are sometimes not marked with graphic or metatextual markers [Тютенко, 2000, р. 7], and are entered into the text as the author’s statement.

Let us consider an example of an explained allusion, which the author provides through the mention of one of the personages of the work – Husam. A well-chosen intertext conveys the mood of the character, which coincides with the content of a poem by the Persian poet Saadi, the lines of which were carved by Husam on ruby. It performs a text-creating function and at the same time an intertextual-dialogical function, since the author appeals to his work. Syntactically presented in the form of direct speech and graphically with a new line. The maximally broad character of attribution is the level of the writer’s idiosyncrasy, when his very name is a broad allusion.

An example of a hidden allusion is a reference to Oscar Wilde’s fairy tale “The Nightingale and the Rose”, which can be recognized in the work by the supporting lexemes – *the nightingale, the rose*. Such words are scattered in the text, because of this the meaning of the allusion is blurred and read on an individual-intuitive level and depends on the intellectual and general cultural competence of the reader: *Певне хан молиться або складає вірші про солов’я, закоханого в троянду (The khan may pray or compose poems about a nightingale in love with a rose)* [Іваничук, 2018, с. 33].

The reader can recognize the content and functional load of allusions not only by lexical markers, but also at the grammatical, word-forming, phonetic level of text organization; it can also rely on the system of spelling and punctuation, as well as on the choice of graphic design of the text – fonts, the way the text is placed [Переломова, 2008, р. 56].

An example of an allusion is a manifestation of a folk lyric “Song about Bayda”. The author graphically arranges the text with paragraph indentation, leaving one word in the line:

**Байда...**

*Це хтось із ляхів. Ім’ям Байди Вишневецького, що загинув, підвішений гаком на мурі фортеці Едікуле, ображали польські яничари українських...*

**(Byda ...**

*This is someone from the Lyakhs. Ukrainian janissaries were insulted by the name of Baida Vyshnevetskyi, who died and was hung on a hook on the wall of the Edikule fortress...*) [Іваничук, 2018, з. 59]

– in the presented fragment we see an allusion to a historical person, the Cossack hetman Bayda Vyshnevetskyi, which is typical for a historical novel. With this excerpt, the author reveals the characteristics of Alim – for him, the most serious insult was that he was called Baida. This is due to the fact that he was kidnapped as a child and he did not know the history and culture of his people. The functional load is text creation and at the same time strengthening dialogicity, as the author appeals to the specified historical song at the intertextual level.

An allusion differs from a quotation in its implicitness, because it is a single interspersed element that is often expressed by a single word or phrase and connects the semantics and composition of the work created by the author. The reader must independently establish a semantic connection with the original text, the associations that arise in the process of identification complicate the general semantics of the text, are superimposed on the author’s associations, for example: *З України ні вітру, ні хвилі, лежить вона десь там під синім небом і шуляться під нагайками...* (There is no wind or wave from Ukraine, it lies somewhere under the blue sky and hides under pressure...) [Іваничук, 2018, р. 136] – in the given excerpt, we observe, by the selected lines and content, the interaction of the text with T. Shevchenko’s poem “Gamaliya”. An allusion refers to a certain work precisely on the associative-intuitive level, and not on the linguistic level. In Ukrainian literature, T. Shevchenko is the leader in the number of mentions [Скорина, 2019 р. 131] and references to his works. The following example resonates with T. Shevchenko’s poem “Taras’s Night”. We recognize the given allusion by one

sentence *This is your fate*. Of course, “if the minimum volume of the quoted text is considered to be a sentence, then one should talk about an allusion when only part of it is reproduced” [Шаповал, 2009, р.107], for example: «Заспокойтеся і покоріться. **Така ваша доля**» (“*Calm down and obey. **This is your fate***”) [Іваничук, 2018, р. 53].

According to the content of the novel, the author gives an **excerpt, which is an allusion to the kobzars and bandurists**, who sang historical songs and thoughts about the heroic struggle of the Ukrainian people and Turkish slavery.

A literary text, in particular a historical novel, is characterized by oversaturation with allusions, images, proper names, surnames of historical figures, and allusions to historical events that undergo certain changes, for example:

*Сімсот річок і чотири – всі в Дніпр упали, а одна річка, сама невеличка, Дніпрові всю правду сказала...*

*Ой що ж то за Хміль? (Seven hundred rivers and four – all fell into the Dnipro, and one river, the smallest, it told Dnipro the whole truth...Oh, what kind of Khmil is that?)* [Іваничук, 2018, р. 178].

In this example, the author’s text is filled with hints of an implicit connection with predecessor texts. A precedent text contains a key to interpretation, but also requires the reader to have a certain intelligence, the ability to find parallels between texts. In the given passage, two historical songs are echoed: “Isn’t that the hop” and “Oh, I’m not alone, I’m walking in the Sloboda”, which strengthens the intertextual dialogue. The second song, which was always sung by the kobzars, is as follows: *Seven hundred rivers, four more / But they all fell into the Dnipro, / They asked the Dnieper the truth; / One river Sinyavochka did not ask the Dnipro the truth, / It called the Dnipro its own father*. So, we observe that the author resorted to a syntactic transformation, thanks to which the poetic work is introduced into the text in the form of prose – which is characteristic specifically for allusions. It is also interesting that the author uses the word *Khmil* with a capital letter – this is an allusion to Bohdan Khmelnytsky, a name by which the Cossacks referred to him. With the help of the words *Khmelnytskyi* and *Zhovty Brod*, the author reminds us of a historical event – a battle of Cossacks led by Bohdan Khmelnytsky near the Zhovti Vody river, in which they won a victory. The presented fragment performs a content-creating function, as it produces and expands the text and content of the historical novel.

**III. Cento texts** consist of a mosaic of various quotations, allusions, associations, precedent phenomena, which intertwine with the author’s text and its intention and form a separate text. The difficulty of constructing such a text is that the author must select and combine elements of the intertext that were previously known to the readers. In the historical novel “*Mallows*” we find a combination of proverbs, sayings, phraseological units, biblical quotations in an unchanged and transformed form. The most common manifestation of a cento text is a combination of allusions and quotations within a single passage, for example:

*– Хай візьме вітер з твого рота ці погані слова, Маріям, – прошипів дервіш, але далі вів спокійно; – Ті, які вважають наше вчення ложним, не увійдуть у ворота раю, як верблюд у вухо голки (– Let the wind take these bad words from your mouth, Mariam, - hissed the dervish, but continued calmly; – Those who consider our teaching false will not enter the gates of paradise, like a camel in the eye of a needle)* [Іваничук, 2018, р. 65].

Such a manifestation of several texts or precedent situations is also relevant because, on the one hand, the author builds a conversation between the characters of the work and realizes his own dialogue, and on the other hand, he quotes a proverb, uses allusions and a fragment of a transformed biblical text, the primary form of which is: *easier for a camel to pass through a needle’s eye than for a rich man to enter the Kingdom of God* and embodies a meaningful function. Combinations of intertextual elements complicate the perception of the text for the average recipient due to semantic depth and multifacetedness.

Cento texts are more characteristic of artistic speech, sometimes text fragments consist of continuous quotations, combined in one text space. The use of such an intertext for the author involves the creation of a complex language of the work, thanks to which the semantic connections are determined by the author’s associations, for example:



*Де багато пастухів, там вовк овець ріже... А ти мусиш знати, Ахмете, про три погибелі, що чигають на чоловіка, коли він стає дорослим. Треба вже тобі це знати. Які погибелі? Коли **закипає кров** у тілі – тоді вино і жінка. Як **висохне душа**, і кволим стане тіло – тоді золото. **Шайтан** знає, як **кому догодити, щоб потім ліпше посміятися** (Where there are many shepherds, there the wolf slaughters the sheep ... And you must know, Ahmet, about **the three deaths** that await a man, when he becomes an adult. You should already know that. What deaths? When **the blood boils** in the body – then wine and a woman. As **the soul dries up**, and the body becomes weak – then gold. **Shaytan** knows how to **please someone so that he can laugh later**) [Іваничук, 2018, р. 101].*

In the given passage, two proverbs, three biblical idioms, and the religious name Shaitan, which is often found in the Koran, are combined verbatim at the same time. Such a complex of intertextual elements introduced into the historical novel as an author's statement and through Yusuf's monologue, which is addressed to Ahmet and is expressed by an address.

In the text of the historical novel, we observe fragments in which the elements of the intertext are strung on top of each other according to the pyramid principle, intertwining with the original author's text. Roman Ivanychuk, in a simulated conversation between Ukrainians – Straton and Maria, combines two proverbs and an allusion, which is expressed by one lexeme – *безталанії*, which directs the reader to the poetry of Taras Shevchenko "If I, mother, had a necklace...". We recognize the allusion at the associative and content-compositional level, because the fates of Mary and the lyrical heroine of the poem are similar, for example:

*Ходить зі мною, земляки **безталанії**. Притулю вас, поки обзаведетесь. Я каменярь Стратон. Може, й до мене пристанеш у помічниці. **Аби шия, а хомут знайдеться**. Не журися, жінко: **перепреться, перемнеться та й минеться...** (Come with me, countrymen **of poor fate**. I'll shelter you until you recover. I am Straton, a stonemaster. Maybe you will join me as an assistant. If you have a **neck, a collar will be found**. Don't be sad, woman: **it will rub off, change and pass...**) [Іваничук, 2018, р. 75].*

Phraseological units are quite common, so readers can easily recognize them and establish their source.

According to L. Skorina, the construction of centos is interpreted as a kind of literary game [Скорурина, 2019, р. 142]. After all, the author must skillfully combine the borrowed text and introduce it into the content of the work, for example:

*– Сказав халіф Осман: **мудрий султан – і цвіте держава, убогий розумом і духом – і держава вальється**, – звернувся шейхульіслам до Нур Алі, алай-беґа і лавних пашів. – **Чаша мого великого болю переповнилась**, але над своїм горем я один повинен плакати і просити в Аллаха помсти для того, хто обезчестив мою дитину. Та долилася по вінця **чаша терпіння** всього народу османського (– Caliph Osman said: **a wise sultan – and the state flourishes, a poor one in mind and spirit – and the state collapses**, – Sheikhulislam turned to Нур Алі, Alai-beg and rank-and-file pashas. – **The cup of my great pain has overflowed**, but I alone must cry over my grief and ask Allah for revenge for the one who dishonored my child. But **the cup of patience** of the entire Ottoman people was shared to the crown) [Іваничук, 2018, р. 197].*

In the given passage, the author does not accidentally use a borrowed word of Arabic origin, *caliph*, which has two meanings: 1) the title of the ruler of Muslim countries; 2) a person who seized power temporarily, for a short time. After all, the author, in the simulated dialogue between Sultan Osman and Sheikhul Islam, reveals the negative characteristics of the sultan as a not too intelligent ruler and an indecent person, to whom Allah did not give the mind to rule. This is confirmed by the words from the work that the state treasury is exhausted, the fleet has fallen into disrepair and Osman is to blame for everything. Thus, in this intertext, the characterological, dialogic, and content-creating function is realized at the same time. The author selected the lines of the cento text so that the given passage has the appearance of a complete work.

The use of allusions and quotations in a historical novel or a certain type of transformation of a borrowed text directs the reader's intellectual search, expanding the content and activating the recipient's discursive activity.

**IV. Stylization** – manifestation of intertext at the level of reproducing the stylistics of another text. First of all, it is not a gradual transition from one style to another, but a conscious combination by the author of texts of different styles or specific features of a certain style. The French researcher on the theory of intertextuality, N. Piégay-Gros noted that the technique of stylization is when “the original text is not subject to distortion, only its style is imitated, so in such imitation the choice of subject does not play a role” [Piégay-Gros, 1996, p. 55]. Stylization as a scientific concept is associated not only with linguistics, but also with other humanities fields. According to J. Kolois, we interpret stylization as “a conscious imitation of the creative manner of a certain writer, external formal signs of his style, a certain folklore or literary genre, style or direction” [Колоїз, 2015, p. 147].

It should be taken into account that in the historical novel “Mallows” the outstanding writer makes sense of the time in which they live through the words of the personages and “creates his own vision of the history of Ukraine, presents his author’s interpretation of its important moments” [Бурчєня, 2010, p. 10] and simultaneously reveals the characters and describes the fate of the heroes.

Roman Ivanychuk is one of the first in Ukrainian literature to use “the so-called ‘theatrical’ compositional technique – bringing the character before the action to a certain public place, where his talent as a spiritual leader is revealed” [Бурчєня, 2010, p. 10]. Let us consider an example of the speech of the personage of the work, delivered in the form of a monologue Islam-Girey, which strengthens the implementation of intratextual dialogicity. Linguistic means of expressing the actualization of the addressee factor – grammatical forms of the pronoun of the 1st person singular – *I*, verb forms of the 1st person singular, the 2nd person plural, addresses to real addressees, and some autobiographical facts. At the syntactic level, it is expressed using the dominance of two-member, definite-personal and exclamatory sentences, in which the subject responds to the speaker:

*Я ваш вождь! Гляньте на вершника, що стоїть на скелі Топ-кая. Я – Ислам-Гірей, вчорашній полонянин польського короля, нині калга у слабкосилого брата Бегадир-Гірея, завтра – хан. Слухайте мене, нogaї і тату! (I am your leader! Look at the rider standing on Topkaya rock. I am Islam-Girey, yesterday’s prisoner of the Polish king, now the squire of Begadyr-Girey’s weak brother, tomorrow – a khan. Listen to me, nogais and tats!)* [Іваничук, 2018, p. 33].

The presented fragment of the text belongs to the oral form of official communication. The stylized speech of the character of Islam-Girey is characteristic of the historical period described in the novel “Mallows”.

Characters of Roman Ivanychuk are often too pathetic. After all, in the speeches of the personages, their intellectual abilities are revealed. A feature of the historical novel is the intellectualization of the character’s consciousness [Бурчєня, 2010, p. 12], for example:

*Ібрагім випростався і продекламував у відповідь слова, яких навчив його шейхуліслам:  
– Присягаю, що зелений прапор пророка розвіється від Багдада до Відня, від Каїра до Корсики. Я завоюю німецьку землю, а на вівтарі святого Петра в Римі звелю годувати свого коня  
(Ibrahim straightened up and recited in response the words that SheikhuIslam had taught him:  
– I swear that the green flag of the prophet will fly from Baghdad to Vienna, from Cairo to Corsica. I will conquer German land, and I will feed my horse at the altar of St. Peter in Rome.)* [Іваничук, 2018, p. 45].

The following passage describes the Sultan’s oath, which conveys his confidence, deep conviction, and irrevocable assertion. The linguistic means of this speech are the grammatical forms of the 1st person singular pronoun – *I*, the 1st person singular verb forms – *I swear, I will conquer, I will feed*.

In the historical novel, we also find a short speech, which was delivered in the genre of a panegyric poem. A feature of such speech is the praise and glorification of an important event or the exploits of an outstanding person. In this case, it is praise of the Sultan, marked by insincerity and an obvious manifestation of hypocrisy.

Office documents belong to the administrative and clerical substyle of official style. In the text of the novel, the author presents many of them, naming each one – a charter, a fatwa, a decree, a law, a label and conveys their meaning verbatim. Outdated vocabulary is used in official documents with a stylistic function – it gives a shade of monumentality, high solemnity. These are such words as: *noble, sacred, beneficent, most noble, head, union, great Caesar*, for example:

*Іслам розгорнув його і повільно – слово за словом – прочитав перший свій ярлик:  
– Великого улусу правого і лівого крила **благородним** беям, муфтіям, кадіям і шейхам повідомляю  
цим ярликом: «Однині я **великої орди, великої монархії, столиці кримської, незліченних ногаїв, гірських  
черкесів – великий цезар.***

*Іслам-Гірей, син Селямет Гірея.  
Великого хана найблагородніший  
радник, вповноважений і довірений  
Сефер Газі-ага».*

*(– I inform **the noble beys, muftis, kadis and sheikhs of the great ulus of the right and left wing with this  
label: “I am the great Caesar of the great horde, the great monarchy, the capital of Crimea, countless Nogais,  
mountain Circassians.***

*Islam-Girey, son of Selyamet Girey.  
The most noble of the Great Khan advisor,  
authorized and trusted Sefer Gazi-aga” [Іваничук, 2018, р. 143].*

A passage in which the author uses a confessional style is indicative in the text. It is characteristic of the writer's individual style to “interweave the texts of historical works with religious elements, with their help he talks about the religious traditions of the Ukrainian people, shows the spirituality of the nation” [Городиловська, 2015, р. 24]. In the novel, this is represented by a biblical text, in particular, instructive parables, phraseological units, proverbs. The plot of the novel revolves around the philosophical image of the work – the Turkish singer, the narrator Meddakh Omar, who passes each person through his own consciousness and worldview, gives him an assessment.

Undoubtedly, the artistic text is widely represented in stylization, which corresponds to the epistolary style. Let us consider the letter, which is interrupted by the author's words, which perform the function of reminder and clarification:

*«Гетьмане, – писав хан, – чому ти хочеш до кінця знищити короля, пана свого, держава якого  
вже й так досить сплюндрована? Треба мати милосердя, і тому я, родовитий монарх, хочу примирити  
тебе з твоїм монархом, якому ти дотепер корився. Я чекаю тебе в своєму наметі. Коли ж не послуха-  
єшся, піду на тебе» ( “Hetman”, **the khan wrote**, “why do you want to completely destroy the king, your master,  
whose state is already spoiled enough?” One must have mercy, and therefore I, a noble monarch, want to recon-  
cile you with your monarch, to whom you have hitherto obeyed. I'm waiting for you in my tent. If you don't obey,  
I will attack you?) [Іваничук, 2018, р. 213];*

a letter can be torn apart not only by the words of the author, but also by the thoughts of the personages of the work, which arise after perceiving the content of the letter. Stylization is mostly easy to detect in the text, in particular when the features of the stylized text differ significantly from the main text of the work.

The narration in the novel is slowed down by the character's philosophical reflections, which are usually represented in the form of inappropriately direct speech. Internal monologues are characteristic in this respect. Such reflections are characterized by philosophical and intellectual depth [Бурчєня, 2010, р. 15]. The historical novel “Mallows” contains a fragment of Selim's thoughts about his life and events. Historical reality in the novel is passed through the consciousness of the personage. The author reveals his worldview, problems and encourages readers to answer the question:

*«Невже я звідси?»*

*Сплять татари біля багать... А де тепер Темиш? Темиш недобрий, жорстокий. Він уміє зневажа-  
ти тих, хто не схожий на нього. А хіба Селім винен, що він інший? Чому Темиш пошкодував йому тоді  
доброго слова і лагідного погляду? Як ота жінка, мати ханім... Хто вона? Чому дивилася на нього з та-  
кою ласкою і тугою? Так добре стає на серці від такого погляду, бо ласки він не знав ні від кого. «Хто я?»  
 (“Am I from here?”*

*The Tatars are sleeping near the bonfires... And where is Temysh now? Temysh is unkind, cruel. He knows  
how to despise those who are not like him. Is it Selim's fault that he is different? Why did Temysh regret his kind  
words and gentle look? Like that woman, the mother of Khanim... Who is she? Why did you look at him with such  
affection and longing? His heart felt so good from such a look, because he had never known kindness from any-  
one. “Who am I?” [Іваничук, 2018, р. 210].*

During the interpretation of the image, the author does not resort to its idealization, that is, depicts not only the achievements of the character, but also his thoughts, doubts, hesitations [Бурчєня, 2010, p. 15]. In order to actualize the category of dialogicity, the author, through the reflections of Selim, introduces into the text a number of interrogative sentences that provoke the readers to think.

The language of the historical novel "Mallows" by Roman Ivanychuk has a rich system of stylistic devices, which the writer uses with a certain stylistic purpose. In the author's text, they are transformed from means of linguistic expression into means of artistic representation [Городиловська, 2015, p. 25].

**V. Intertextual nomination** involves the use of symbolic proper names in an artistic work, among which nominations of domestic and international space – history, literature, music, painting, etc. – are of particular importance [Кондратенко, 2012, p. 208]. The historical novel is dominated by the names of prominent historical figures, in particular the names of Ukrainian hetmans, famous historical figures, and geographical names.

In the novel, Roman Ivanychuk repeatedly described the significant historical places and routes that the horde took to Ukraine:

*Чорним, Кучманським, Покутським і Муравським шляхами пролетіла з гиком татарва – хто тепер її зупинить? Закатували Підкову ляхи, вмер Сагайдачний від турецьких ран, вбили Острияню таки свої на висланні в Чугуєвому городищі, внук Байди Ярема обсадив дороги живоplotтю своїх братів, і прослиз по Україні ганебний час байдужості. (The Tatars flew with a hiccup along the Black, Kuchmansky, Pokutsky and Muravsky roads – who will stop them now? Lyakhs tortured Pidkova, Sahaidachny died from Turkish wounds, Ostryanytsa was killed by his own people in exile in Chuguyevo settlement, Baida's grandson Yarema lined the roads with the hedges of his brothers, and a shameful time of indifference slipped through Ukraine) [Іваничук, 2018, p. 13].*

Unlike allusions, they do not constitute collapsed frames, because they are not capable of actualizing an integral communicative situation of a precedential nature. Incidentally, we note that these same paths are mentioned in V. Chemerys's historical novel "Order of Love", which tells about the times of the demise of the Ukrainian Sich Cossacks and Zaporizhzhya Sich [Чемерис, 2000].

We identify religious names in a historical novel, we classify them as precedent names, since they are associated with a certain literary work, that is, a well-known precedent text – the Bible or the Koran and are a cultural phenomenon of humanity, for example:

*Наука Магомета найсправедливіша й найправдивіша тому, що вона остання. Адже Коран не заперечує Мойсея, Коран визнає божественне походження Христа, але ж що варті ці пророки перед розумом Магомета... (Muhammad's science is the most just and true because it is the last. After all, the Koran does not deny Moses, The Koran recognizes the divine origin of Christ, but what are these prophets worth before the mind of Mohammed...) [Іваничук, 2018, p. 65].*

The category of intertextuality actualizes intertextual connections, elements of another text permeate the text of the historical novel. Precedential religious names lie on the surface and mostly do not require additional interpretation, as they are quite explicit. A name is considered to be a type of precedent phenomena – "an individual name of a famous person, a character of a work, an artifact, that is, which is associated with a widely known text or a precedent situation" [Селіванова, 2011, p. 591].

So, in the article, the linguistic means of expressing the intertext in the historical prose "Mallows" by Roman Ivanychuk have been studied from a linguistic point of view. It was determined that the markers of quotations, which are the most common in historical novels, allusions, cento texts, are: graphic means – design in quotation marks and non-textual marker – paragraph indentation; lexical – words and phrases that help introduce intertext into the author's work: *spoke, said, told, as it was said, a saying came to mind, a song broke out, forced to sing*; syntactic – constructions of direct and indirect speech, exclamatory, definite-personal and two-member sentences. In the stylized speech of the character of the work, we find the linguistic means of expressing the actualization of the addressee factor – grammatical forms of the 1st person singular pronoun *I*, verb forms of the 1st person singular and 2nd person plural, address to real addressees, and some autobiographical facts.

In the historical novel, the proper names of prominent historical figures, in particular the hetmans of Ukraine, geographical names, and notable historical places are common. We consider religious names to be precedential because they are associated with a certain literary work or a well-known precedential text.

We consider the analysis of intertext and paratext in other works of Roman Ivanychuk to be a promising direction for further investigations within the framework of the studied issues, which will be useful in further scientific studies of the text.

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## LANGUAGE MEANS OF INTERTEXT EXPRESSION IN THE HISTORICAL NOVEL "MALLOWS" BY ROMAN IVANYCHUK

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**Key words:** *intertextuality, quotations, allusions, cento text, stylization, nomination, Roman Ivanychuk, historical novel, "Mallows".*

The purpose of the article is to study the linguistic means of expressing the intertext in the Ukrainian historical prose of Roman Ivanychuk "Mallows". To achieve the goal, the following tasks have been solved: 1) the differences in the implementation of intertextuality in the historical novel and artistic discourse are clarified; 2) the specifics of the linguistic means of expressing intertext at linguo-structural levels are revealed; 3) the intertext is analyzed according to the following criteria: method of contextual explanation (implicit or explicit quotation); reproduction in the text (verbatim or transformed); location (epitextual or intratextual); the functional load of the intertext, the method of passporting and its original source. The orientation of the work requires the use of the following *methods*: descriptive and the method of observation, with the help of which the specifics and means of realizing the intertext in the historical novel are analyzed; analysis and synthesis – for systematization and generalization of research materials; the method of transformational analysis – to identify formal and semantic changes in the recipient text; the method of linguo-stylistic analysis – for the study of linguistic means of expression in the structure of an artistic text from a functional-aesthetic point of view; the method of stylistic analysis – to determine the stylistics of the intertext and the analysis of various stylistic passages found in the historical novel; the method of contextual-interpretative analysis – to clarify the functional load of the means of implementing intertextuality, in particular for the analysis of content categories of the text; elements of componential analysis – to establish the semantic features of relevant components of historical prose; the method of quantitative calculations – to identify the frequency of use of intertextual elements in the work.

The research results demonstrate that the following intertext elements are distinguished in the historical novel: quotations, allusions, cento texts, stylization and intertextual nomination. Linguistic means of expressing intertext are defined as: lexical – words and phrases that help introduce intertext into the author's work; syntactic – constructions of direct and indirect speech, exclamatory, definite-personal and two-member sentences; grammatical – forms of the 1st person singular pronoun and verb forms of the 1st and 2nd person singular and plural; graphic – design in quotation marks and non-text marker – paragraph indentation. Quotations, in terms of explication in the text, are the most common elements. The functions of quotations and allusions are defined: characterological, dialogic, content-creative, structural-compositional. The types of transformation of quotations are revealed: fragmentation and replacement of one or more lexical components, contamination of different quotations, use of individual components, compositional transformations. Allusions are characterized, which contain only a hint by which we recognize them in the novel and refer the reader to literary works, folklore, and historical events. The specifics of the cento text, saturated with various associations and references to pretexts, which often combine allusions and quotations, are detailed. Stylization as a manifestation of intertext at the level of reproducing the stylistics of another text is substantiated. The author's deliberate combination of the texts of the following styles: official, epistolary, confessional and administrative-office sub-styles, which were used with a certain stylistic purpose, was traced. The intertextual nomination is considered, which involves the use of iconic proper names of historical persons, names of events and significant historical places. We consider religious names to be precedential because they are associated with a certain literary work or a well-known precedential text.

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## DISCOURSE ANALYSIS OF PROPER NAMES OF UKRAINIAN EARLY MODERN PERIOD

*Мета* статті – визначити специфіку дискурсивної реалізації власних назв українського ранньомодерного часу XVII ст. *Завдання дослідження*: схарактеризувати власні назви як ресурс персвазійності в проповідницькій дискурсивній практиці XVII ст.; **визначити дискурсивну** поліплощинність власних назв у ранньомодерній українській проповіді; проаналізувати власні назви в аспекті особливостей текстопородження і когнітивних процесів мовця (знання, відтворення по пам'яті, аналогія); розкрити принципи поєднання власних назв і творення образів (метафори, порівняння) в українській ранньомодерній практиці; встановити вплив ідеології на дискурс і творення образності агонімів на позначення руських святих. *Методи* дослідження: дискурс-аналіз, ономастичний дискурс-аналіз з урахуванням аксіологічних та ідеологічних репрезентацій дискурсів, контекстуально-інтерпретаційний аналіз, лінгвокультурологічна інтерпретація.

Схарактеризовано, що власні назви є активним ресурсом текстотворення в ранньомодерній проповіді, розвиток якої зумовлений традиційною епістемою та соціокультурними умовами українського ранньомодерну другої половини XVII ст., вимогами інституційного дискурсу, типу дискурсивної практики, настановами автора. Проповідницька практика цього періоду набуває окремих ознак епістемічних дискурсивних трансформацій – переконання і частково знання, що набувають символічного сенсу в проповідницькій діяльності. Власна назва стає активним ресурсом персвазійності, реалізується з урахуванням когнітивної настанови мовця і когнітивної бази реципієнта. Інтерпретація різних культурних, географічних, історичних пластів створює онімну поліплощинність цієї дискурсивної практики.

Доведено, що ономастичний дискурс-аналіз не лише вивчає образність історичних дискурсів, а також екстраполює вивчення власних назв на особливості давнього текстопородження і когнітивні процеси мовця. Опрацювання інформації автором розглянуто в аспектах роботи з іншомовними джерелами (аналіз способів адаптації запозичених власних назв), відтворення інформації по пам'яті (неточні написання власних назв), творення аналогій, образів (метафор, порівнянь). Це уможливує поєднання теонімів і міфонімів, біблієантропонімів і міфонімів, християнських і язичницьких теонімів. Нові сфери знання і вторинні смисли астронімів стають одним із ресурсів барокової образності проповіді, її аксіологічної репрезентації. Схарактеризовано зіставлення агонімів на позначення руських святих із біблієантропонімами, іменами античних філософів, поетів, іменами світової історії. В українському проповідницькому дискурсі XVII ст. **вшанування** руських святих актуалізоване відповідно до тогочасних соціокультурних та ідеологічних передумов.

*Ключові слова*: дискурс-аналіз, власні назви, дискурсивна проповідницька практика, когнітивні процеси, ідеологія, вторинні смисли, українська ранньомодерна доба.

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## Problem Statement

The analysis of proper names as a resource in early modern preaching practices is conducted within the frameworks of onomastic discourse analysis and historical discourse studies. This research perspective on proper names is projected onto the study of the features of ancient text generation and the cognitive processes of the speaker, examining new sequences of proper name implementation within this discourse (including new forms of proper name coexistence, their establishment, reproduction, or alteration during transcription, recall, and construction into new analogies, comparisons, metaphors). Each sermon contained unique analogies that demonstrated the author's originality and the conceptualism of the sermon.

## Analysis of Recent Research and Publications Addressing the Problem

The theoretical tools for studying the history of discursive practices and epistemes have already gained prominence within historical research. Specific issues related to communicative-cognitive features (of the speaker, interlocutor, content of the utterance, reality) and their roles in the processes of generation and perception have been developed within historical pragmatics and discourse studies [Brinton, 1996; Brinton, 2001; Köhnen, 2008; Foucault, 1972; Шевченко, 2000 et al.]. These works have significantly influenced the development of historical discourse studies in pragmatics, cognitive science, discourse analysis, critical discourse analysis, and other scholarly approaches [Dijk, 1981; Dijk, 2006; Dijk, 2012; Geeraerts, Cuyckens, 2010; Flowerdew, Richardson, 2018; Шевченко, Морозова, 2005; Шевченко, 2000]. These studies, in particular, have expanded the edition of the history of discourses, discursive practices, and the examination of cognitive-communicative activities, verbalization of cognitive processes of the speaker, features of text generation and perception, and modal categories despite some limitations caused by the type of written sources and the comprehensiveness of the researcher's understanding of the sociocultural contexts of a particular era.

The main approaches to historical discourse analysis were outlined by L. Brinton [Brinton, 2001, pp. 138–160], who identified its developmental prospects in subsequent historical studies. The historical direction in discursive studies is expanding, as evidenced by works on artistic discourse in the history of the French language and culture [Бурбело, 1999], philosophical discourse of Ancient Greek [Шадчина, 2005], and polemical and preaching discursive practices in early modern Ukrainian language [Олешко, 2017], among others.

The current justification for historical discourse analysis is found in contemporary scholarly studies. In a 2023 article, A. Rejter argues that «the heightened interest in the transformation of discourses over time can significantly enrich reflection and eventually recognize **historical discourse studies** (*emphasis added by the author – O.N.*) as a section of discursive linguistics. Moreover, observing the dynamics of historical discourse may prove to be a central issue in defining and delimiting the concept» [Rejter, 2023, p. 18].

Such research will contribute to developing discourse theory, expand its application in the historical research dimension, and enrich the study of discourses from different periods influenced by communicative, social, and cultural preconditions.

The phenomenon of early modern Ukrainian preaching has been characterized in interdisciplinary studies by M.G. Bartolini [Bartolini, 2016], J. Broggi [Броджі, 2022], T. Getz (Levchenko-Komisarenko) [Гец, 2023; Левченко-Комісаренко, 2006], and O. Maksymchuk [Максимчук, 2019], who argue for the historical discourse of preaching practices. These works describe the polymorphism of Baroque culture and its influence on the author's consciousness, Baroque homiletics as a multi-layered phenomenon [Броджі, 2022], and analyze A. Radyvlovskiy's sermons in terms of moral issues and the discourse of suffering [Bartolini, 2016]. The onomastic issues of Ukrainian Baroque sermons are examined in the aspects of the topics of sacred names [Левченко-Комісаренко, 2006], the argumentation of the images of Olga [Гец, 2023] and Volodymyr. It has been determined that A. Radyvlovskiy uses “bold analogies, examples from Western Latin texts, emblematic writing” [Максимчук, 2019, p. 7] to glorify Prince and Saint Volodymyr, who in the sermons “appears as God's chosen one, simultaneously a formidable prince and spiritual father, and therefore a heavenly patron, that is, the protector of his people” [Максимчук, 2019, p. 7].

O.Yu. Zelinska has described the artistic and stylistic features of proper names in Baroque sermons [Зелінська, 2013, pp. 201–235]. The researcher identified the innovation of these texts, which marked “the emergence of the proper names of ancient artists, secular persons whose activities are

not necessarily related to the affirmation of Christianity. Onomastic vocabulary contributed to raising the artistic level of the homiletic work, served the main idea of affirming eternal Christian values, while also ensuring the high intellectual level of the sermon" [Зелінська, 2013, p. 235].

In reviewing these studies, it should be noted that most of them are dedicated to Ukrainian preaching in the second half of the 17<sup>th</sup> century, with attention to different groups of proper names or individual ones (Saints Olga, Volodymyr, Borys, and Hlib), employing linguistic (mainly stylistic) and literary approaches.

The preaching discourse practice of the early modern period has been characterized by parameters of intertextuality and the frequency of proper names. In particular, the intertext of ancient Greek philosophers in discursive practices has been analyzed, along with different types of intertext and their deployment in Ukrainian preaching. A frequency dictionary of proper names in early modern Ukrainian sermons has been compiled based on frequency decline, and the obtained results have been interpreted [Nika, Hrytsyna, 2022]. These studies indirectly characterize a portion of anthroponyms (names of ancient philosophers) in intertextual insertions and establish the proportion of different groups of proper names in sermons using linguistic-statistical methods.

The onomastic issues of the Ukrainian language are diversely represented in the works of L. Belej [Белей, 1995], O. Karpenko [Карпенко, 2000; Карпенко, 2004; Карпенко, 2006], M. Torchynskyi [Торчинський, 2013], and others mainly focus on the functional load of literary onomastics, on the functional classification of literary eponymy, with the identification of four groups of literary anthroponyms – neutral, characteristic, deictic, and ideological [Белей, 1995, pp. 8–10].

Particular attention should be paid to research in cognitive onomastics [Карпенко, 2004; Карпенко, 2006], according to O.Yu. Karpenko, onomastic systems are frames that encompass a particular construction of knowledge: "1) a clear understanding that each proper name has only one referent; identical proper names with different denotations in a language are homonyms, while in the mental lexicon, they are different concepts; 2) knowledge of which things and beings can or must receive proper names in a given language; deviations from such norms are possible, but these are deviations, mostly of an expressive nature <...>; 3) understanding that different categories of things and beings acquire their proper names through very different nomination methods, under different conditions, sometimes ritually or traditionally very complex and that these proper names, depending on the category of denotations, have many specific regularities alongside common features, differing also in their structure, prevalence, and functions" [Карпенко, 2004].

New approaches to studying onomastics influence the rethinking of linguistic knowledge and expand the perspectives of the historical analysis of proper names. The features of discourses and the related types of proper names are outlined in onomastic discourse analysis. In the works of [Rutkowski, Skowronek, 2019; Rutkowski, Skowronek, 2020], the theoretical foundation of the method is substantiated, and the research procedure for onomastic discourse analysis is developed, characterizing the relevance of proper names in different types of discourses. In this context, proper names define the characteristics of axiological and ideological representations of discourses [Matusiak-Kempa, 2019; Rutkowski, Skowronek, 2020].

At the same time, researchers argue that the discursive analysis of proper names "is not understood as a branch of linguistics or a completely separate method", but rather "encompasses nomenclature not only concerning historical and social worlds (i.e., in the sense that names appear against their background to some extent), but as those that convey these cultural and social worlds at the speech/textual level and allow them to be reproduced, focusing on differences and the plurality of concepts, cultures, ethics, and languages" [Rutkowski, Skowronek, 2019, p. 57].

Onomastic studies in the dimensions of text, genre, and discourse are diversely represented in the works of [Cieślakowa, 2001; Rejter, 2016; Rejter, 2020; Rejter, 2021; Rutkowski, Skowronek, 2020; Sarnowska-Giefing, 2003]. Choosing and implementing proper names are analyzed based on contemporary sermons [Skowronek, 2014]. Proper names as an active imagery resource in the Old Polish language are newly examined in the works of [Rejter, 2020; Rejter, 2021]. These are examples of the practical application of onomastic research tools to the edition of medieval multi-genre texts and types of discourses.

### **Identification of Previously Unresolved Aspects of the General Problem**

The Ukrainian early modern period has not been studied in terms of the implementation of proper names in discursive practices, the resourcefulness of onomastics in the process of text gen-

eration, the characteristics of the speaker's cognitive processes in choosing proper names, and their combination in discourse regulated by the requirements of institutional discourse, traditional episteme, and the author's guidelines. The scientific novelty of this research lies in the refinement of the stages of onomastic discourse analysis and their application to the historical specificity of the discursive preaching practice of early modern Ukraine. This perspective on proper names reveals how the author processes information – sourcing and interpretation, memory recall, creation of analogies and images (metaphors, comparisons) – and expands the application of onomastic discourse analysis.

*This article investigates* the specific character of proper names discursive realization in Ukraine in the early modern period of the 17<sup>th</sup> century.

*Research Objectives:*

- To characterize proper names as a resource of persuasiveness in the preaching discursive practice of the 17<sup>th</sup> century;
- To determine the discursive multidimensionality of proper names in early modern Ukrainian sermons;
- To analyze proper names in terms of text generation features and the cognitive processes of the speaker (knowledge, memory recall, analogy);
- To uncover the principles and situations of combining proper names and creating images (metaphors, comparisons) in early modern Ukrainian practice;
- To establish the influence of ideology on discourse and the creation of imagery of hagionyms, the names of Rus saints.

The discursive practice is analyzed based on Ukrainian sermons from the 17<sup>th</sup> century (J. Galiatovskiy [Галятівський, 1659; Галятівський, 1665], A. Radyvylovskiy [Ніка, Олешко, 2019]). The general principles of their composition were defined by J. Galiatovskiy in the homiletic treatise “Наука, альбо способ зложення казання” (lit. “Science, or the Method of Composing a Sermon” [Галятівський, 1665]).

To address the set objectives and achieve the research purpose, a combination of the following analysis *methods* was used: discourse analysis (to characterize the text generation process in the preaching discursive practice of the 17<sup>th</sup> century, influenced by historical sociocultural conditions), onomastic discourse analysis (based on the analysis of proper names in discourse), considering discourses' axiological and ideological representations; contextual-interpretative analysis (which involves two stages – contextualization and interpretation); linguocultural interpretation (to characterize Baroque conceptualism and identify new, secondary meanings in the preaching discursive practice).

## Results and Discussions

Proper names are analyzed in terms of the text creation features of the early modern period, the characteristics of the speaker and recipients, the sociocultural situation, ideology, Baroque patterns, and traditional episteme. Similar to critical discourse analysis, the discursive analysis of proper names reveals a specificity that is “**primarily (but not exclusively) noticeable within their communicative and social functions and behavior in texts and discourses**” [Rutkowski, Skowronek, 2019, p. 49]. Therefore, “**proper names are not only linguistic signs but also social constructions, often highly ideologized, that engage in numerous textual and discursive connections, forming both formal and semantic-connotative or metaphorical-metonymic series, and in many cases play a key role in the (re) construction of social reality**” [Rutkowski, Skowronek, 2019, p. 49].

The authors of these studies define the theoretical principles of onomastic discourse analysis as follows: “1. Proper names should not be viewed as isolated figures but should be analyzed in their use within specific texts, considering their sociocultural, ideological, historical, local, situational, and global contexts. 2. Proper names should be treated in terms of discourse – their selection (why they are chosen and used in the text), their morphological and syntactic forms, orthographic forms (e.g., orthography mismatches), etymologies and motivations, combinations with other syntactic elements, and sentences serve (or may serve) as a form of action at the pragmatic level of the text, thus indicating certain ideologies or sociocultural practices in action. 3. Proper names in texts/discourses are ‘records’ of the social conditions (conflicts and social issues) in which they arose. 4. Proper names in texts are used in discursive strategies, understood here as the plan of speech-discursive actions employed by the addressee to achieve a specific (social, political, psychological) goal” [Rutkowski, Skowronek, 2019, p. 50].

Discursive analysis of proper names involves a sequence of research stages, which the authors of the approach formulate as follows: studying the linguistic and grammatical functions and mechanisms in which proper names participate; analyzing the role of proper names in creating the topic of the discourse; analyzing names in the construction of argumentation strategies; participation and function of proper names in genre structures and stylistic forms; reconstructing the context (situational, historical, geopolitical) of the presence of proper names in a specific text; reconstructing the hidden ideological premises that determine the proper names of the discourse [Rutkowski, Skowronek, 2019, pp. 51-53].

We adopt this definition of the stages of onomastic discourse analysis, occasionally modifying their sequence and supplementing them concerning the historical specificity of proper names in the preaching discursive practice:

- based on their implementation features in the Ukrainian early modern period, with the reconstruction of the sociocultural, ideological, and historical conditions of the second half of the 17<sup>th</sup> century;
- as a resource of persuasiveness in the sermons during interconfessional discussions of the 17<sup>th</sup> century;
- based on the multidimensionality that characterizes the interaction of cultures and conceptualism;
- based on discursive combinations and adaptation of borrowings as signs of “sociocultural practices in action,” proper names in ancient texts facilitate the reconstruction of the text’s creation features and the speaker’s cognitive processes (knowledge, memory recall, analogy);
- in terms of creating imagery in early modern Ukrainian practice;
- constructing information about Rus saints as “records” of the social conditions in which they arose.

### **Proper Names as a Resource of Persuasiveness in Preaching Discursive Practice**

The sermon was intended to influence the consciousness of believers, a goal that gained particular relevance during the interconfessional discussions of the 17<sup>th</sup> century. At this time, “the primary function was to resist Protestantism and the Latin and Greek Catholic Churches. However, the function of consolidating society and strengthening the prestige of the Kyiv Metropolis and Pechersk Lavra was no less important” [Броджі, 2022, p. 332]. Ukrainian preaching implements guidelines for persuasiveness, reinforcing the faith of laypeople and allowing for the interpretation of religious concepts with analogies to non-religious contexts.

Among the features of the sermon, O. Zelinska notes the interaction between communicants and the achievement of persuasive influence, specifically: “the sermon as an act of communication presupposes interaction between the speaker and the addressees”, “a feature of the sermon is persuasiveness – the persuasive influence aimed simultaneously at the mind, emotions, and will of the listeners and readers”, “the necessity of influencing not only the intellect but also the emotions, will, and feelings, which determines the artistry and publicistic style of the sermon language, thereby making it a work of fine literature” [Зелінська, 2013, p. 28].

Expressing persuasiveness includes argumentation, which in the early modern sermon was ensured by quotations, inserted narrative elements, illustrations, examples, counterexamples, analogies, and appeals to historical and socio-political facts. O. Matushek, in the article “Українська проповідь XVII століття як ‘дія за допомогою слів’” (lit. “Ukrainian Sermon of the 17<sup>th</sup> Century as ‘Action through Words’”), agrees with Polish researchers that the argument is one of the most important means of influencing believers [Матушек, 2010, p. 73].

Speech influence on recipients and the interaction of communicants were achieved through various methods and means, including epistemic, evidentiality, neologization, deixis, and others, which we have already examined in previous publications. Precisely, the emphasis is placed on persuasiveness for the historical analysis of discourse and modus as a discursive category, the epistemic modus of the author/reader in early modern discursive practices, and the identification of explicators of epistemic modality (knowing, understanding) aimed at achieving contact-establishing and persuasive functions in preaching discursive practice.

We note that the discursive combination of proper names reveals new aspects of the study of discursive epistemic transformations and conceptualism, which, along with other methods and means, ensure persuasiveness.

In the 17<sup>th</sup> century, preaching discursive practice was widespread, novel, syncretic, and multicultural, significantly characterized by creation (rather than reproduction) due to the sociocultural and religious challenges of the time. To persuade recipients, authors used proper names to create temporal, cultural, and geographical heterogeneity, presenting religious issues with examples from human earthly life aimed at persuasion and forming attitudes consistent with Christian morality. This discursive practice demonstrates reinforcement in faith (cognition – faith) and appeals to other cognitions (beliefs, partially – knowledge) inherent in other discursive practices, which provides grounds for interpreting discursive epistemic transformations.

A. Radyvylovskiy employs the form of the constellation *ХамеліОпардалісь* (*Khamelopardalis*) to draw parallels with the deception of earthly life. He details the characteristics and name of the constellation, relating it to various vices that may befall a believer: *Власне якъ ОНАА химера, ХамеліОпардалісь названаА, шією показує(ть) конА, ногами и голєнами вола, головою вє(л) блюда, шє(р)стю тигриса, албо дикого вєпра; такъ свѣтъ сей Облудный человѣка то в(ть) роспусты ко(н)скіє, то в(ть) Обжирс(тв)а воловые, то в(ть) лєни(в)ство вє(л)блужєє, то в(ть) срго(ст) и запа(л)чиво(ст) тигрисовую в(ть)правує(ть)* (lit. **Just as a chimera, called Camelopardalis, shows a horse's neck, the legs and calves of an ox, the head of a camel, the coat of a tiger or a wild boar, so does this world lead a deceived person into horse-like debauchery, ox-like gluttony, camel-like laziness, and tiger-like severity and fierceness**) [Ніка, Олешко, 2019, p. 187].

As known, the constellation *Camelopardalis* gained scientific recognition in 1624 through the publication by Jakob Bartsch. However, it had been known since 1598 when Petrus Plancius proposed defining the constellation as “Giraffe” (*Gyraffa Camelopardalis*) [Nockolds, 2007]. In Plancius' comments, the astronomer and theologian referred to the camel on which, according to the Book of Genesis, Rebekah arrived in Canaan to become Isaac's wife.

The discovery of the new constellation was known to the Ukrainian preacher, who incorporated the figurative interpretation of contemporary astronomical innovation into the religious institutional discourse.

Conceptism was common in Latin and Polish preaching, texts with which Ukrainian authors were familiar. The theory of rhetoric and homiletics was known from the courses at the Kyiv-Mohyla Academy, including the treatise by J. Galiatovskiy, “Наука, альбо способ зложення казання” (lit. “Science, or the Method of Composing a Sermon”) [Галятівський, 1665].

In preaching interpretation, establishing the similarity of opposites, “combining the uncombable”, reveals the deep essence of characteristics and influences recipients. Imagery aims to surprise, be memorable, persuade, and create interaction. For example, ‘The soul of Mary/Mary through her virtues is a precious stone in heaven that adorns God's majesty’: <...> *дивный каме(н), дшу мовлю Преблг(с)венноу Дѣвы Мрїї видѣли; але жебы оный до скарбници нб(с)ной занесли. Дорогий камень МрїА, гды теперь ю(ж) аж(ть) на Оздобу самого маєстату Бжего взаты(м) бываєт(ь), и на(д) всѣ нбса, не без(ь) великогО всѣхъ стїихъ задивєн(ь)А по(д)носит(ь)СА* (lit. <...> **a wondrous stone, I mean the soul of the Most Blessed Virgin Mary, so that it may be brought to the treasury of heaven. The precious stone Mary, now taken to adorn God's majesty, and above all the heavens, is not lifted without great amazement of all the saints**) [Ніка, Олешко, 2019, p. 90]. The author emphasizes the choice/creation of imagery using the parenthetical *мовлю* (lit. “I mean”), which explicates the subjective choice and actualizes deixis.

### The Multidimensionality of Proper Names in Early Modern Preaching Practice

The spectrum of proper names in the early modern period was actively enriched through reading, translation, and knowledge of European texts, which became sources of familiar images and parallels and the creation of new images. Given the multidimensionality of Baroque, proper names created a semantic and figurative polyphony through the use of various cultural layers.

In early modern preaching practice, different groups and subgroups of proper names are utilized – theonyms, biblical anthroponyms, hagionyms, mythonyms, names of ancient philosophers, historians, poets, notable figures of world history, and astronoms. Their positioning as religious or secular proper names is indifferent, as they are implemented into the textual environment and create the semantic space of the sermon.

A discursive analysis of proper names valorizes the presence of specific groups (mythonyms, astronoms, etc.) in early modern preaching practice and predominantly discursive combinations:

– biblical anthroponyms and mythonyms;  
– theonyms, names of Christian and pagan deities;  
– figurative reinterpretation of astronomical knowledge (names of stars and constellations);  
– hagonyms (names of Rus saints) with biblical anthroponyms, names of ancient philosophers, historians, poets, and notable figures of world history.

In the interpretive part, the author combines ancient proper names with biblical ones to thoroughly and convincingly prove the sermon's theme. Heterogeneity promotes a new combination of biblical anthroponyms (specifically from the Old Testament – *Голіаф* (lit. Goliath), *Самсон* (lit. Samson)) and the mythonym *Геркулес* (lit. Hercules), which the author uses in the plural form to explain Christian concepts and create an impact on readers: *Тут(ъ) же оуважмо, кто збуриль Іер(с) лимъ? кто муры и дСмы в(ъ) нем(ъ) сплюндрова(л)? чи кто з(ъ) силны(х) СамсонС(в), чи кто з(ъ) страшныхъ Голіадовъ? чи кто з(ъ) С(т)важныхъ(ъ) ГеркулесС(в)? Нѣтъ* (lit. Let us consider, who disturbed Jerusalem? Who plundered its walls and houses? Was it one of the strong Samsons, or one of the dreadful Goliaths, or one of the brave Hercules? No) [Ніка, Олешко, 2019, p. 202]. Various proper names are strung together in rhetorical questions, selecting a precedent proper name (biblical anthroponym, mythonym) with attributes of *сильный* (lit. strong), *відважний* (lit. brave), *страшный* (lit. dreadful) (contextually). The persuasive effect is enhanced by the use of dialogization, where the assertion about physical strength, represented by precedent names, can be negated (the answer being *ні* (*Нѣтъ*)), thereby deepening the secular-religious opposition and concluding with a religious resolution.

In the discursive practice of the sermon, the preacher compares a theonym with mythonyms: *такъ Хс поступилъ з(ъ) смертю, якъ Геркулесъ з(ъ) Какусомъ* (lit. *thus Christ dealt with death, as Hercules with Cacus*) [Галятовський, 1659, p. 68v]. **Based on specific characteristics, the author establishes the choice of similar situations, in his opinion, by comparing them.** The comparison of theonyms and mythonyms introduces a new sequence of names in the early modern preaching practice.

Theonyms, the names of pagan deities, are rarely used in early modern sermons. A. Radyvlovskiy mentions the name of *Перуна* (lit. *Perun*), the God of thunder and lightning, without specifying the source from which he cites the example in his narration. In the sermon, he conveys the properties of Perun and the signs associated with the location where treasures are hidden: *Пишетъ единъ з(ъ) историкС(в), ижъ на границѣ Галиціей провѣнціи Гишпанскои, гды Перунъ оударит(ъ), скарбъ з(ъ) собою великій приноситъ, тымъ способом(ъ): гды впадет(ъ) в(ъ) землю, рыючися землю С(т)верзает(ъ) злато, которое са на ономъ найдуетъ мѣсци. Люде теды которые С(т) томъ вѣдають, з(ъ) великою С(х)отою чекаю(т) ПерунС(в), и за оударен(ъ)ем(ъ) Перуна прибѣгають(ъ), и злато С(б)фитое з(ъ) земли збирають(ъ). которыи за(с) С(т) то(м) не вѣдають(ъ), болатся барзо Перуна, и пре(д) ни(м) далеко оутѣкаю(т). И то жъ есть всакоє оутрапѣн(ъ)є на томъ свѣтъ если не Перунъ? бо якС(т) Перунъ страшный есть люде(м), так(ъ) и оутрапѣн(ъ)є* (lit. One of the historians writes that on the border of Galicia in the province of Spain, when Perun strikes, he brings a great treasure with him: when he falls to the ground, digging into the earth, he reveals the gold found in that place. The people who know about this eagerly await Perun's strike, and after the strike, they gather the abundant gold from the ground – those who do not know about this fear Perun considerably and flee far from him. Moreover, is not all earthly trouble like Perun? Just as Perun is terrible to people, so is trouble) [Ніка, Олешко, 2019, pp. 191–192].

To create Baroque conceptualism, the preacher contextually compares some attributes of Perun the Thunderer with those of the Lord God: *якС(т) Перунъ з(ъ) нѣба спадает(ъ), такъ и оутрапѣн(ъ)є самъ Г(с)дъ Бѣъ пуцает(ъ)* (lit. *Just as Perun descends from the sky, so does the Lord God send trouble*) [Ніка, Олешко, 2019, p. 192]. **Perun might be perceived as the proper name of «the other/foreigner», whereas A. Radyvlovskiy, who was long a deputy and preacher at the Kyiv-Pechersk Monastery, proposes comparing some situations by their similarities and verbalizes an unusual comparison with the theonym Lord God.**

Astronyms related to scientific knowledge are de-terminologized and acquire figurative interpretation in the early modern author's preaching activity. Symbolically, J. Galiatovskiy describes the 12 stars on the crown of the Virgin Mary using astronomical commentary. The names of these stars (astronyms) are: *Феофорусъ* Theophorus, *Гесперусъ* Hesperus, *Арктось* (lit. Arctos), *ОрыС(н)ь* (lit. Orion), *Офсухусъ* (lit. Opsuchus), *Нодусъ* (lit. Nodus), *Целестісь* (lit. Celestis), *Комета* (lit. Comet), *Спѣка* (lit. Spica), *Лѣра* (lit. Lyra), *Алматеа* (lit. Almathea), *КассіС(т)пеа* (lit. Cassiopeia), *Андромеде*

(lit. Andromeda) [Г'алятовський, 1659]. For each of these names, the author explains the etymology, which he figuratively interprets, comparing it to the virtues of the Virgin Mary. The author's choice was driven by the desire to present specific scientific knowledge from astronomy as a source for creating new images, engaging readers with associations of astrononyms with mythonyms.

Secondary meanings characterize the encyclopedic knowledge of the author and rhetorical skill in establishing new analogies that unusually combine different temporal, geographical, and cultural planes, mythological and real, religious and secular.

Regarding the borrowing of proper names, questions of their adaptation become relevant (foreign quotes, adoption through intermediary languages, reflective borrowings). These techniques characterize how the author processed borrowings through their attestation in ancient texts and discourses.

### Methods of Rendering Borrowed Proper Names in Discursive Practice

The methods of rendering borrowed proper names in discursive practice reveal the citation of sources in various languages or reproduction from memory. Proper names are used both within quotations and outside of them as evidence of the author's erudition and familiarity with a wide range of sources, which he incorporates into his text. We pay attention to partially adapted proper names, which can indicate whether the author worked with originals or translations.

Borrowed proper names were rendered in Cyrillic but with the retention of characteristics typical of Latin or Polish languages. Among the borrowed names, we note the anthroponyms, the names of famous ancient philosophers: *Аристотеле(с)* (Ancient Greek Ἀριστοτέλης), *Діогенесь* (Ancient Greek Διογένης), *Софоклесь* (Ancient Greek Σοφοκλῆς). It is known that in the translation of Greek names into Latin, -es was preserved (Ancient Greek Ἀριστοτέλης, Latin Aristotélēs). However, from the spelling *Плато* (Latin Plato), it can be concluded that the author used a Latin text as an intermediary. The names of ancient Greek and Roman gods were partially rendered according to Latin and Polish sources: *Аполліо* (Latin Apollo); *Меркуріушъ* (Latin Mercurius, Polish Mercuriusz). In J. Galiatovskyi, the proper name of the Roman orator Marcus Tullius Cicero is rendered as *Туллѣу(ш)*, corresponding to Polish Marek Tulliusz Cynceron. Ukrainian preachers of the 17<sup>th</sup> century conveyed the softness [л'], characteristic of Polish (and German) languages: *Плютархъ*.

Different traditions of rendering proper names in preaching discursive practice led to orthographic-phonetic variations such as *т – ѿ, з – с: Атенскою, до Аѳень ишли на филозофію* (lit. *To Athens, they went to study philosophy*) [Ніка, Олешко, 2019, pp. 39, 115], for comparison: Greek Αθήνα.

### Inaccurate Rendering of Proper Names

Among these are biblical anthroponyms from the Old Testament, which are inaccurately written: *Валтисар* (instead of *Валтасар*), *Навходоносор* (instead of *Навуходоносор*), *Наузардан* (instead of *Навузардан*), *Голіадов* (plural form of *Голіаф*). This can be explained in several ways: the biblical anthroponym *Валтисар* is used in the manuscript of a military sermon that was not printed. The spellings *Навходоносор* and *Наузардан* are due to the phonological reduction of -ву- to *в* and its positional pronunciation as [ў] in the Ukrainian language.

In this discursive practice, the name of the constellation (chimera) *ХамеліОпардались* is symbolically interpreted, with its Latin equivalent being *Camelopardalis*. In rendering the final part of the proper name, the author modifies the initial letter and retains the softness [л'], likely influenced by Polish language mediation.

The inaccurate rendering of proper names could have been caused by various factors influencing the speaker's choice: reproducing the proper name from memory, adapting the spelling according to Ukrainian orthoepy, and preserving the phonetic-orthographic features of the source language text.

### Discourse and Ideology: The Imagery of Hagionyms Denoting Rus Saints

The imagery of proper names aligns with the requirements of early modern Ukrainian practice and serves to construct information about Rus saints. A special place in this discursive practice is held by sermons in honor of Rus saints (Volodymyr, Theodosius, and Anthony of Pechersk, Borys, and Hlib). The analyzed sermons also mention Monk Ioan the Much-Suffering, Princes Oleh, Yaropolk, Sviatopolk, and others. Notably, 5 out of the 23 analyzed sermons are dedicated to Saints Volodymyr, Theodosius, Anthony of Pechersk, and Borys and Hlib.

In the frequency dictionary of proper names, based on Ukrainian sermons from the 17<sup>th</sup> century and compiled using linguistic-statistical calculations, the frequency of the subgroup “Hagionyms. Names of Rus Saints” amounts to 134 usages, determined from a total of 51,821 words [Nika, Hrytsyna, 2022]. We provide several comparisons to understand the proportion of this subgroup of proper names compared to others. For example, the most representative group among the 24 identified groups and subgroups is “Theonyms. Christian Theonyms” – 1265 occurrences, while “Hagionyms. Names of Saints and Martyrs. Names of Christian Theologians and Church Fathers” – 219 occurrences [Nika, Hrytsyna, 2022]. Nevertheless, “Hagionyms. Names of Rus Saints” constitute more than half of the usages within the subgroup “Hagionyms. Names of Saints and Martyrs. Names of Christian Theologians and Church Fathers”.

The Rus saints and the center of faith in Kyiv became an essential element of the spiritual history of Rus, reflecting the continuity of faith and its significance for early modern society. The cult of Rus saints, characteristic of the Kyiv school of oratory and preaching, held an essential sociocultural status for Rus and reflected the “**‘canon’ that can be called the canon of the Kyiv Metropolis and the Pechersk Monastery**” [Броджі, 2022, p. 331]. “**During a period when it seemed that the dreadful two decades of the ‘Ruins’ were coming to an end, the search for a tough balance between the political dependence of the Hetmanate on Russia and the ecclesiastical autonomy of the Lavra and the metropolis (including the protection of its very stavropegia) was timely**” [Броджі, 2022, p. 333].

The glorification of Rus saints in sermons involved a broader context of imagery, including the juxtaposition and comparison of hagionyms with precedent names, the sources of which were the Holy Scriptures or the famous “Alexander Romance”. Conceptism legitimizes the author’s creation/use of secondary meanings through the juxtaposition and comparison of precedent names: St. Volodymyr with the biblical King David, the secular ruler Alexander the Great, and St. Theodosius of Pechersk with the Old Testament Noah.

Emphasizing the significance of St. Volodymyr for Rus, A. Radyvlovskiy highlights his unwavering faith by comparing him to the biblical King David. For this comparison, the author selects well-known names that extend beyond Rus’ history. These precedent names combine meanings of ‘godly’ and ‘steadfast in faith’, thus glorifying the named virtues: *єдинаго Владиміра яко втораго Дв(д)а избралъ* (lit. single Volodymyr as the second David) [Ніка, Олешко, 2019, p. 41].

Astionyms *Херсон* (lit. Cherson) and *Київ* (lit. Kyiv) and the hydronym *Почайна* (lit. Pochaina), associated with baptism, serve as deictic actualizers in the sermon and represent the continuity of faith and Kyiv Christianity. The image of the Kyiv-Pechersk Monastery as the *ornament and Head of all our Ruthenian land* serves as a reminder of one of the first monasteries in Kyivan Rus and the Rus saints, which preachers extend to the sociocultural situation of the second half of the 17<sup>th</sup> century.

The spiritual dimensions of St. Volodymyr are also valorized in comparison with the most influential emperor of the Roman Empire, Alexander the Great, whose life and campaigns are described in the translations of the «Alexander Romance»: *якоє щаст(ь)є былѡ поткалѡ Алеѡандра Великогѡ в(ь) Входных(ь) краѡ(х), такоє по(т)кало щаст(ь)є Владиміра ст҃го в(ь) тыхъ же Вхѡдны(х) краѡ(ь) в(ь) Константінополю* (lit. the fortune that met Alexander the Great in the Eastern lands, the same fortune met St. Volodymyr in those same Eastern lands in Constantinople) [Ніка, Олешко, 2019, p. 46]. **In comparing Volodymyr with Alexander the Great, the spiritual aspect predominates, making the Rus saint significant as an exemplar of Christian values.**

A. Radyvlovskiy compared St. Theodosius of Pechersk to the Old Testament Noah in terms of righteousness and spiritual salvation: *Прп(д)бный ойць наш(ь) Феѡдосій Печерскій(й), якѡ вторы(й) Нѡе обрѣтєся съверше(н) и праведє(н)* (lit. Our venerable father Theodosius of Pechersk, like a second Noah, was found perfect and righteous) [Ніка, Олешко, 2019, p. 20]. **In the preaching discourse, *Ноїв ковчег порятунку* (lit. Noah’s Ark of salvation) is developed into an analogy in which the author symbolically interprets the Kyiv-Pechersk Lavra as an ark: *Нѡе нашъ російскій Феѡдосіє ст҃ый, якѡ звѣрата и птици з(ь) великою ѡхотою горнулися до Кѡвчєгу ѡнагѡ стародавнаго Нѡѡ, бы мѡгли заховаными быти ѡ(т) потопу, такъ до твоего Ковчєгу, ѡбитєли мовлю ст҃о(й) Печє(р)ско(й)* (lit. Our Ruthenian Noah, St. Theodosius, just as animals and birds eagerly flocked to the ancient Noah’s Ark to be saved from the flood, so do they flock to your Ark, the abode of Pechersk) [Ніка, Олешко, 2019, p. 20].**

Precedent names that determine the structure and symbolism of the entire sermon are conveyed through comparison or metaphor. In this context, *Феѡдосій Печерскій(й)* (lit. Theodosius of Pe-



chersk) is attributed with the qualities of *вторы(й) НСЄ, Нашъ новыи НСЄ ФеодСїи стый, НСЄ нашъ ФеСДосїе стый* (lit. **the second** Noah, **our new** Noah St. Theodosius, **our** Noah St. Theodosius).

Secondary meanings arise in comparisons of proper names belonging to different cultural types, united by Baroque. To glorify St. Anthony of Pechersk, A. Radyvylovskiy creates an analogy, comparing him to an ancient poet: just as Sophocles can be called the Athenian bee for his poetic works, so Anthony of Pechersk can be called the Pechersk bee, the spiritual bee, for his deeds for heavenly glory: *Аже якС Софоклесь поета для солодкои своеи вымовы, названный є(ст) пчелою Атенскою; так(ъ) АнтСнїи стый Печерскїи для сладСсти Снои нбснои славы, которую завше мль въ азыку своем(ъ), завше С ней мвлалъ и (оу)чникСвъ своихъ научалъ, якъ мли пре(з) розмышле(н)є уставичное и бжмыслност(ъ) Снои нбснои сладости заживати, назватиса може(т) пчелою Пече(р)скою* (lit. Just as Sophocles, the poet, for his sweet speech, was called the Athenian bee, so St. Anthony of Pechersk, for the sweetness of the heavenly glory he always had on his tongue, always spoke of it and taught his disciples to enjoy the constant contemplation and piety of the heavenly sweetness, can be called the Pechersk bee) [Ника, Олешко, 2019, p. 39].

The created imagery (comparison, metaphor) may pertain to a fragment of the sermon or the sermon. Once the analogy is established, the preacher builds the entire text on it, using various means of creating imagery through comparison (as in the previous example) and metaphor: *О той Пчель Дхвной Преп(д)бномъ Оцъ нашемъ АнтСнїю Печерскомъ, и до которой з(ъ) пчель єсть подобєнь, словС мое до ласкъ ваши(х) мти желаю* (lit. About this Spiritual Bee, our Venerable Father Anthony of Pechersk, and which bee he resembles, I wish to speak with your kindness) [Ника, Олешко, 2019, p. 31].

Various figurative means of glorifying the saint (*мыслен(н)аа нїа пчела, пчела любима* [lit. mental bee, beloved bee]) reveal his wisdom, diligence, and mentorship, represented by metaphors such as the *медъ покоры стїои, воск любви, в(ъ) ул(ъ)ю для (оу)ченикСвъ свСихъ мешкан(ъ) а: АнтСнїи стый, ровнымъ способомъ кто са з(ъ) насъ не задивит(ъ), присмотрючиса з(ъ) якою прем(д)ростїю, з(ъ) якою бггло(ст)ю, з(ъ) якою працею, мыслен(н)аа нїа пчела, АнтСнїи стый, якС в(ъ) ул(ъ)ю нѣаком(ъ) в(ъ) нїи поробилъ для (оу)ченикСвъ свСихъ мешкан(ъ)а! якС в(ъ) ню медъ покоры стїои напуцалъ, якС воско(м) любви Скружалъ!* (lit. honey of humility, the wax of love, in the hive for his disciples: St. Anthony, who can not marvel, seeing with what simplicity, with what agility, with what labor, our mental bee, St. Anthony, made a hive for his disciples! How he filled it with the honey of humility, surrounded it with the wax of love!) [Ника, Олешко, 2019, p. 33]; *якС пчела любима є(ст) всѣмъ и славима С(т) всѣхъ, такъ прп(д)бный оцъ ѿш АнтСнїи Пече(р)скїи былъ любимый всѣ(м) и слави(м) С(т) всѣ(х), вє(д)лу(з) сихъ сло(в): МнСзи возлюбѣша єзС* (lit. just as the beloved bee is loved and praised by all, so our venerable father Anthony of Pechersk **was loved by all and praised by all, according to these words: Many loved him**) [Ника, Олешко, 2019, p. 37].

The goal is to conceptually glorify the Rus saint and ensure his inclusion in the “system of praise” for the righteous: *Межи цѣлебниками цѣлебник(ъ), межи исповѣдниками исповѣдникъ, межи дѣвстве(н)никами дѣвствен(н)ик(ъ), межи мчниками доброво(л)ный мчникъ, межи (оу)чтлами прикла(д)ный (оу)чтль, межи пастырами добрый пастырь, межи іерєями іерєв, незлобивъ, безсквернєнь, С(т)лучєнь С(т) грѣшникъ. межи прп(д)бными прп(д)бнъ въ всѣхъ дѣлєхъ своихъ* (lit. **Among healers, a healer; among confessors, a confessor; among virgins, a virgin; among martyrs, a voluntary martyr; among teachers, an exemplary teacher; among shepherds, a good shepherd; among priests, a priest, blameless, pure, separated from sinners; among the venerable, venerable in all his deeds**) [Ника, Олешко, 2019, p. 16].

In these sermons, Rus saints were compared and contrasted with well-known biblical (Old Testament) or secular names to find similar attributes with biblical names (King David, Noah) or to demonstrate some similarity and, at the same time, internal difference (Alexander the Great). Symbols of salvation associated with precedent names (Noah’s Ark) were also reinterpreted in the figurative interpretation of the Lavra. The precedent comparisons of hagionyms denoting Rus saints and the figurative glorification of their spiritual virtues were ways of constructing information about Rus saints and Kyiv Christianity in the sociocultural conditions of the second half of the 17<sup>th</sup> century. They expressed not only the views of Ukrainian preachers as a social group but also consolidated society and influenced the consciousness of the Rus people.

## Conclusions

Onomastic discourse analysis considers the interaction of discourse analysis and onomastics, integrating knowledge from history, cultural studies, literary criticism, poetics, and rhetoric, as well as linguistic data from etymology, historical stylistics, and the history of language to study early modern discursive practices. This discourse analysis reveals the selection and usage of proper names in various discourse and discursive practices.

Onomastic analysis of discourse in early modern Ukraine identifies the features of text generation and the cognitive processes of the author, which determine the knowledge, reproduction of proper names from book sources or memory, and creation of imagery. This type of discourse analysis is not limited to studying the imagery of a specific historical period. However, it can expand understanding of the author's cognitive base and its reception by the audience, the adaptation of borrowed proper names and their inaccurate spellings, collectively reconstructing text generation features. Creation by analogy is realized in metaphor, metonymy, and comparison, which could define the imagery of the entire sermon or its part. The imagery of proper names conveyed axiological potential.

Baroque principles of conceptism and the high level of communicative interaction and influence in early modern preaching discursive practice concentrate various groups of proper names and create new combinations for interpreting sacred meanings by analogy with non-sacred ones and persuading believers. The preaching practice of this period acquires features of epistemic discursive transformations, which, in the discourse of faith, explicate beliefs and partial knowledge, gaining symbolic meaning in preaching activities. The author's encyclopedic knowledge, the creation of new images, and persuasiveness accumulate in the sermon with multidimensional proper names that synthesize different cultural layers in the preacher's actualized interpretation.

Based on the characteristic features of proper name spellings, it is determined that the authors of the sermons knew and used Latin and Polish sources for creating their **"words"**. **The group representing** ancient proper names – mythonyms and names of ancient philosophers, poets, and historians – proves to be representative, serving as a kind of "ancient discovery" in Baroque.

Some proper names known from the Old Testament are written inaccurately, which may characterize their reproduction from memory and adaptation to the Ukrainian pronunciation of the sermon authors.

Creating images by analogy defines Baroque syncretism, which combines theonyms and mythonyms, biblical anthroponyms, and mythonyms. The Baroque author creates new imagery by juxtaposing theonyms denoting Christian deities with pagan ones. These linguistic-cultural opposites are combined in the discursive space of the sermon, situationally comparing similar elements and interpreted according to the sermon's theme.

New areas of knowledge and secondary meanings of astrononyms become one of the resources of sermon imagery, enabling the combination of theonyms with astrononyms: star names are reinterpreted in comparison with the characteristics of theonyms, and constellation names and their forms are explicated concerning the sinfulness of the earthly world.

Sociocultural and ideological conditions actualize **"words" in honor of Rus saints in Ukrainian** preaching discourse. The special status of these hagianyms for 17<sup>th</sup> century Ukrainian preachers is characterized by comparisons of hagianyms with biblical anthroponyms, names of ancient philosophers, poets, and world history figures. Institutional discourse and the guidelines of Ukrainian sermons valorize well-known and authoritative parallels from the Old Testament or **"Alexander Romance"**, and the works of Sophocles in sermons honoring Rus saints. Given the metatextuality of the Baroque text, they created semantic and figurative polyphony by using different cultural layers in the perception of the sermon, influencing the consciousness of contemporary Rus people.

Further research prospects lie in the study of proper names in various discursive practices of early modern Ukraine, in comparing their history and changes during the early modern period, in studying Baroque imagery, and in reconstructing the author's discursive activity.

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#### DISCOURSE ANALYSIS OF PROPER NAMES OF UKRAINIAN EARLY MODERN PERIOD

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**Key words:** *discourse analysis, proper names, discursive preaching practice, cognitive processes, ideology, secondary meanings, Ukrainian early modern era.*

*The purpose of the article is to define the specific character of proper names discursive implementation of Ukrainian proper names in the early modern period of the 17<sup>th</sup> century. The research task is to characterize proper names as a resource of persuasiveness in the preaching discursive practice of the 17<sup>th</sup> century; to determine the discursive polyplanarity of proper names in early modern Ukrainian sermons; to analyze proper names in terms of text generation and cognitive processes of the speaker (knowledge, memory reproduction, analogy); to reveal the principles of combining proper names and creating images (metaphors, similes) in Ukrainian early modern practice; to establish the influence of ideology on the discourse and creation of the imagery of agionyms for the designation of the names of the Rus saints.*

*Research methods:* discourse analysis (to characterize the process of text generation in the preaching discursive practice of the 17<sup>th</sup> century, which is conditioned by historical sociocultural processes), onomastic discourse analysis (based on the analysis of proper names in discourse) taking into account axiological and ideological representations of discourses, contextual and interpretive analysis (two stages, contextualization and interpretation, are covered), linguistic and cultural interpretation (to characterize baroque conceptism and determine secondary meanings in the preaching discursive practice).

Proper names are an active resource of text creation in the early modern sermon, which is analyzed in accordance with the traditional episteme and sociocultural conditions of the Ukrainian early modern of the second half of the 17<sup>th</sup> century, the requirements of institutional discourse, the type of discursive practice, and the author's instructions. Baroque conceptism with the creation of new meanings contributed to the memorization and perception of the presentation, activation of attention, emotions of recipients, influence on the consciousness of Ruthenians. The preaching practice of this period acquires certain signs of epistemic discursive transformations, which explain beliefs and partly knowledge that acquire symbolic meaning in the preaching activity to the discourse of faith. The encyclopedic nature of the author, the creation of new images, and persuasiveness accumulate in the preaching of multi-layered proper names that synthesize different cultural layers in the preacher's updated interpretation.

The onomastic discourse analysis not only studies the imagery of historical discourses, but also extrapolates the study of proper names to the peculiarities of ancient text generation and the cognitive processes of the speaker. Processing of information by the author is considered in the aspects of processing foreign language sources (analysis of methods of adaptation of borrowed proper names), reproduction of information from memory (inaccurate spelling of proper names), creation of analogies, images (metaphors, similes).

The creation of images by analogy determines baroque syncretism, which combines theonyms and mythonyms, biblical anthroponyms and mythonyms, Christian theonyms and pagan theonyms. New fields of knowledge and secondary meanings of astronomical names (names of constellations, stars) become one of the resources of the baroque imagery of the sermon, its axiological representation. Sociocultural and ideological conditions actualize sermons in honor of the Rus saints in the Ukrainian preaching discourse. The comparison of these agionyms with biblical anthroponyms (parallels from the Old Testament), names of ancient philosophers, poets (Sophocles), names of world history (Alexander the Great) is characterized.

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## DMYTRO DONTSOV'S TEXTS FROM THE ASPECT OF CORPUS LINGUISTICS AND LEXICOGRAPHY

Незважаючи на велику кількість лінгвістичних напрацювань, що стосуються творчості Дмитра Донцова, все ж таки є низка мовознавчих питань, які на сьогодні ще не були вивчені. Серед них – створення лінгвістичного корпусу мови та конкордансу цього видатного мислителя, громадського діяча, публіциста у світлі новітніх методик – обчисленні та фіксації лексем з метою виявлення їхньої атрибутивної сполучуваності. З'ясовано, що будь-які наявні засоби програмування, які полегшують опрацювання великого обширу мовного матеріалу, є безсумнівно продуктивним способом здійснення власне концептуального аналізу і слугують додатковим інструментом дослідження. *Мета* дослідження – визначити особливості функціонування сентенцій Дмитра Донцова в аспекті корпусної лінгвістики і лексикографії на основі корпусного простору, що формує лінгвістичне бачення мовної картини світу та є джерелом для творення лексикографічних праць (конкордансів, мови творів, мови письменника тощо). Наголошуємо, що створення конкордації творів Донцова вперше стала предметом розгляду в корпусній лінгвістиці. Об'єктом вивчення є твори Дмитра Донцова, їхня лексикографічна параметризація, що подає усі можливі слова з описом (фонетичним, словотвірним, граматичним), з кількісними показниками, тобто це результат вивчення багатьох мовознавчих дисциплін, об'єднаних словником. Методологією дослідження є поєднання загальнотеоретичних *методів* (аналізу, узагальнення, пояснення) з прикладними методами лінгвістики. Аналіз досліджуваного матеріалу ґрунтується на основі створеного текстового корпусу «Дух нашої давнини» зі застосуванням програми Sketch Engine. На підставі проведеного аналізу встановлено, що електронний корпус дає можливість прискорити дослідження мови та багатократно підвищити їхню ефективність, вірогідність та перевірюваність. У статті розкрито евристичний потенціал, практичну ефективність корпусу і застосування конкордантних технологій у концептуальних дослідженнях. З'ясовано, що побудова повного конкордансу творів Дмитра Донцова дасть змогу показати картину світу на основі вивчення лексичного багатства автора та відтворити його розуміння політичної ситуації. Створений конкорданс є етапом для формування лексикографічних праць про Донцова, та дає розуміння етапів, методики, принципів та специфіки укладання словника мови творів Дмитра Донцова.

*Ключові слова:* корпусна лінгвістика, Sketch Engine, конкорданс, текст, мовна картина світу, Дмитро Донцов, лексикографічна практика

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## **I**ntrouduction

In the context of an ever-increasing flow of information in everyday life, the challenge of automated processing of natural-sounding speech information becomes increasingly important. Increasingly, computer technologies in linguistics offer their advanced tools to process, store and select language data, which has triggered the fast development of the actual branch of linguistic studies – corpus linguistics. Through the use of large-scale empirical data and advanced computer technologies to reach objective insights into language function, linguistic corpora have quickly become invaluable resources. Data obtained through corpus analysis facilitate the drawing of qualitatively new conclusions about language and highlight research directions that previously received little attention.

The concept of “text corpus” is determinative for corpus linguistics, since it becomes the main aim corpus linguistics sets for itself, consequently, it becomes the object to study for this linguistic branch. Uniqueness of the linguistic text corpus is based on the fact that it is a voluminous collection of electronic texts, which can be used in a wide range of studies, since quite a large (representative) volume of the corpus guarantees that data are typical and secures completeness of representation of the whole spectrum of linguistic phenomena; data of different types remain in the corpus in their natural contextual form which provides the opportunity for their comprehensive and objective study; compiled and prepared array of data can be used repeatedly, by many researchers in different fields of knowledge and for different purposes.

Supplementation of the semantic word structure is changeable in a historical layer, so, nowadays, the necessity of producing dictionaries of writers’ languages (or politicians’ ones), the frequency lists, or any others to show the way of language supplementation with new words and new shades of words is extremely actual. As a result, online-concordances, which show lexical items as they appear in authors’ texts, highlight the accents in the offset of a lexical norm and provide us with understanding the lexical-grammatical system of the Ukrainian language, are important.

Contemporary corpus linguistics encompasses various corpora of different types and sizes. This diversity reflects the wide range of research and practical applications, as well as the peculiarities of the linguistic material they represent.

### **The analysis of the latest studies and publications where the solving of the problem was initiated**

The study based on data instead of mechanical text analysis is well-established in contemporary linguistics. At present, quite a large number of corpora are available – both unprocessed and linguistically annotated – supplying data that are current and essential for scientific investigations. Researchers mention that, in most cases, corpora are large, ranged from a few million to a few billion words, which is obviously unsuitable for study by the “word-by-word” method of careful reading. In general, there are two ways to obtain data from the text corpora: through the query interface or immediately by means of automated text processing. The studies [Jakubíček et al., 2020; Kilgarriff et al., 2014; Kunilovskaya, 2017; Martín, Trekker, 2021; Sass, 2022] present in detail the principles of how to reliably and effectively collect linguistic data out of corpora by means of queries, i.e., without the need for programming knowledge to manipulate data directly; they discuss what is worth consideration, which tools to use, what to do by default and how to solve problematic cases. As a result, the methodology for obtaining accurate and comprehensive data from corpora is crucial for conducting the linguistic studies.

To study authors’ idiolects in writers’ and statistical lexicography, linguists employ quantitative descriptions of writers’ works, which provide precise information about the peculiarities of vocabulary functioning in their writings. A clear tendency towards using text corpora to compile authors’ language dictionaries and frequency lists is traced [Buk, 2011].

The development of software for concordances has repeatedly been the subject of examination by both Ukrainian and foreign scientists, as it is an effective way to automate the work of researchers [Bouso, San Segundo, 2021; O’Keefe, McCarthy, 2010; Simpson, 2011; Üveges, 2022; Villayandre Llamazares, 2008]. Currently, a range of corpora for the Ukrainian and Slavic languages has been produced (Czech National Corpus [Křen, 2024]; KTUM Corpus of Ukrainian Texts [Darchuk, 2024]; Laboratory of Ukrainian [Moskalevskiy, 2024]; Brown Corpus of Ukrainian [Kučera, Nelson Francis, 2024]; NER annotation corpus [Чаплинський, Дьомкін, 2024]; Corpus of the Chtyvo library [Chtyvo, 2024]; UA-GEC [Nahorna, 2024]; General Regionally Annotated Corpus of Ukrainian [Shvedova et al.,



2017–2022]; National Corpus of Polish [Wójtowicz, 2024]; Slovak National Corpus [Levická, 2024]; Bulgarian National Corpus [Koeva, 2024]) along with authors' concordances (Online-konkordans romanu Ivana Franka "Perekhresni stezhky" [Бук, Ровенчак, 2010]; Online Concordance to the Complete Works of Hryhorii Skovoroda [Plypiuk et al., 2008]) of varying levels of detail, composition, volume and access.

Like most scientists, we believe that forming concordances is extremely important, as serves as a specific type dictionary, namely: the list of all the examples of an entry (a word or a phrase) found in a certain corpus is supplied with information about a source (metadata) [Shvedova et al., 2017–2022].

### **The necessity to compile the concordance of the texts of Dmytro Dontsov, study actuality argumentation**

Despite substantial linguistic work on Dmytro Dontsov's writings, there still exist a number of questions not studied so far. Among these are compiling a linguistic language corpus as well as a concordance of this prominent thinker, public figure, publicist utilizing modern methods to calculate and fix lexemes in order to identify their attributive collocation. Currently, linguistics shows an increased interest in studying the interconnection between the world, the man (the nation) and the language, which predetermines a certain aspect of a fiction speech analysis. Given current realities, it is essential to study Dmytro Dontsov's writing, taking into account the peculiarities of national-language and personal author's pictures of the world, representing the category of the lexical image.

As mentioned, electronic text corpora now allow researchers to view texts or text fragments within the context of a particular author's language. The structure of any text is hierarchical and reflects those lexical items which reflect the author's understanding of reality. Thus, we have an object (texts) to model and a number of platforms allow researchers to design text corpora that facilitate high-quality, efficient studies. The compilation of all available texts in a corpus and capabilities of the modern applied linguistics have to unite the intellectual, political, spiritual, cultural, social life of a man and to meet the values an author proclaims.

The purpose of the study is to determine the peculiarities of the unique features of Dmytro Dontsov's maxims in the aspect of corpus linguistics and lexicography on the basis of the corpus space that forms the linguistic vision of the world and is a source of creating lexicographical pieces of work (concordances, a writing language, a writer language, etc.). We emphasize that the creation of Dmytro Dontsov's writing concordance has become the subject of corpus linguistics study for the first time.

The subject of study is the writings of Dmytro Dontsov, who is known as a thinker, politician, ideologist of Ukrainian nationalism, critic, media figure and magazine editor. It is important that the atmosphere the future thinker used to live in was intellectual, whilst Dontsov's language environment was not homogeneous – a mix of different languages. Dontsov's multilingual environment extended across different stages of his life; he studied in Petersburg (the Russian language), then – lifetime in Lviv (the Ukrainian language), from 1909 until 1911 a free student of Vienna University (thus the language was German), another lifetime in Lviv where he was issuing magazines (Ukrainian environment). After onset of World War II, Dontsov resided in multiple countries, including Romania, Germany, Riga, Paris, Great Britain, the USA, but from 1947 and up to his death he was living in Canada.

The political life of Dmytro Dontsov is important since he actively entered the party life (in student years he was a member of the Ukrainian Social-Democratic Party, was two times arrested for his activism. Later, in 1914, he became a member of the Ukrainian Liberation Union (ULU), sided with UPR), as well as his literature life (for two last years he had been lecturing on literature in Montreal University). Moreover, he wrote in different languages (Ukrainian, Polish, German, Franch, Italian, Russian), so the concordance of his writings can be compiled on the basis of different languages.

Studying Dontsov's language and conducting a quantitative analysis of his word-usage are active areas of contemporary linguistics, related to the anthropo-centrism of modern science as well as to interdisciplinary studies, carefully examining language objects.

Thus, the subject of our study is – lexicographical parametrization which provides all possible words with their description (phonetic, word-creating, grammatical), along with quantitative indices, i.e. it is the result of learning many linguistic disciplines, unified by the dictionary. Therefore, the purpose of our study is to define the lexicographical parameters of Dmytro Dontsov's texts, using the newly created corpus of "The Spirit of Our Antiquity" ("Dukh nashoi davnyny").

We define a concordance as the combination of the word-index, writer’s language vocabulary, orthographic, word-created, frequency list, unified under a single name (in our case, D. Dontsov). In our view, the application of new technologies will provide the opportunity to find needed keywords, lemmas, quantify the number of their meanings, to realize the amount of word-usage, to study all the phonetic and word-creating forms of a word (with a quantitative characteristic), to analyze the grammatical forms used in the writings of D. Dontsov. However, the frequency list prioritizes the most commonly used words, whilst the concordance usually contains a neutral entry (in order to facilitate the search).

Scholars also suggest dictionaries of integrated type, “whose macrostructure includes an interpretation, a concordance, a frequency list, as well as certain elements like epithets, comparisons, metaphors etc., the use of demonstrative means such as drawings, tables, charts, graphs, diagrams” [Buk, 2013, p. 292].

Thus, compiling a concordance of Dontsov’s writings forms a complex hierarchical and meaningfully branching system, which has a number of vectors to study.

Concordances enable understanding of the language as building material, where words perform the function similar to erythrocytes, providing the body with oxygen. Compiling an author’s concordance not only demonstrates contextual word functioning, but also reveals thought-creating, nation-centric, aesthetic function of a language, i.e. the whole author’s laboratory becomes visible on the surface. In the context as a background we can observe the semantic and structural (phonetic-word-creating-grammatical) aspects of a language.

#### Adaptation of Sketch Engine for the compilation of the concordance of D. Dontsov’s writings

At present, there are a great number of programs that allow for text processing, such as Intelligent Miner for text (IBM), TextAnalyst, WebAnalyst, Text Miner, SemioMap, InterMedia Text, Oracle Text, Autonomy Knowledge Server, Galaktika-ZOOM, InfoStream etc.. All of these programs provide reliability and trustworthiness in collecting and processing information.

We propose adapting information to study the semantic-word-creating system of of D. Dontsov writings using Sketch Engine software, which provides a number of search functions.

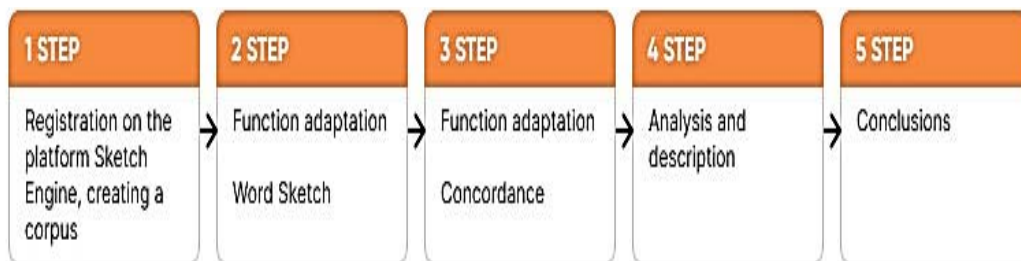


Fig. 1. Structural and logical scheme covering the main stages (steps) of the study

The process of text corpus compilation became the first stage of the study. Note that the Sketch Engine program has several method for doing it. We utilized the downloading of a digitized text from a web source. The work of D. Dontsov, “The Spirit of our Antiquity” (“Dukh nashoi davnyiny”) [Dontsov, 1951], served as the material for the corpus.

It is important to note that the information can be found in both journalistic and literary notexts, as we do not have an opportunity to listen to D. Dontsov’s speech. The same applies to the search for concepts. Later, while compiling additional subcorpora, we can group all the texts according to the themes to locate specific concepts. Words that are exceptions, i.e., contextually unclear, dialectal words, jargon words, are presented only in literature. Contiguous fields can be identified in philosophical or political writings. Data visualization is only feasible in politics, as it involves the formation of a certain party with its program, ideas, and principles. Answers to questions and classification of a text are possible across all areas. In the case of epistolary, revealing and searching for the information related to answering a question is considered appropriate. The information about D. Dontsov in the media sphere and in the educational process is also significant. In terms of the media sphere, answers to questions and data visualization are needed; for example, compiling a list

of informational quotes that would meet societal needs. The collection of the aphorisms “Happiness is to be strong. Aphorisms and maxims of Dmytro Dontsov” (“Shchastia – buty silnym. Aforyzmy i sententsii Dmytra Dontsova”) [Микитюк, 2021] could serve as an analogue to such a quote list. The informational component is integrated into the educational process, as the conceptual field allows for matching the concept-sphere of different chronological phases or for determining if the representatives of political parties share similar concepts.

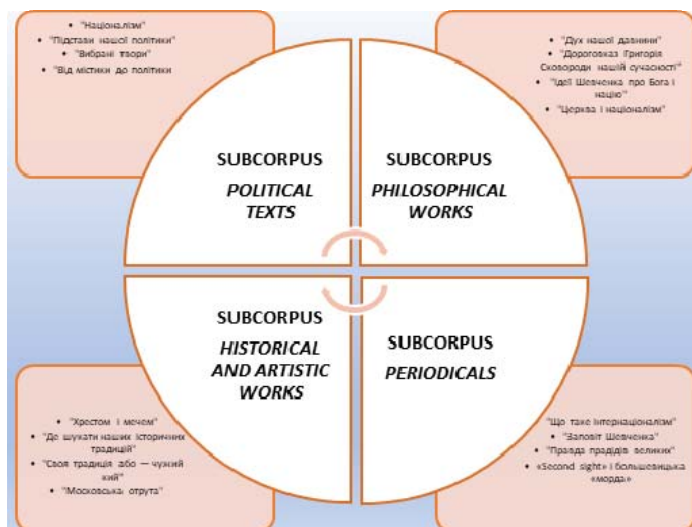


Fig. 2. The project of the compilation of the corpus of the writings of D. Dontsov according to the thematic fillin

It is noteworthy that the Sketch Engine program provides the opportunities to process texts of billions of words in seconds, to find the variants of a word, phrase, or sentence, and to present search results in the form of word sketches, concordances, or word lists. It also facilitates idiomatically accurate combinations of words and enables users to use words as native speakers do. Furthermore, it allows for text analysis, extraction of terms, production of frequency lists, and benefits from morphological analysis and part-of-speech tagging, as well as identifying neologisms and popular words in diachronic corpora, etc.

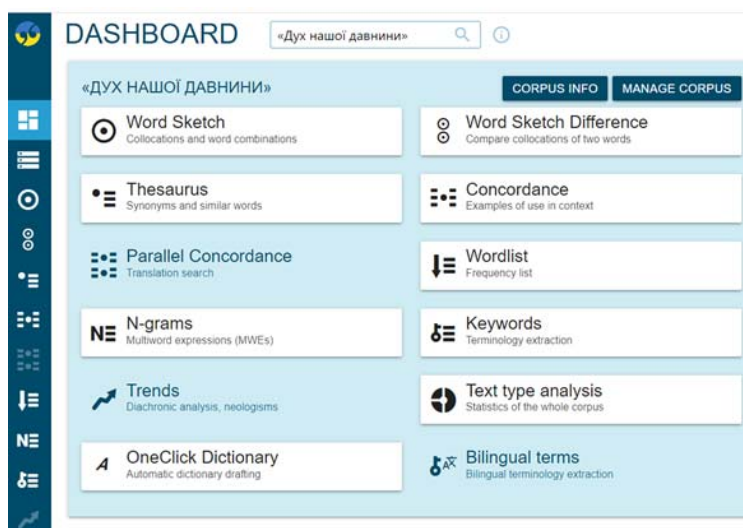


Fig. 3. The tool panel of Sketch Engine

## The methodology and methods of study

The methodology of study combines general theoretical methods (analysis, generalization, explanation) with applied methods of linguistics. The scientific study presupposes a range of the following general scientific and linguistic methods:

1) Due to rapid development of computer technologies, new methods of text study, particularly of authors' language, have emerged, including statistical and corpus methods, which have drawn the special attention of linguists [Buk, Rovenchak, 2019; Lin et al., 2019; Pollak, Gantar, Holdt, 2019]. It is recognized that contemporary linguistics widely uses statistical methods, since they comprise a totality of modes and principles, according to which collection, systematization, processing, and interpretation of statistical data are arranged to reach scientific and practical conclusions. Thus, these methods, as purpose-oriented, are considered to be the most effective and valid methods of study in applied linguistics [Hadzalo, 2020].

2) The content-analysis method is a qualitative-quantitative approach to text processing, which includes the quantitative characteristization of the content and interpretation of results. This method involves preparing material and selecting texts (literary, philosophical, political). The material may chosen based on the date or place of writing. Typically, the content-analysis method can be sensibly combined with the distributive analysis of speech phenomena, which allows for the division of linguistic items and understanding of their properties based on their prominence in the speech flow, i.e., taking the context into account. Distributive modeling in lexicography clarifies the functioning of a word and its collocation. This aspect of study is evident among applied linguistics experts [Rovenchak, Buk, 2018].

## Approbation of the language corpus of "The spirit of our Antiquity" ("Dukh nashoi davnyny") through the Sketch Engine functions

The Sketch Engine function provided us with the opportunity to find assigned lexemes in a word combination. For example, the lexeme "love" in the corpus of "The Spirit of our Antiquity" ("Dukh nashoi davnyny") is represented in the following results:

**The modifiers of 'любов' ('love'):** *літепло* (літепла любов) / *warmth* (love's warmth), *вікінзький* (вікінзьку любов) / *vikinian* (vikinian love), *звідки* (звідки його любов) / *from where* (from where his love), *вона* (її свою любов) / *she* (her own love), *воно* (його любов) / *it* (its own love), *свій* (свою любов) / *own* (own love).

**The verbs with 'любов' ('love') as an object:** *ставляти* (ставляли любов) / *to set* (set love), *заступити* (заступити літепла любов) / *to substitute* (substitute love's warmth).

**The modifiers of the genitive case of 'любов' ('love'):** *свобода* (любов свободи) / *freedom* (love for freedom), *відчизна* (любов отчизни) / *homeland* (love for homeland).

**The prepositional word combinations 'любов' ('love') to...:** *посад* (любов до державних посад) / *position* (love for state positions), *море* (любов до моря) / *sea* (love for the sea), *людина* (любов до людини) / *human* (love for human), *порядок* (любов до порядку) / *order* (love for order), *рiч* (любов до речей) / *thing* (love for things).

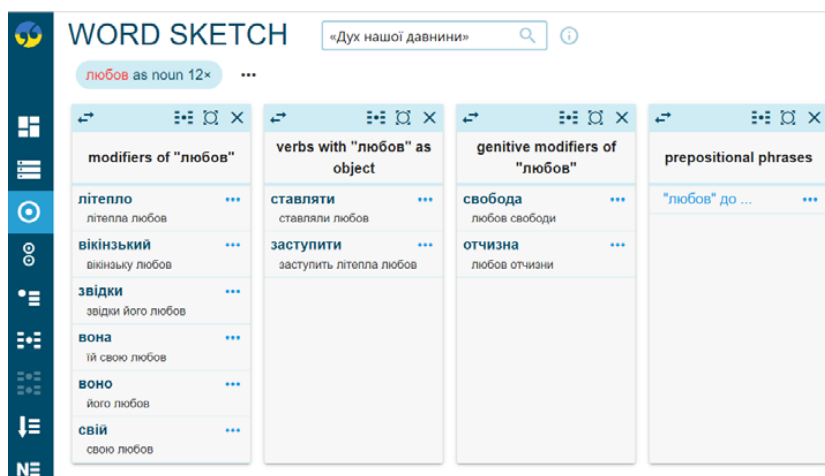


Fig. 4. The results of the Word Sketch function use for the lexeme 'любов / love' as an example

The statistical results of finding the lexeme “*love*” in the corpus text provide the opportunity to make a more detailed description of the lexeme, taking into consideration the meaning filling according to different historical periods. Comparing the interpretation of the noun “*love*” provided by the Ukrainian Dictionary to the meaning characteristic of D. Dontsov, we state the entire mismatch. In UD: 1) sympathy for a person of the other sex, a synonym for love; 2) attachment to someone or something (usually to people); 3) interest in something (literature, horses) [Білодід, 2023].

Based on the solid sample of the material used in “The Spirit of our Antiquity” (“*Dukh nashoi davnyyny*”) there were found 33 usages of the root morpheme *люб-*, (*lov-*) which is divided, according to the speech-part principle, into the noun *любов* (*love*) (28 times), the adverb *любо* (*lovely*) (3 times), the verb *любити* (*love*) (37 times), the adjective *любомудрий* (*love wise*) (1time). It becomes evident, that D. Dontsov constantly gives the adverb *любо* (*lovely*) by quoting, for example, the prince Sviatoslav (“*не любо ми єсть в Київї жити*” / “*it’s not lovely that I live in Kyiv*”), Hypatian chronicle dated back to 1097, where the prince Vasylo said: “*Любо налізу собі славу, любо главо свою схожу за руською землею*” (“*Lovely to gain glory for oneself, lovely to lead one’s head for the Rus’ land*”).

D. Dontsov uses the noun *любов* in following meanings: a feeling, which means attachment to motherland, nation, homeland, ideals, freedom, faith, bravery, pride, domination, fame, i.e. a different semantic shade than the second meaning in UD [Білодід, 2023]. For example: *честь* (*honor*) – means “love to the things which are high and abstract, compared to them, everything premature and material, not excluding one’s own life and the lives of relatives, is worth nothing”; 2) along with the meaning of “*почуття до людини*” (*feeling to a man*): “love to a man with all their weaknesses, so called humanity”; 3) the type of feeling of a certain race (Nordic, Eastern, Mediterranean etc.).

As to the first meaning (11 lexemes), we have the following word combinations: *любов слави* (*love of glory*), *любов отчизни* (*love of the homeland*), *слави* (*glory*), *пошана предків* (*respect for ancestors*), *любов речей великих* (*love for great things*), *любов до речей високих і абстрактних* (*love for lofty and abstract things*), *млявою* (*feeble*), *безсилою любов’ю* (*powerless love*), *любов’ю до свободи* (*love of freedom*), *взиваючи до любови* (*calling to love*), *момент любови до таких абстрактних ідеалів щастя* (*a moment of love for such abstract ideals of happiness*), *любов до віри* (*love of faith*) (totally 11).

In the second meaning – 3 word-usages: *любов до людини* (*love for human*), *любов до людей* (*love for people*). As to the third meaning (4 word-usages), then as to love of Eastern, Dinaric, and Nordic, we have the following word combinations: *любов до державних посад остійця* (*love for state positions of an Eastern*), *любов або ненависть динарця* (*love or hate of a Dinaric*), *любов до порядку нордійця* (*love of order of a Nordic*), *любов до моря нордійця* (*love of the sea of a Nordic*). We particularly have a compound adjective (1 word-usage) to be *любомудрим* (*love wise*) and a verb *любити ідеал* (*love the ideal*) (totally 9).

In particular, it is worth quoting D. Dontsov, whose keyword is *любов* (*love*): “*любовю до рідної землі і ворогованням з поганими*” / “*Love for the native land and hostility towards the wicked*” (the quote by Maksymovych); “*Пес стереже отару день і ніч з вродженої любови*” / “*The dog guards the flock day and night out of innate love*” (the quote by Skovoroda); “*навіть нужда, хула, переслідування – любови тої у нього вгасити не зможуть*” / “*even need, mockery, persecution – cannot extinguish that love in him*” (the quote by Skovoroda); “*любов к отчизні, де героїть*” / “*love for the homeland, where the heroism is*” (used two times) (the quote by Kotliarevsky); “*слуги своя кріпостю і любов’ю “держиться”*” / “*the servants are held by servitude and love*”, “*ніколи самою любов’ю*” / “*never by love itself*” (the quote by Joaniki Galiatovskii); “*за честь любі землі*” / “*for the honor of lovely land*” (the quote by Shevchenko); “*Любо налізу собі славу, любо главо свою схожу за руську землею*” / “*Lovely to gain glory for oneself, lovely to lead one’s head for the Rus’ land*” (the quote from Hypatian chronicle); “*любов’ю к нації*” / “*love for the nation*” (the quote from the), “*любов свободу*” / “*love for freedom*” (the quote by st. Augustine); “*не любо ми єсть в Київї жити*” / “*it’s not lovely that I live in Kyiv*” (the quote from the writing monument, Sviatoslav’s words) (13 quotes totally).

During the analysis of the compiled corpus “The Spirit of our Antiquity” (“*Dukh nashoi davnyyny*”), there were no revealed phonetic variants regarding the word usage of the lexical item *люб-* (*lov-*), it becomes evident however, that the *-и* ending is the morphological indicator everywhere in genitive singular: *любови речей великих, вживаючи до любови* (*love for great things, applying it to love*).

Regarding the orthographic variants, we have *любов'ю* (*love's*) written through an apostrophe and *любовю* (*love*) (without an apostrophe), which is related to the beyond-language factors – obviously, the type of publishing was without a corrector.

Thus, the semantic field of the texts of D. Dontsov concerns, first of all, the political sphere (love to fatherland, nation, fame).

Accumulation of data enables systematization of scientific studies, it is the demonstration of the creation of a linguistic norm, for example, the writing “The Spirit of our Antiquity” (“*Dukh nashoi davnyny*”), published by the supporters of the author in 1951, fixes the name *Драгоманів*, meanwhile in other editions (2011) it is changed to *Драгоманов*. The system of matching such facts, their bringing together, classification will allow to match a range of facts or to differentiate them.

The lexeme ‘*нація*’ is found in the text 108 times and represented by the following results in detail:

**modifiers of ‘нація’:** *український* (українській нації) / *Ukrainian* (Ukrainian nation), *місія* (місії нації) / *mission* (mission of the nation), *вивести* (виведе націю) / *lead* (will lead the nation), *пануючий* (панує нації) / *ruling* (rules the nation), *панівний* (панівної нації) / *predominant* (predominant nation), *цілий* (цілої нації) / *whole* (whole nation), *окреми* (окрема нація) / *separate* (separate nation), *того* (того нацією) / *of that* (of that nation), *історичний* (історичної місії) / *historical* (historical mission), *кожний* (кожної нації) / *each* (each nation), *власний* (власної нації) / *own* (own nation), *собі* (собі нація) / *to itself* (to itself nation), *самий* (самої нації) (same (same nation)), *коли* (коли нація) (when (when the nation)), *той* (тої самої нації) / *that* (of that same nation), *вони* (ними нація) / *they* (by them nation), *який* (якими нація) / *which* (by which nation), *наш* (нашої нації) / *our* (our nation), *свій* (свою націю) / *its own* (its own nation);

**nouns modified by ‘нація’:** *призначення нації* (*the destination of the nation*), *політичне положення нації* (*the political position of the nation*), *існування нації* (*the existence of the nation*), *тілі нації* (*the body of the nation*), *справа нації* (*the affairs of the nation*), *любов'ю к нації* (*love for the nation*), *страждання нації* (*the suffering of the nation*), *середині нації* (*within the nation*), *будівничі нації* (*builders of the nation*), *знищення нації* (*destruction of the nation*), *служення нації* (*service to the nation*), *колективу нації* (*collective of the nation*), *збереження нації* (*preservation of the nation*), *племя пануючої нації* (*the tribe of the ruling nation*), *української нації* (*Ukrainian nation*), *розумінням нації* (*understanding of the nation*), *чолі нації* (*head of the nation*), *кара нації* (*punishment of the nation*), *устрою нації* (*the structure of the nation*), *поняття нації* (*the concept of the nation*), *цілі нації* (*goals of the nation*), *провід нації* (*the leadership of the nation*), *правила нації* (*rules of the nation*), *обличчя нації* (*the face of the nation*), *членів нації* (*members of the nation*), *частин нації* (*parts of the nation*), *інтереси цілої нації* (*interests of the entire nation*), *ідеї панівної нації* (*ideas of the predominant nation*), *організм нації* (*organism of the nation*), *ідеалами нації* (*ideals of the nation*), *касти нації* (*caste of the nation*);

**verbs with ‘нація’ as object:** *сцементувати* (сцементувала націю) / *to cement* (cemented the nation), *завдячувати* (завдячувала нація) / *to be grateful* (the nation is grateful), *очолювати* (очолювати націю) / *to lead* (to lead the nation), *презентувати* (презентувати націю) / *to present* (to present the nation), *провадити* (провадили націю) / *to conduct* (to conduct the nation), *об'єднати* (об'єднає націю) / *to unite* (to unite the nation), *жити* (живе нація) / *to live* (the nation lives), *бути* (є нація) / *to be* (there is a nation);

**genitive modifiers of ‘нація’:** *плем'я* (нації плем'я) / *tribe* (the tribe of the nation); **prepositional phrases:** ... *в “нація”* (*in “nation”*), *“нація” в...* (*“nation” in..*), *“нація” на...* (*“nation” on...*); ... *на “нація”* (...*on “nation”*), ... *з “нація”* (... *with “nation”*), ... *від “нація”* (... *from “nation”*), ... *про “нація”* (... *about “nation”*), *“нація” із ...* (*“nation” with ...*), *“нація” над ...* (*“nation” above ...*), *“нація” перш...* (*“nation” before ...*);

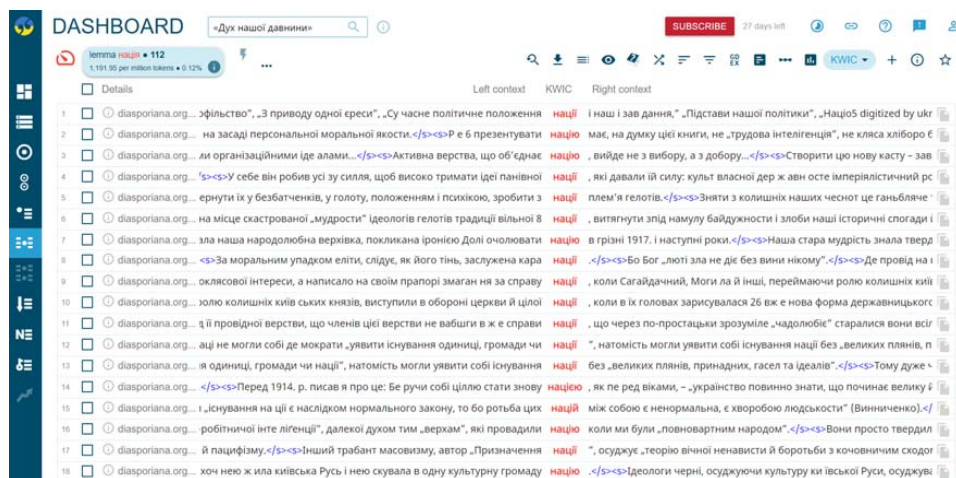
**‘нація’ and/or:** ...*громада* (громади чи нації), *культура* (націю й культуру).

Due to UD the lexeme ‘*нація / nation*’ has the following characteristics: 1) specifically historical form of human community, united by one language and territory, deep internal economic relations, certain features of culture and character; 2) a state, a country; 3) figur.,iron. About any group of people (blacksmith nation, sky nation) [Білодід, 2023].

It is worth mentioning that D. Dontsov does not scatter the notion of the lexeme *nation* into elements, i.e. almost all interpretations of the lexeme *nation* are related to the first meaning. The combination of the second and the third ironic meanings was revealed in one variant, i.e. D. Dontsov

uses the construction *Ліга націй – ліга махінацій* (*League of Nations – league of machinations*), where using irony to the organization (*League of Nations*), which lost its influence totally after the Second World War and ceased to exist as an organization.

Note that all collocations can be reviewed in context, which, undoubtedly, provides a researcher with the opportunity to select material in a more detailed way if necessary.



**Fig. 5. The context of lexical verbalizers of the explicit concept ‘нація’ in the corpus “Spirit of our Antiquity” (“Dukh nashoi davnyny”)**

During the compilation of the frequency list of any artist, writer, politician, etc., the presentation of the used word frequency list is a valuable function of the Sketch Engine platform. The sample of lexemes shows the distinct statistics of the lexeme usage frequency in the corpus. Even before the development of information technologies, namely applied linguistics, compilation of frequency lists required quite a troublesome and stretched effort of a researcher. At present, the program needs a few seconds to present the frequency of word usage. For example, in our produced corpus the frequency list gives the basis to determine the most used lexemes much faster and to make certain conclusions.

Table 1

**The Table of lexeme frequency in the corpus**

	Business online communication	Informal communication
2245 – 195	discursive words	<b>в</b> ( <i>in</i> ), <b>на</b> ( <i>on</i> ), <b>не</b> ( <i>no/not</i> ), <b>що</b> ( <i>what</i> ), <b>й</b> ( <i>and</i> ), <b>до</b> ( <i>to</i> ), <b>а</b> ( <i>but</i> ), <b>у</b> ( <i>in</i> ), <b>за</b> ( <i>for</i> ), <b>коли</b> ( <i>when</i> ), <b>від</b> ( <i>from</i> ), <b>як</b> ( <i>how</i> )
195 – 86	commonly used words	<b>він</b> ( <i>he</i> ), <b>я</b> ( <i>I</i> ), <b>бути/було</b> ( <i>to be/was/were</i> ), <b>земля</b> ( <i>land</i> ), <b>влада</b> ( <i>authority/government</i> ), <b>люди</b> ( <i>people</i> )
86 – 45	existential names	<b>життя</b> ( <i>life</i> ), <b>каста</b> ( <i>caste</i> ), <b>народ/народу</b> ( <i>nation</i> ), <b>ідеал</b> ( <i>ideal</i> ), <b>дух</b> ( <i>spirit</i> ), <b>душа</b> ( <i>soul</i> ), <b>сила</b> ( <i>strength</i> ), <b>поняття</b> ( <i>concept</i> ), <b>мудрість</b> ( <i>wisdom</i> ), <b>суспільність</b> ( <i>society</i> ), <b>культура</b> ( <i>culture</i> ), <b>маси</b> ( <i>masses</i> )
45 – 25	terms, social-political vocabulary and lexemes, that reproduce moral qualities	<b>сила</b> ( <i>strength</i> ), <b>суспільність</b> ( <i>community</i> ), <b>Бог</b> ( <i>God</i> ), <b>Вітчизна</b> ( <i>Homeland</i> ), <b>інтелігенція</b> ( <i>intelligentsia</i> ), <b>козацтво</b> ( <i>Cossackdom</i> ), <b>козаки</b> ( <i>Cossacks</i> ), <b>ідея</b> ( <i>idea</i> ), <b>правлячий</b> ( <i>ruling</i> ), <b>історія</b> ( <i>history</i> ), <b>предки</b> ( <i>ancestors</i> ), <b>церква</b> ( <i>church</i> ), <b>Україна</b> ( <i>Ukraine</i> ), <b>мудрість</b> ( <i>wisdom</i> ), <b>життя</b> ( <i>life</i> ), <b>слава</b> ( <i>glory</i> ), <b>віра</b> ( <i>faith</i> ), <b>старина</b> ( <i>antiquity</i> ), <b>честь</b> ( <i>honor</i> ), <b>відчуття</b> ( <i>sense/feeling</i> )
25 – 1	solemn style vocabulary and specific idiolect of D. Dontsov	<b>країна</b> ( <i>country</i> ), <b>провідний</b> ( <i>leading</i> ), <b>думка</b> ( <i>thought/opinion</i> ), <b>раса</b> ( <i>race</i> ), <b>князь</b> ( <i>prince</i> ), <b>меч</b> ( <i>sword</i> ), <b>роль</b> ( <i>role</i> ), <b>правда</b> ( <i>truth</i> ), <b>культ</b> ( <i>cult</i> ), <b>слава</b> ( <i>fame/glory</i> ), <b>щастя</b> ( <i>happiness</i> ), <b>воля</b> ( <i>will/freedom</i> ), <b>державна</b> ( <i>state</i> ), <b>традиції</b> ( <i>traditions</i> ), <b>володар</b> ( <i>master</i> ), <b>історія</b> ( <i>history</i> ), <b>цілість</b> ( <i>integrity</i> ), <b>інтелігенція</b> ( <i>intelligentsia</i> ), <b>Україна</b> ( <i>Ukraine</i> ), <b>серце</b> ( <i>heart</i> ), <b>закон</b> ( <i>law</i> ), <b>суспільство</b> ( <i>society</i> ), <b>аристократія</b> ( <i>aristocracy</i> ), <b>демократія</b> ( <i>democracy</i> ), <b>відвага</b> ( <i>courage</i> ), <b>завзяття</b> ( <i>dedication</i> ), <b>культура</b> ( <i>culture</i> ), <b>гріхи</b> ( <i>sins</i> ), <b>панування</b> ( <i>dominion/rule</i> )

Lexical-statistical regularity of word usage in a concordance can be depicted in the shape of a pyramid. On the top of the pyramid there are words of the highest frequency in the texts of speech, but at the base of the pyramid – thousands of words, which occur in a text once. The other words are located between the top and the base of the pyramid depending on the frequency of their usage: the higher word usage frequency, the closer to the top of the pyramid the word is.

In the process of studying the political component, motivated by word usage frequency, the “pyramid” principle is initial: at first it is necessary to master that small number of the most frequent words – the upper part of the pyramid, then to move to the words of not high usage frequency and, finally, to rarely used, placed in the low part of the pyramid.

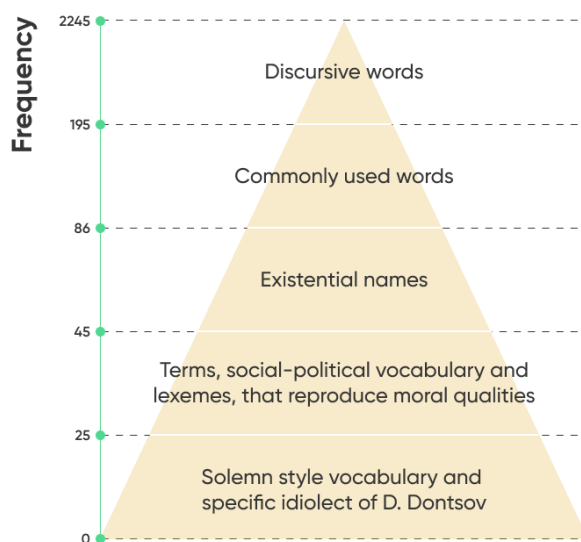


Fig. 6. Lexeme frequency in corpus

The analysis of lexeme usage frequency in text corpus of “The Spirit of our Antiquity” (“Dukh nashoi davnyny”) has shown the following results:

**1st group** (the usage frequency from 2245 to 195) – is the upper part of the pyramid, consisting of discursive words (prepositions, conjunctions, particles, etc.). These are the original grammatical stabilizers of a language without which mastering of scientific style is impossible: *в* (*in*), *на* (*on*), *не* (*no/not*), *що* (*what*), *ї* (*and*), *до* (*to*), *а* (*but*), *у* (*in*), *за* (*for*), *коли* (*when*), *від* (*from*), *як* (*how*);

**2nd group** (the usage frequency from 195 to 86) – there are commonly used words, usually typical for all styles of speech. These lexemes can’t be differentially divided due to the themes, yet their usage frequency is significant. First of all, those are nouns, pronouns, and verbs: *він* (*he*), *я* (*I*), *бути/було* (*to be/was/were*), *земля* (*land*), *влада* (*authority/government*), *люди* (*people*);

**3rd group** (the usage frequency from 86 to 45) – a significant number of nouns, characterizing existential names: *життя* (*life*), *каста* (*caste*), *народ/народу* (*nation*), *ідеал* (*ideal*), *дух* (*spirit*), *душа* (*soul*), *сила* (*strength*), *поняття* (*concept*), *мудрість* (*wisdom*), *суспільність* (*society*), *культура* (*culture*), *маси* (*masses*);

**4th group** (the usage frequency from 45 to 25). The terms, social-political vocabulary and lexemes, reproducing moral qualities, occur here the most frequently: *сила* (*strength*), *суспільність* (*community*), *Бог* (*God*), *Вітчизна* (*Homeland*), *інтелігенція* (*intelligentsia*), *козацтво* (*Cossackdom*), *козаки* (*Cossacks*), *ідея* (*idea*), *правлячий* (*ruling*), *історія* (*history*), *предки* (*ancestors*), *церква* (*church*), *Україна* (*Ukraine*), *мудрість* (*wisdom*), *життя* (*life*), *слава* (*glory*), *віра* (*faith*), *старина* (*antiquity*), *честь* (*honor*), *відчуття* (*sense/feeling*);

**5th group** (the usage frequency from 25 to 1): it is the vocabulary of solemn style as well as the specific idiolect of D. Dontsov: *країна* (*country*), *провідний* (*leading*), *думка* (*thought/opinion*), *раса* (*race*), *князь* (*prince*), *меч* (*sword*), *роль* (*role*), *правада* (*truth*), *культ* (*cult*), *слава* (*fame/glory*), *щастя* (*happiness*), *воля* (*will/freedom*), *державна* (*state*), *традиції* (*traditions*), *володар* (*master*),



історія (history), цілість (integrity), інтелігенція (intelligentsia), Україна (Ukraine), серце (heart), закон (law), суспільство (society), аристократія (aristocracy), демократія (democracy), відвага (courage), завзяття (dedication), культура (culture), гріхи (sins), панування (dominion/rule) (see table 1);

During the processing of the concordance of the corpus compiled it was revealed, that the author often uses proper names, in particular the surnames of famous people: Шевченко (Shevchenko) – 92, Скворода (Skovoroda) – 60, Франко (Franko) – 36, Платон (Platon) – 30, Куліш (Kulish) – 35, Драгоманів (Drahomaniv) – 29, Хмельницький (Khmel'nytskyi) – 50, Вишневецький (Vyshnevetskyi) – 15, Антонович (Antonovych) – 13, Глинський (Hlyn's'kyi) – 4, Дашкевич (Dashkevych) – 3, Ружинський (Ruzhyn's'kyi), Ляндскоронський (Liandskorons'kyi), Корецький (Koretskyi), Чернишевський (Chernyshevs'kyi), Свірговський (Svirhovs'kyi) – 2, Кондратович (Kondratovych), Литовський (Lytovs'kyi), Самчук (Samchuk) and others – 1.

During providing proper and geographical names (Київ, Львів, Москва, Московія, etc.), we recommend giving comments about how a person is related to D. Dontsov, what this geographical territory contributes to forming philosophical or political views of the thinker. Providing such information will help to specify a biography, relations with other personalities, forming a character, presence of a pseudonym.

Note that the program Sketch Engine has the function of calculating the usage frequency of different parts of speech: adjectives, nouns, pronouns, verbs, etc. We have revealed, that the usage frequency of every part of speech in the corpus of “The Soul of our Antiquity” is specific, since D. Dontsov associates pronouns mainly with the reproduction of the category “no stranger-stranger”, where a pronoun *наш* (our), *наша* (our (feminine)), *свій* (one's own), *мій* (my) have an association with the lexeme *український* (Ukrainian), *національний* (national), *автохтонний* (indigenous/ autochthonous), *споконвічний* (time-honored), etc.

The adjectives show the original Ukrainian names, excluded from the system of the Ukrainian language under the influence of repressions. Thus, returning the adjectives to active usage is the revival of the language's originality. The most frequent adjectives are: *козацький* (Cossack), *великий* (great), *провідний* (leading), *демократичний* (democratic), *державний* (state), *історичний* (historical), *героїчний* (heroic), *духовий* (spiritual), *князівський* (princely), *руський* (Rus'), *матеріальний* (material), *шляхетний* (noble), *володарський* (ruling), *відосередній* (immediate), *луччий* (better), *повинний* (obligatory), *гієрархічний* (hierarchical), *партикулярно* (particular), *мандрівний* (wandering), *осквернення* (defilement), *простацький* (vulgar).

The adverbs are pieces of evidence of being native-Ukrainian language, since this part of the language “resists” internationalization and there are no borrowings among adverbs. Revealed: *живо* (vividly), *нехибно* (accurately), *немилосердно* (ruthlessly), *взаємно* (mutually), *органічно* (organically), *засадничо* (fundamentally), *справедливо* (justly), *пристрастно* (passionately), *безперечно* (unquestionably), *фізично* (physically), *стійко* (steadfastly), *пильно* (vigilantly), *незалежно* (independently), *посередньо* (indirectly), *однак* (however).

### Practical use of concordance

The produced concordance of the writings of D. Dontsov offers researchers ample opportunities. In particular:

1. Forming of electronic concordance, regarding the usage frequency of lexical items.
2. Demonstration of pragmatic filling of a given lexeme.
3. Highlighting new meanings in a word, terminologization, and deteminologization of expressions.
4. Illustration of a style, where a given word is used.
5. Determination of the usage frequency of a given word.

Accordingly, to put a query on different information of a researcher's interest within the scope of his scientific investigation is believed possible by means of the modern invention Word Sketches, in particular:

- *Metadata* (the data with characteristics of a certain text (document)). For example, data about an author, the style of a publication, the year of producing and the year of text publishing, etc. the query on authorship, of particular importance for D. Dontsov's writing, since he used over 20 pseudonyms or cryptonyms;

- *Positional attribute* (the information referring to the token in a corpus);
- *Tag* – a mark, attributed to the tokens in annotated corpus to designate grammatical, semantic or stylistic characteristics;
  - *Absolute frequency* (the number of occurrences of a word, a phrase, a tag, etc. in a corpus, sub corpus, concordance or sample);
  - *Word form* – lexeme realization in a text in any grammatical form;
  - *Analyzing lemmas*, since a lemmatized corpus enables the search due to the lemma and including all of the word forms into the result (words with their phonetic variants or without them; words with word-building variants or without them).

The concordance of the writings of D. Dontsov within the scope of our study has allowed structuring of political terms, used in the language corpus. For example social-political terminology has been grouped by names: 1) political directions, movements, currents (*большевизм (Bolshevism), волюнтаризм (voluntarism), гуманізм (humanism), гуманітаризм (humanitarianism), ідеалізм (idealism), лібералізм (liberalism), матеріалізм (materialism), націоналізм (nationalism), опортунізм (opportunism), партикуляризм (particularism), пацифізм (pacifism), провансальство (Provençalism), провінціалізм (provincialism), радикалізм (radicalism), реалізм (realism), сепаратизм (separatism), шовінізм (chauvinism)*); 2) social order (*демократизм (democratization), імперіалізм (imperialism), капіталізм (capitalism), комунізм (communism), соціалізм (socialism), феодалізм (feudalism)*); 3) student, of theories, science (*догматизм (dogmatism), інтелектуалізм (intellectualism), інтернаціоналізм (internationalism), квієтизм (quietism), космополітизм (cosmopolitanism), марксизм (Marxism), утилітаризм (utilitarianism)*); 4) social-political belonging of people (*більшовик (Bolshevik), демократ (democrat), комуніст (communist), макновець (Makhnovist), молодоукраїнець (Young Ukrainian), монарх (monarch), провансалець (Provençal (regionalist in the Provence region of France)), пролетарій (proletarian), радикал (radical), революціонер (revolutionary), соціаліст (socialist)*); 5) state-general terms (*влада (authority, power), держава (state), ідеологія (ideology), народ (people), нація (nation), політика (politics), самостійність (independence), суверенність (sovereignty)*); 6) religious, student (*буддизм (Buddhism), християнство (Christianity)*) etc.

Based on the concordance, it is possible to compile a dictionary of quotes from the works of D. Dovzhenko. For example, the lexeme '**нація**' (**nation**) is the basis for the following expressions:

*Тоді, як і тепер, боролася нація за національну незалежність й за віру. (Then, as now, **the nation** fought for national independence and faith).*

*Воля нації потребує свого магнета, свого ідеологічного осередку, який координував би розпорошені стремління, вказував мету. (**The nation** will require its magnet, its ideological center that would coordinate scattered aspirations, indicating the goal).*

*Коли організм нації є затруєний чужою йому культурою Сходу, то жодна політична сепарація нічого нам не допоможе. (When the body of **the nation** is poisoned by an Eastern culture foreign to it, no political separation will help us).*

*Прагнемо завернути нашу ментальність до великого минулого, коли нація була нацією, а не "всенацією"; коли любов до свого була любов'ю до свого, а не – водночас – до чужого й ворожого. (We aspire to turn our mentality back to the great past when **the nation** was a nation, not an "all-nation"; when love for one's own was love for one's own, not – at the same time – for the foreign and the hostile).*

*Твердо йти своєю життєвою дорогою може тільки нація людей великих характерів. (Only a nation of great characters can firmly follow its life path).*

*Епопея української нації, нації героїв і воївників – ось чим є "Енеїда" для нас. (The epic of the Ukrainian nation, the nation of heroes and warriors – that's what "Aeneid" is for us).*

*Партачі життя і творці життя – це дві раси. Тільки останні – єдино вони, виведуть націю зі стану ганьби. (Life-eaters and life-makers are two races. Only the latter, united, will lead **the nation** out of disgrace).*

*Активна верства, що об'єднує націю, вийде не з вибору, а з добору. (The active layer that unites **the nation** will emerge not by choice but by selection).*

*Хто хоче зробити з нації "велику сім'ю вольну, нову", мусить мати стільки сили душевної, щоб "кайдани порвати". (Whoever wants to make **the nation** a "great, free, new family" must have enough strength of spirit to "break the chains").*

*Голота стає нацією лише тоді, коли має провід. (A nation becomes a nation only when it has leadership).*

*Горе нації, провід якої, замість того закону, кланяється ідолам матерії. (Sorrow for a nation whose leadership, instead of following the law, worships idols of materialism).*

In our view, analysis of the information out of the concordance also enables revealing the presence of lexical-semantic processes (paronymy, synonymy, antonymy), presence of dialectical forms etc.

## Conclusion

Any available means of programming that facilitate the processing of large volumes of language material have been proven to be an undoubtedly productive way to conduct conceptual analysis and serve as an additional tool for study.

Producing the concordance of the writings of D. Dontsov will assist language historians, as the previous political achievements of the thinker can be taken into account. For philologists, the significant contribution of the author can supplement the language system, demonstrating disarchaized elements and considering altered (or still relevant) word-forming and grammatical components, stylistic word alteration analysis.

The importance of a concordance for the demonstration of a language-mental picture of the world is based on the following factors:

- compiling political dictionaries represents a new stage in the development of political discourse;
- text comprehension benefits from contextual factor that help realize certain thoughts;
- searching for specific lexeme enables the specification of utterance attributed to the author;
- the demonstration of the author's erudition, as the word usage of a specific author can be compared with commonly used word interpretations or with texts by other authors;
- analyzing the technical characteristics of a word (the frequency of its use in a text, text preparation for publication);
- studying political language reflects the evolution of social-political consciousness and presenting ideas which have or have not lost their relevance and importance;
- political vocabulary allows us to reproduce structuring of all governmental branches (legislative, judiciary and executive) according to political views and to reflect the cognitive capabilities of rulers based on usage frequency. For example, the phrase "socialism basic" indicates the frequency of usage by political leaders (such as former Romanian President N. Ceaușescu, Communist Party leader Stalin etc.) during a particular era;
- the concordance of D. Dontsov's writings enables comparison of word usage across various political or historical texts from a specific period;
- new interpretations of a particular lexeme can be realized on the contextual basis, thus serving as guidance for readers and providing heuristic function of the concordance;
- changes in the meaning of words are a result of the development of the language system; therefore, new meanings observed in concordances should be introduced into glossaries;
- the pragmatic implications of a given lexeme can be demonstrated, allowing for comparisons of the influence of "author" – "reader" during specific historical period;
- the illustration of style can be conducted through the use of a given word.

The multifaceted study of D. Dontsov's writings is believed to be of importance. The concordance serves as a new material, important for politicians, journalists, teachers, students, for it is an entrance in a system of new words, filling with new ideas, and possibility to perceive the world through the nation-state aspirations of a great thinker. Realization of his project will help to create a political-intellectual product of great importance to offer bright prospects for future linguistic study, whose tasks are supposed to use linguistic material. The concordance of Dontsov's writings opens up opportunities for creating different dictionaries (the writer language, the writing language, the concordance), which is an important achievement of lexicography.

The prospect of our future study consists in compiling text corpora (culturological, literature-scientific, political, philosophical, historical, etc.) to be processed due to the functionality of Sketch Engine.

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### **DMYTRO DONTSOV'S TEXTS IN THE ASPECT OF CORPUS LINGUISTICS AND LEXICOGRAPHY**

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**Key words:** *corpus linguistics, Sketch Engine, concordance, text, linguistic worldview, Dmytro Dontsov, lexicographic practice*

Increasingly, computer technologies in linguistics offer their advanced tools to process, store and select language data, which has triggered the fast development of the actual branch of linguistic studies – corpus linguistics. Through the use of large-scale empirical data and advanced computer technologies to reach objective insights into language function, linguistic corpora have quickly become invaluable resources. Data obtained through corpus analysis facilitate the drawing of qualitatively new conclusions about language and highlight research directions that previously received little attention. Despite substantial linguistic work on Dmytro Dontsov's writings, there still exist a number of questions not studied so far. Among these are compiling a linguistic language corpus as well as a concordance of this prominent thinker, public figure, publicist utilizing modern methods to calculate and fix lexemes in order to identify their attributive collocation. Any available means of programming, facilitating processing language material of a big mass, have been realized to be an undoubtedly productive way to properly perform conceptual analysis and to serve as an additional tool for studying. *The purpose* of the study is to determine the peculiarities of the unique features of Dmytro Dontsov's maxims in the aspect of corpus linguistics and lexicography on the basis of the corpus space that forms the linguistic vision of the world and is a source of creating lexicographical pieces of work (concordances, a writing language, a writer language, etc.). We emphasize that the creation of Dmytro Dontsov's writing concordance has become the subject of corpus linguistics study for the first time. The subject of our study is the writings of Dmytro Dontsov, their lexicographical parametrization which provides all possible words with their description (phonetic, word-creating, grammatical), along with quantitative indices, i.e. it is the result of learning many linguistic disciplines, unified by the dictionary. The methodology of study is the combination of general theoretical *methods* (analysis, generalization, explanation) with the applied methods of linguistics. Analysis of the studied conception is grounded in "The Spirit of Our Antiquity" text corpus compiled by using the Sketch Engine program. On the basis of the analysis, it is found out that an electronic corpus provides the opportunity to accelerate language study and increase its effectiveness, probability and checkability significantly. The article reveals heuristic potential, practical effectiveness of the corpus and application of concordant technologies in conceptual studies. It was discovered that, the construction of the full concordance of the writings of Dmytro Dontsov will enable showing the picture of the world on the basis of learning the author's lexical wealth and reproducing his understanding of the political situation. The created concordance is a stage of forming lexicographical works about Dontsov, which provides understanding of stages, methods, principles and peculiarities of compiling Dmytro Dontsov's writing language dictionary. The multifaceted study of D. Dontsov's writings is believed to be of importance. The concordance serves as a new material, important for politicians, journalists, teachers, students, for it is an entrance in a system of new words, filling with new ideas, and possibility to perceive the world through the nation-state aspirations of a great thinker. Realization of his project will help to create a political-intellectual product of great importance to offer bright prospects for future linguistic study, whose tasks are supposed to use linguistic material.

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## МЕТОДОЛОГІЯ АНАЛІЗУ МУЛЬТИМОДАЛЬНИХ ТЕКСТІВ

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### REPRESENTATION OF THE STRATEGY OF INTERCEPTION BY PITCH VARIATIONS IN POLITICAL DEBATES

Політичне майбутнє кандидатів, які беруть участь у дебатах, часто визначається ступенем довіри до них, заснованої на стратегіях аргументації. Сьогодні політична аргументація набула особливої актуальності, особливо через її психологічний вплив на виборців. У політичних дебатах опоненти, які мають різне політичне минуле, використовують різні мовні та просодичні стилі.

За допомогою лінгвістичного аналізу відібраних аудіо- та відеоматеріалів ми виявили кілька лінгвістичних методів, які дозволяють досягти цілей диверсифікації, змагальності та персоніфікації в політичних дебатах, які є основними характеристиками цього типу політичного дискурсу. Відмінності між звичайними висловлюваннями, репліками-висловлюваннями, простими накладеннями реплік, обміном ролями і навмисними перериваннями також розглядаються як маніпулятивні засоби, оскільки ми стверджуємо, що вони є навмисними і визначаються комунікативними стратегіями мовців.

Особливу увагу ми приділяємо діалогічному характеру телевізійних дебатів, які в цьому типі політичного дискурсу проводяться на двох рівнях: «політик – опонент» і «політик – аудиторія». Учасники теледебатів використовують різні стратегії аргументації, щоб вплинути як на своїх опонентів, так і на виборців, часто навмисно прагнучи дискредитувати своїх опонентів і створити контрастний фон для маніпуляцій. Для цього аналізу ми зосередилися на стратегії перехоплення, одній з найбільш часто використовуваних у політичних дебатах.

У статті ми розглядаємо мовленнєву поведінку Дональда Трампа і Хілларі Клінтон як інструмент створення їх медійного портрету і персоніфікації їх політичних програм. Таким чином, у статті основна увага приділяється стратегії перехоплення та її просодичній реалізації за допомогою таких невербальних засобів, як зміна висоти тону, що супроводжується навмисними перебивками, зауваженнями, спростуваннями та підвищенням гучності голосу, які сприяють аргументації в політичних дебатах.

*Мета* цієї статті – визначити роль просодичних засобів в аргументативних політичних дебатах. Методологія дослідження включає підхід «Біологія коду» із застосуванням експериментальних фонетичних і фонологічних методів.

Аналіз показав, що просодія відіграє вирішальну роль не тільки у формуванні політичного дискурсу, а й у відображенні точок зору політиків. Ми намагалися поєднати просодію з аргументацією, що сприяє синтезу природності в політичних промовах. Перебивання порушують просодичну структуру висловлювання і вступають в протиріччя з фонетичними сигналами зміни ролей, такими як високий / низький тембр або зміни граничного тону. Опоненти висловлюють впевненість за допомогою змін тембру: низький тембр є показником напористості і впевненості, в той час як високий тембр передбачає невпевненість. Високий тон виникає, коли вводиться нова інформація (рема), тоді як низький тон відображає раніше заявлену інформацію (тема). Високий тон також може бути стратегією вираження емоцій або інструментом змусити опонента здатися і поступитися роллю.

*Ключові слова:* політичні дебати, аргументативний дискурс, риторичні стратегії, просодичні засоби, стратегія перехоплення.

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## Introduction

Different strategies employed by politicians in debates have certain manipulative potential and directly affect the audience. In pre-election discourse, these strategies take on a more pronounced manipulative and influential nature, serving as a politically beneficial algorithm of speech-thought operations for constructing the world picture for voters [Knoblock, 2007, p. 10]. Since the widespread adoption of television in the 1950s and 1960s, U.S. presidential campaigns have capitalized on the entertainment value of televised debates. TV debates, as a form of political and mass-media discourse, align perfectly with the *divertissement* concept of modern American television.

TV debates have always attracted significant attention from researchers, becoming a subject of study across multiple disciplines, including political science, sociology, psychology, rhetoric and linguistics. The question of studying certain types of mass media discourse is achieving a wider scope now more than ever. With technological advancements attracting multimillion audiences and the rise of new information resources online, the psychological impact of political debates on voters has become increasingly urgent.

A candidate's political future largely depends on their persuasiveness and argumentative strategies in pre-election TV debates. The contrasting images politicians projected by politicians during debates exemplify the personification of political issues, a defining characteristic of televised debates. Indeed, the impact of political figures over the course of election campaigns can hardly be overestimated – voters do not cast their votes for a bare program party or candidate, but for the side that represents it.

The key features of argumentative and persuasive speech in political debates are confirmation and resolution. As Van Eemeren puts it, argumentation in political debates can be claimed to employ legitimization strategies as part of strategic maneuvering [Eemeren, 2010]. There is no doubt that the structural, grammatical, lexical, stylistic, rhetorical, verbal and linguistic means play a very important role in representation, defending, or rebutting an opinion. Hence, the following three aspects can be distinguished in the course of oral communication:

- a) verbal communication – words and syntactical rules linking them into sentences;
- b) prosodic or paralinguistic sound qualities – pitch, pitch variations, accent, pauses, and color of tone.
- c) non-verbal behavior (or body language) – facial expressions, gestures, mimes, body movements and the distance between interactants.

All these aspects are essential for effective oral communication. However, the role of non-verbal techniques should not be neglected in political argumentation: “The ability to use and comprehend non-verbal behaviour is a mighty tool which can help us express what we really mean” [Zeynalova, Allahverdiyeva, 2017, p. 180].

In this respect, prosody carries a special weight, since it intertwines both linguistic and psychological properties, which are not always easy to distinguish, but vital.

In modern globalized society, the anthropocentric and cognitive levels are the angles political discourse is approached from. Debates, as a specific genre of political discourse, are often accompanied by the extensive use of prosodic strategies, which can be decisive in conveyance of opinions. In the debates, based on dialogical interaction with such main elements as opposite points of view and an audience to persuade, there is built a prosodic code possessing vital knowledge in order to make the difference. Besides, this genre is probably the best discursive framework reflecting the best utilization of prosody as a rhetorical tool to represent argumentation step-by-step and to “draw” an image of every politician.

Traditionally, it is believed that political debates are mostly formalized, subject to strict regulations, script-based and should be determined by such characteristics as formality and consistent role-playing. However, what happened on the US screens during September and October 2016 reflected that the pre-election debates only partially correspond to this traditional format. The dialogue between politicians presented to the public was less formal than usual – the rules set by moderators were often violated. Either because of the irreconcilability of positions, or because of the desire to impress the audience, the politicians were often interrupted by each-other entering into verbal opposition.

In televised debates, we encounter two levels of dialogue: one between politicians themselves and one between the politicians and the audience.

Both levels are equally important. At the former level, their openly expressed confrontation comes to the fore: struggling between the two rivals. At the latter one, in the interaction with audiences

the politicians act in a united front – as the sides of an election institution, conditionally opposed to the audience sitting in the debate hall, as well as TV viewers observing the progress. Everything the candidates utter is no longer addressed to their political opponent, but to the audience as a whole. It is on them they want to influence with speech strategies – it is them they are trying to manipulate.

The debate selected by us for the analysis in this article, was widely quoted and analyzed. Politicians and economists analyzed this debate for details of economic reform programs proposed by the candidates. For the linguists in the field of political discourse, media text, pragmatics and communication theory, a TV debate is a few hours audio and video recording of a vivid political discourse providing an excellent opportunity to put into practice theoretical provisions of communicative linguistics. For the latter, a televised debate is primarily a verbal opposition, the outcome of which depends on communicative-rhetorical skills of politicians.

In this article, we analyze various excerpts of dialogues extracted from the YouTube final debate recordings between the candidates for the U.S. presidency broadcasted on CBS News TV channel on October 19, 2016 [Wallace, 2016] and the transcript of the debate [Politico Staff, 2016] to fulfill the study.

On November 19, the University of Nevada Las Vegas campus hosted the third and final official debate between 2016 U.S. presidential candidates Hillary Clinton and Donald Trump organized by Commission on Presidential Debates (CPD). The moderator was Chris Wallace, the TV journalist and presenter of the Fox News channel, who is also a member of the Democratic Party.

One and a half hours of airtime was divided into six thematic blocks of 15 minutes each. Only the moderator had the right to ask questions. The six topics, selected by the host himself, were: public debt, immigration, economics, the Supreme Court reforms, international politics, and personal ability of leadership.

Judging by the complete transcription of the latest debates published by “The Politico”, foreign policy issues arose on the initiative of candidates in almost each of the six thematic blocks. For example, speaking of tax policy, Trump suddenly jumped into NATO and wondered why US allies were not paying Washington for military-political protection. The topic of Russia, however, arose after the transition to the second block of the questions – about immigration. Wallace asked Clinton to highlight her words from the hacked correspondence of her chief of campaign headquarters about the need for “a single market across the Western Hemisphere with open borders”. The Democratic candidate noted that it was about energy cooperation with Latin America, continuing the response by accusing Russia of breaking into the servers of her party.

Trump and Clinton were radically at odds about what the American economy needed to do. Key provisions of Clinton’s economic plan are raising the minimum wage and increasing taxes for wealthy Americans. Trump said the moves would add an extra \$20 trillion to the US national debt. Clinton, in turn, rebuked him for indulging the interests of the rich, promising to cut taxes for people who already live well. In her opinion, this was the path to “another economic crisis.” The heated debate was a hotbed for the ideological struggle between the politicians creating a fecund ground for the rhetorical-linguistic analysis full of argumentative and manipulative strategies.

Topically, the questions asked can be divided into two main groups. First, Americans were interested in personal qualities of the candidates; in particular, in relation to numerous scandals – eight questions. Secondly, they talked about the socio-economic problems within the US – the questions about Obamacare health insurance, the fight against Islamophobia, the tax system, the procedure for appointing the Supreme Court judges and the priority of energy policy.

According to the CNN poll, Clinton won the debate, according to 57% of the respondents; another 34% gave the victory to her rival. Unlike CNN, which has traditionally supported the Democratic Party, sociologist Frank Luntz, who works with conservative Fox News, said that in his 30-person focus group, 21 respondents were more satisfied with Trump’s speech and only 9 with Clinton’s. According to the YouGov sociological bureau, Clinton won the debate by 47% versus 42%.

### **Background studies of the topic**

Today the scope of argumentation research crosses the boundaries of verbal studies and is expanded into analyzing functions of such non-verbal elements as gestures [Gelang, Kjeldsen, 2011], images [Groarke, Tindale, 2013; Birdsell, Groarke, 1996; Birdsell, Groarke, 2007], and even music [Branigan, 1992]. The means of communication we address in the argumentation process in general,

as well as in forming public opinion by representation of individual and common interests, values and inspirations to popular actions, like debates, have altered in terms of modern technological developments which have resulted in the urgency to deal with more than verbal elements. Some linguists also suggest that argumentation can emerge in various means of expression – non-verbal behavior, pictures and speech inclusive [Gelang, Kjeldsen, 2011]. Authors, who explore the functions of non-verbal communication in argumentation, claim that non-verbal means can function as argumentation strategies indicating to politician's ethos: "...recipients of a message in a rhetorical situation create their perception of the speaker through a holistic perspective" [Gelang, Kjeldsen, 2011, p. 567].

In general, the viewpoint that these features have a vital communicative role has already been firmly accepted which is observed in extensive coverage in the literature on the role and impact of prosody in communication: "A speaker may indicate, through prosodic means, to which information the listener should pay particular attention (accentuation, emphasis), and he may provide cues about the syntactic organization of utterance (phrasing). Intuitively, however, the communicative function of prosody is most readily associated with the expression of attitude and emotion" [Vroomen, Collier, Mozziconacci, 1993, p. 577].

The success of debates as an oral form of public speeches largely depends on intonation. It is important that all structural and content elements of oral speech are prosodically adequately formalized – it serves as the key to correct (as intended by the speaker) interpretation of content by audience. Argumentative reasoning in debates has its own structure, which also appears to have a certain impact on intonation organization, and therefore, requires consideration.

The current stage of political discourse research is essentially pragmatics-oriented. Although argumentation in political discourse, as well as the rhetorical-stylistic means to persuade or manipulate have been addressed, they don't indicate any regard concerning prosodic means.

All the same, some studies focus on how prosodic variability in English speech reflects sociocultural factors [Valeriyevna, 2021]. Others argue that the prosodic design of political speeches is a complex of phonetic means (syllable, foot and intonation) used by the speaker and are closely related to semantic emotiveness [Porchesku, Rubleva, 2019; Shakhovsky, 2009; Freidina, 2011].

Koval, who has a deeper insight into prosodic features of solemn and less solemn political speeches, characterizes the former by slow speed, an increase in volume and fractional division of phrases into syntagms implemented in the vast majority of cases through spaces in the sound, maximum time slice and a large number of stressed syllables. However, prosodic organization of the less solemn political speeches includes fast pace, an average volume, the smallest fractional division of phrases into syntagms, pauses and unstressed syllables [Koval, 2008].

Some other works represent prosodic phenomena as a necessary source of information about segmentation, connotative, pragmatic, communicative, modal, stylistic meanings of a text in general. According to them, those texts are capable of expressing various shades of meaning, coercively captivate attention due to volume, shift in pitch, etc. [Pennington, 1996; Alexiyevets, 2002; Kalyta, 2018; Blokh, Freydina, 2017; Chikilyova, 2005; Polieieva, Vasik, 2020; Wichmann, 2000; Kovalyov, 2008].

Besides, we can also coincide with such researchers who argue that prosody, especially, fluency, pitch variations and fast tempo, fulfils the communicative function, mainly associated with the expression of emotion and attitude [Touati, 1993; Kišiček, 2018; Fedoriv, 2016; Savchuk, 2019].

Considering the importance of the temporal parameter of intonation, some linguists testify that the temporal extent is the vital context for existence of speech units. Rhetorical (conscious or unconscious) pauses accomplish a speech with definite connotations and subtexts to allow speakers to put their thoughts and emotions into words more clearly [Kalyta, 2018; Svetozarova, 1982]. There were also attempts to focus on one prosodic means in political discourse. For instance, Brown and others state that the pause is a relevant political discourse marker which serves to emphasize "the high-key information centre of the utterance", to capture and direct attention of an audience by emphasizing the semantic core [Brown, 1990, p. 135; Chanturidze, 2018]. Interestingly enough, some works relate prosodic parameters (especially, intonation, speech rate, intensity) to communication skills and speech skills of speakers to characterize their linguistic identity from the standpoint of linguopsychology [Strangert, Gustafson, 2008].

As observed, there have been works focusing on prosody – melody, stress, loudness, tempo, pausation, rhythm, pausation, speech rate, intensity, etc., in general, or from socio-cultural and linguo-rhetorical standpoints of undoubted interest in the last few years. However, there has been no attempt to consider functional or structural features of interception as a prosodic means, not to mention in political discourse. Saw, the paper *aims* at benefiting to identify the role of prosodic means in argumentative political debates.

### Data and methods

We selected audio excerpts from the final debate between the 2016 U.S. presidential candidates Donald Trump and Hillary Clinton for analysis. Prosodic features are crucial in strengthening argumentation and should not be neglected in argumentation analysis of political debates.

Our study is based on the code biology approach (or biological code), specifically the prosodic features outlined in Gussenhoven's "Frequency Code" theory [Gussenhoven, 2002]. The essence of this approach centers around biological codes of intonation in speech. This interpretation focuses on the dimensional aspects of pitch variation production, which are universal across languages and convey paralinguistic semantics. According to the theory, from social standpoint, high pitch is related to politeness, vulnerability, submissiveness and femininity, while low pitch voices conveys assertiveness, authority and masculinity. In political discourse, the social impact of pitch, whether high or low, is influenced by the size of the speaker's larynx.

Our *methodology* is further supported by experimental phonetic and phonological research methods.

Using PRAAT software for speech analysis, we considered the role of pitch variations in argumentative structure of political debates, which have a significant impact on both opponents and audiences. Duration of the analyzed excerpts are represented in minutes and seconds below each excerpt.

We infer that argumentation in political debates can arise through various expressive means, including non-verbal elements such as prosody.

In the examples below, we trace the strategy of interception as it is applied through prosodic means by each candidate. This strategy is evident in communication styles of D. Trump and H. Clinton. Considering how the participants expressed their opinions, the "evaluative commentary" (a kind of a reverse signal communication in contrast to the classical feedback signals to express understanding of a partner or draw attention to their words) is the most common pattern the politicians enjoy at the debate. We believe that these are also reactions to their remarks as the indicators of attention and decoding of messages by audiences.

### Results and discussion

The linguistic context in which political debates are realized is the reflection of deliberate use of rhetorical techniques, stylistic features as well as certain lexical and grammatical structures [Verbych, 2011, p. 24]. To fulfil the target communicative task – to create a persuasive public speech, politicians choose the most expressive, emotive, stylistically marked and evaluative structural linguistic means. In order to persuade the audience, the speaker has not only to form an emotionally and logically agreeable speech, but also to intone it in compliance with all the mentioned qualities. The successful realization of political discourse is at advanced level determined by "not only verbally encoded message content" [Fedoriv, 2010, p. 81], but also certain prosodic means functioning as a whole to express it perfectly.

Political discourse has a peculiar melodic and rhythmic organization, subordinated to such extralinguistic and linguo-cultural qualities as specific features of language personality, language variant and conditions of communication. Politicians are required to be able to shift the power and pitch of the voice and rhythm owing to the emotions they intend to send.

The notion *prosodic features* refers to speech and voice cues of a speaker which include voice quality, pitch, loudness, tempo, pauses, voice timbre, melody, accentuation, speaker's fluency, non-fluency and similar features which form the system of suprasegmental components of the sound structure of language owning not only physical, but also perceptual characteristics. These usually make some widely-situated, additional contribution to a definite

non-situated content of the argument. For example, the staccato rhythm accompanying verbal messages represents authority, strictness, dominance and bossiness; the faster tempo or higher pitch may contribute to the perception of speaker's happiness; slow and quiet speech accompanying the lower pitch may indicate the state of sadness or depression, etc. However, some other prosodic features besides intonation, pitch range and tempo can also serve as argumentation strategies.

The rhythmic pattern of utterance, loudness/intensity and word emphasis play a crucial role in political debates. The latter mainly serves to identify the most important word – the one with logical stress in a sentence, especially to represent the rheme (the part of a sentence that represents new information), or simply to make parts of a sentence into a communicative whole, i.e. to distinguish parts of speech according to their communicative importance. For example, the staccato rhythm or the legato rhythm (smooth transition between syllables and indefinite articulation) representing verbal message which establishes authority and indicates dominance, often can be observed for a strict manner of giving orders. Or, intensity and loudness are also perceived as persuasion means in political debates.

It has to be mentioned that prosody signals the dynamics of meaningful deployment of a speech act by combining grammatical and lexical means into a whole and becomes a vital component of discourse presentation. Since during intercourse the sides pay much attention to the prosodic markers in both – interpretation and perception of speech sounding, one of the main mechanisms for managing modern communicative activity is considered to be the prosodic culture of political discourse [Postnikova, 2011, p. 9]. Besides, the power of effective meaning expression, specific communicative impact performance on the interlocutor and the ability of conducting information can be related to close relationship of prosodic organization of speech with other levels of discourse production [Kalyta, 2018; Shtakina, 2011]. Thus, it can be noted that prosodic means play the main role in fulfilment of the communicative strategies and semantic models in political debates.

Together with other means of non-verbal behavior, prosodic features have been affirmed [Knapp, Hall, Horgan, 2013; Burgoon, Birk, Pfau, 1990] to contribute to speaker's persuasiveness (example: loud speech or high intensity, pitch variations, faster tempo and fluency) and attitude changing skills. All in all, it must be mentioned that prosodic features may function as primary elements of an argument – the key for perception of the overall message in certain situations, rather than simply argument strengthening additional elements.

As it is mentioned above, prosodic features contribute to speaker's ethos which aims at the perception of his credibility, benevolence, honesty, trustworthiness and personality besides his and audience's correlation with emotions [Zuckerman, Sinicropi, 2011; Moore, Hickson, Stacks, 2004; Zuckerman, Miyake, 1993; Kimble, Seidel, 1991]. The contribution has been mentioned to be cardinal to the speaker's ethos since antique days. We witness it even in Aristotelian Rhetoric: “[There is persuasion] through character whenever the speech is spoken in such a way as to make the speaker worthy of credence; for we believe fair-minded people to greater extent and more quickly [than we do others] on all subjects in general and completely so in cases where there is not exact knowledge but room for doubt. And this should result from the speech, not from a previous opinion that the speaker is a certain kind of person” [Aristotle, 1991].

In political discourse, hence in debates, which are also considered to be testimonial claims, a speaker's ethos is vital since the intention is to persuade. While discussing the importance of ethos in testimonial claims, Govier differentiates normative credibility, which is dependent on speaker honesty, sincerity and reliability [Govier, 1993]. According to the author, speakers' rhetorical credibility depends on the impression they yield: “the extent to which one is regarded as believable, and is believed, by others.”

In political debates, the most frequent way of holding a communicative initiative is often increasing volume of a speaking voice. According to the vocal analysis, in the following excerpt, Clinton uttered the end of the interrupted phrase almost twice as high as it began when Trump tried to interrupt her, but such a significant increase in volume causes him to retreat:

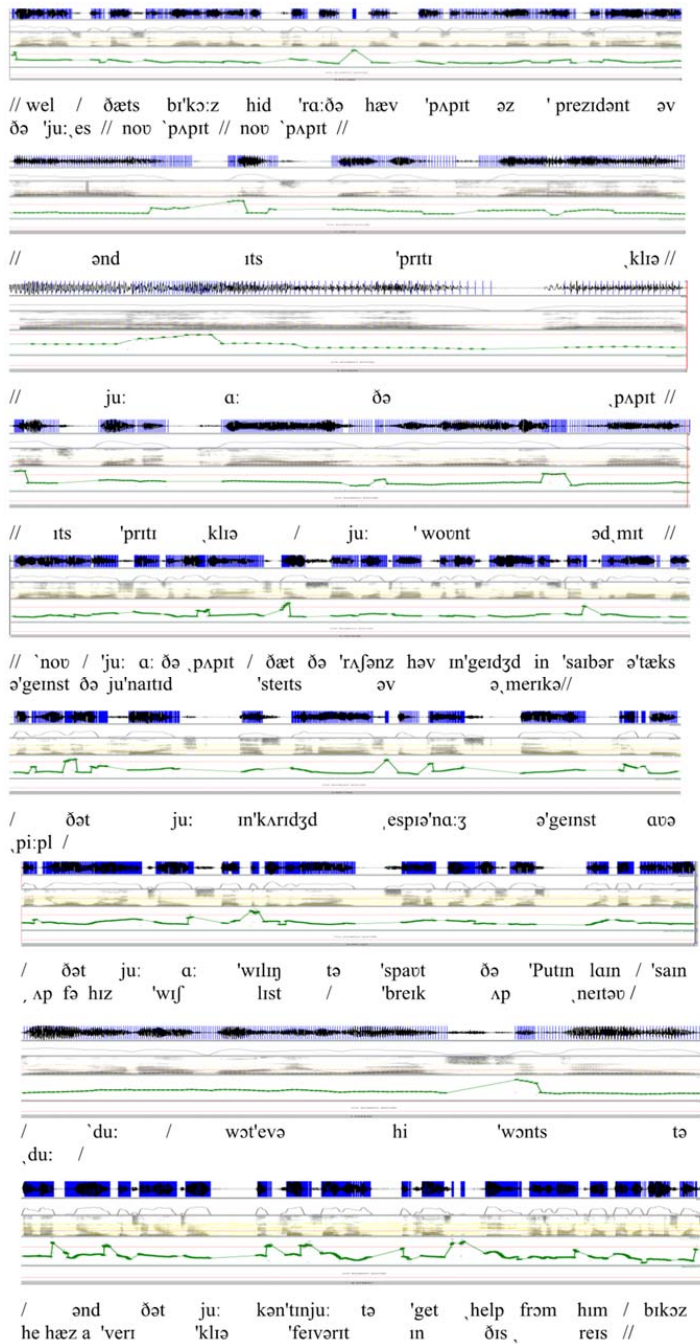


Fig. 1. The excerpt lasts between 30.14-30.50 minutes/seconds.

Transcript:

Clinton: Well, that's because he would rather have a puppet as president of the United States.

Trump: No puppet. No puppet.

Clinton: And it's pretty clear...

Trump: You are the puppet.

Clinton: And it is pretty clear you won't admit...

Trump: No, you are the puppet.

Clinton: ... that the Russians have engaged in cyber-attacks against the United States of America. That you encouraged espionage against our people. That you are willing to spout the Putin line, sign up for his wish list, break up NATO, do whatever he wants to do. And that you continue to get help from him because he has a very clear favorite in this race [Politico staff, 2016].

As it is obvious from the transcript, the passages uttered with the maximum pitch and tonal range are the prosodic parameters with the potential to serve as the means of intensification. In this excerpt, we also observe the use of replica (... *he would rather have a puppet as president of the United States*), however, the change of the communicative role, does not happen. Continuing her thoughts, Clinton also resorts to a kind of tactics of “ignoring” the interlocutor. As for Trump, it is not clear who he is addressing to – the interlocutor or the audience. Since he is not ready to make a full speech contribution, he just comments on the interlocutor’s statements, and in this case without intercepting communication initiative. In general, Trump uses evaluative commentary tactics on purpose as the main rhetorical strategy to conduct the pre-election televised debates. However, this is not always the case. The remark-comments – the tactics of intercepting initiative is very often implemented.

In the excerpt, the strategy of refutation is also observed achieved by negative pronouns, adverbs or particles [nou ‘rʌpɪt // nou ‘rʌpɪt// `nou / `ju: α: ðə ʀʌpɪt /]. Prosodically, in political debates, refutation is based on a wide-focus voice segment and is usually conveyed through high pitch range. In political discourse, refutation is the strategic means which can be a pragmatic indicator of assertive modality, as the goal is the representation of definiteness and precision.

Trump also raises his voice during the debate frequently. One of the cases is displayed in the analysis of the following junction of remarks in Figure 2:

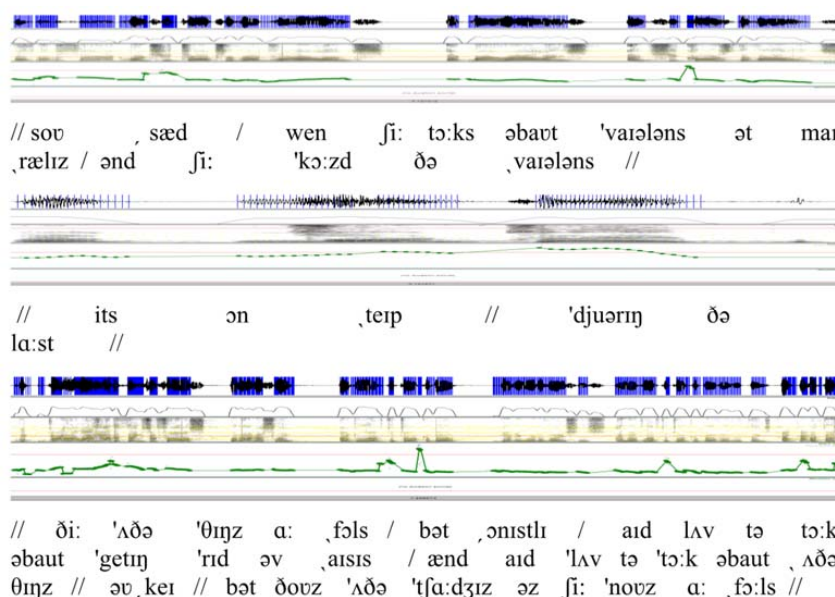


Fig. 2. The excerpt lasts between 58.10-58.25 minutes/seconds.

Transcript:

Trump: So sad when she talks about violence at my rallies and she caused the violence. It’s on tape, during the last. The other things are false, but honestly, I’d love to talk about getting rid of ISIS and I’d love to talk about other things.

Wallace: Okay.

Trump: But those other charges, as she knows, are false [Politico staff, 2016].

Each speaker conveys the degree of confidence in the utterance by means of high or low pitch. The low pitch is the indicator of assertiveness and certainty, whereas the high pitch that of uncertainty.

In the last example, although, unlike Trump, moderator Wallace begins his line after a short pause, Trump, by virtue of his own considerations is not yet ready to give up the role of the speaker and uses high pitch as a phonetic marker to leave the word after himself. Thus, the most important feature of interruptions is their wedging in the phonetic design of the statement. In general, the pitch range width refers to the existence of the utterance in the information structure of the discourse. The high pitch range occurs when new information (rheme) starts, whereas the low pitch range appears at the end of the discourse where the old data (theme) is represented.

In fact, it is a very frequently displayed performance in argumentation to show assertion. As it is obvious from the example above, in political debates, this feature is also used as a deliberate attempt to hold attention of the audience by originating the rhythm in the utterance.

In this excerpt, we also witness the opponents making interruptions in the debate which differ from common interruptions in that they stop the speech as soon as they reach the communicative center of the utterance. However, there are moments in the debate, when the strategy of interception is carried out by the communicators through repetition of words [ɪks'pɪəriəns] or certain parts of sentences [ˌju:wə:veri mʌtʃ ɪn'vɒlvd] with several logical stresses. Here, again the speakers gradually raise their voice, and the opponent gives up or concedes the role. Sometimes, the opponent who wants to initiate speech input, goes back down, giving the opponent the opportunity to finish the remark. This use of prosody is evident in Figure 3:

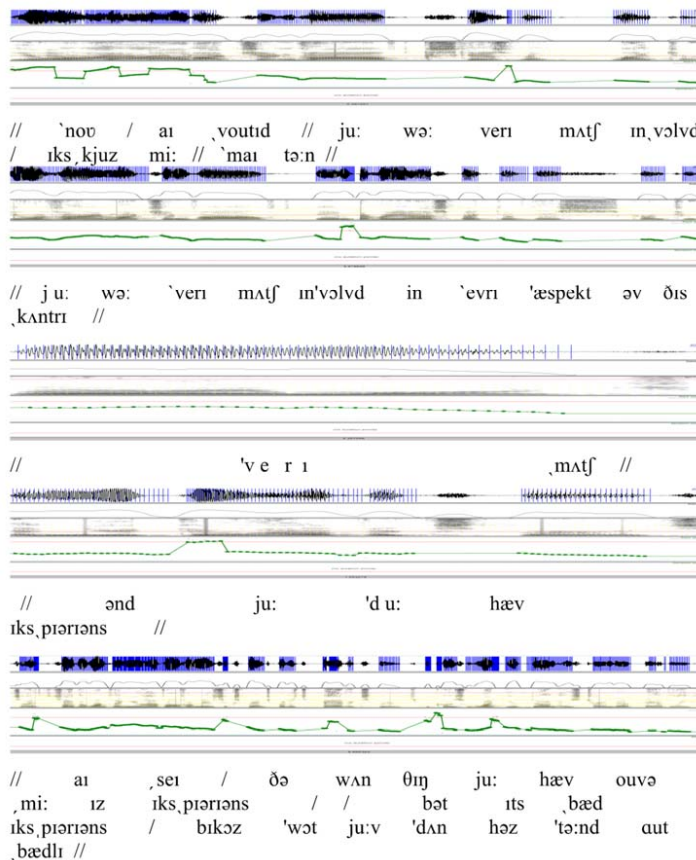


Fig. 3. The excerpt lasts between 47.40-48.00 minutes/seconds.

Transcript:

Clinton: No. I voted...

Trump: You were very much involved, excuse me. My turn. You were very much involved in every aspect of this country. Very much. And you do have experience. I say the one thing you have over me is experience. But it's bad experience because what you've done has turned out badly [Politico staff, 2016].



Here D. Trump wedges himself into H. Clinton's line without waiting for the best timing, often marked with a short pause or volume decrease. He interrupts the interlocutor in the middle of the syntagm. The opposite side decides to keep silent and gives her role up.

Pragmatically, interruptions should be distinguished from remarks. In overlapping case of remarks, as in the following example, the communicative center – the rheme of the statement (... *went after a disabled reporter, mocked and mimicked him* – Fig.4) usually accompanied with terminal tone, and is always well heard. A new remark begins only when the rheme is uttered. As a rule, this feature is not observed in interruptions. Besides, it is incontrovertible evidence that the interruption is the strategy to attain initiative in political debates. The most important characteristics of interlocutor interruptions is violation of the phonetic design of the utterance which we observe in Figure 4:

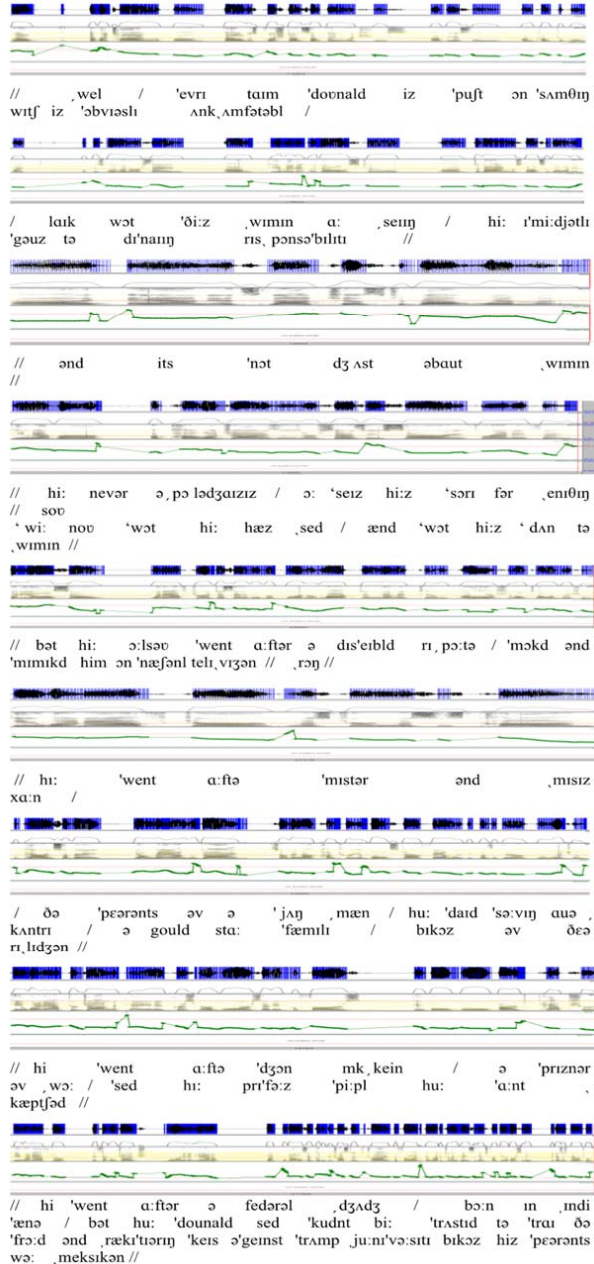


Fig. 4. The excerpt lasts between 56.30-57.35 minutes/seconds.

Transcript:

*Clinton: Well, every time Donald is pushed on something, which is obviously uncomfortable like what these women are saying, he immediately goes to denying responsibility and it's not just about women. He never apologizes or says he's sorry for anything, so we know what he has said and what he's done to women. But he also went after a disabled reporter, mocked and mimicked him on national television.*

*Trump: Wrong.*

*Clinton: He went after Mr. And Mrs. Khan, the parents of a young man who died serving our country, a gold star family because of their religion. He went after John McCain, a prisoner of war, said he prefers people that aren't captured. He went after a federal judge born in Indiana but who Donald said couldn't be trusted to try the fraud and racketeering case against Trump University because his parents were Mexican [Politico staff, 2016].*

In this excerpt, Trump begins his speech input on the last syllables uttered by Clinton, but listeners do not perceive this as an interruption. The final tone sounds, the thought is clear, and the post-terminal syllables may be well omitted in order to save time. In general, both sides interrupt each-other on an upward or flat tone. Listeners usually perceive this as a gross violation of the position of role-switching. Clinton is clearly not going to finish her speech input. Trump interrupts in the wrong place, but the difference in the positions expressed is so significant for Clinton that despite her unusual practice of increasing the volume, this brings her a communicative victory. As a rule, this behavior is not characteristic of Clinton – the function of this strategy is to ensure effectiveness of communication in political debates. Violation of prosodic norms may entail the emergence of interference in the implementation of communication process and in the transmission of information.

## **Conclusion**

In political debates, each opponent makes specific choices to construct their argumentative discourse. In this type of discourse, prosodic means aim at fulfilling the only vital role — to make almost any argument successful. This study focused on the argumentative strategy of interception, which can be achieved through various prosodic features. Our analysis reveals that prosody is crucial not only in shaping political discourse but also in reflecting politicians' viewpoints. Our analysis of key dialogical excerpts from the debate demonstrated both the content of the arguments and the manner in which they are delivered can positively and negatively impact on the strength of the argument. We tried to match prosody with argumentation, which contributes to synthesizing naturalness in political speeches.

Interruptions disrupt the prosodic structure of the statement and conflict with phonetic signals of role switching, such as high/low pitch or terminal tone variations. Opponents convey confidence through pitch variations: the low pitch is an indicator of assertiveness and certainty, whereas the high pitch suggests uncertainty. High pitch occurs when the new information (rheme) is introduced, while low pitch reflects previously stated information (theme). High pitch can also be a strategy to express emotions or a tool to make the opponent give up and concede the role. One more nuance concerning interruptions in political debates is that they are distinctive of remarks in terms of "accompaniment" of the communicative center (rheme) with a terminal tone, which is not observed in interruptions.

Moreover, the goal in political debates is sometimes the representation of definiteness and precision in what is being refuted. Refutation is the strategic means — the pragmatic indicator of assertive modality. We witnessed that refutation is based on a wide-focus voice segment and is usually conveyed through a high pitch range. Increasing voices serve as signals of resistance to relinquish the communicative initiative. In addition, the strategy is sometimes employed to reach a decisive conclusion, regardless of interruptions or remarks. To sum up, those utterances that contain politicians' viewpoints, contain the most important data in communicative content and are distinguished with the help of pitch modulation.

This analysis seeks to deepen understanding of non-verbal argumentative strategies in political discourse. The existing conflict of goals, emotional struggle, linguistic and paralinguistic means are the evidences of competitive nature of this discourse, as A. Mammadov observes: "...a significant part of the meaning of text is contained in explicit information expressed by linguistic signs in text.

The textual potential of these signs and expression of the potentials in language realize the actual meaning of text" [Mammadov, 2008, p. 52].

It is clear that politicians employ not only prosodic markers but also a range of structural, lexical, rhetorical, and stylistic elements to express and reinforce their point of view. Thus, future analysis will further explore the relationship between non-verbal and verbal features in political discourse.

### Adherence to Ethical Standards

Since the study is an analysis of the phonograms of political debates, the videos of which are already in the public domain, it does not require any ethical restrictions. It is purely academic in nature and does not affect people.

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## REPRESENTATION OF THE STRATEGY OF INTERCEPTION BY PITCH VARIATIONS IN POLITICAL DEBATES

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**Key words:** *political debates, argumentative discourse, rhetorical strategies, prosodic means, strategy of interception.*

The political future of debating candidates is often shaped by the degree of credibility based on argumentative strategies. Today, political argumentation has gained particular relevance, especially due to its psychological impact on voters. In political debates, opponents who possess different political backgrounds employ diverse linguistic and prosodic styles.

Through linguistic analysis of selected audio and video materials, we identified several linguistic methods that achieve the objectives of divertissement, competitiveness and personification in political debates, which are the main characteristics of this type of political discourse. The differences between ordinary utterances, remark-utterances, simple overlays of remarks, role exchanges and intentional interruptions are also considered as manipulative means, as we argue that these are deliberate and determined by the speakers' communicative strategies.

We focus particularly on the dialogic nature of televised debates, which in this type of political discourse operates on two-levels: "politician – opponent", and "politician – audience".

Participants in televised debates use various argumentative strategies to influence both their opponents and voters, often deliberately aiming to discredit their opponents and create a contrasting background for manipulation. For this analysis, we focused on the interception strategy, one of the most commonly used in political debates.

In the paper, we examine the speech behavior of Donald Trump and Hillary Clinton as a tool to create their media portrait and personify their political programs.

Thus, the article focuses on the strategy of interception and its prosodic realization by means of such non-verbal tools as pitch variations accompanied by deliberate interruptions, remarks, refutations and increasing volume of voice which contribute to argumentation in political debates. In other words, the paper *aims* at benefiting to identify the role of prosodic means in argumentative political debates.

The *research methodology* involves the code biology approach by applying experimental phonetic and phonological methods.

Our analysis reveals that prosody is crucial not only in shaping political discourse but also in reflecting politicians' viewpoints. We tried to match prosody with argumentation, which contributes to synthesizing naturalness in political speeches.

Interruptions disrupt the prosodic structure of the statement and conflict with phonetic signals of role switching, such as high/low pitch or terminal tone variations. Opponents convey confidence through pitch variations: the low pitch is an indicator of assertiveness and certainty, whereas the high pitch suggests uncertainty. High pitch occurs when the new information (rheme) is introduced, while low pitch reflects previously stated information (theme). High pitch can also be a strategy to express emotions or a tool to make the opponent give up and concede the role.

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## **TENOR AS A MULTIMODAL REGISTER CHARACTERISTIC OF THE INSTAGRAM PROFILE (a compared analysis of Queen Rania's official website and Instagram profile in Arabic and English)**

На сучасному етапі Інстаграм є об'єктом мовознавчих досліджень різних напрямків. Для лінгвістичних соціосеміотичних досліджень соціальна мережа Інстаграм важлива своєю мультимодальністю. Як віртуальний соціальний контекст Інстаграм надає своїм користувачам доступ до реалізації трьох метафункцій мови: інтерперсональної, ідейної та текстової. Методологічною основою цієї наукової розвідки слугує теорія регістру, що належить інструментарію соціальної семіотики. *Метою* статті є виявлення релевантних мультимодальних параметрів *tenor* як реалізацію інтерперсональної функції профілю Інстаграм у його зіставленні із вебсайтами арабською та англійською мовами шляхом аналізу та опису реєстрових характеристик *tenor* офіційного профілю Королеви Хашимітського королівства Йорданії Ранії в контексті соціальної семіотики. Для з'ясування *tenor* профілю Instagram у порівнянні з офіційними сайтами арабською та англійською мовами Королеви Ранії були задіяні такі стратифікаційні соціальні параметри (соціальний статус, соціальна роль і ситуативна соціальна роль) та соціальна активність як динамічна складова (можливість поширювати фото та відео, коментувати, оцінювати).

Для реалізації поставленої мети було виконано такі завдання: проведено огляд актуальних соціосеміотичних досліджень як напряму системно-функціональної лінгвістики (СФЛ), що досліджує функції мовної системи у контексті їх виникнення; опрацьовано та залучено до дослідження положення теорії регістру М. Halliday, сфокусовані на використанні мови як сполученні семантичних ресурсів, спричинених варіаціями контекстів; розроблено та апробовано практичне застосування теорії регістру у дослідженні мультимодального тексту. Зокрема розглянуто Інстаграм як об'єкт лінгвістичних соціосемантичних досліджень й запропоновано загальну методологію опису інтерперсональної функції на прикладі офіційного профілю Королеви Ранії в Інстаграм як мультимодального віртуального ситуативного контексту спілкування у зіставленні з офіційними вебсайтами.

Інстаграм показано віртуальним семіотичним простором емоційно значущих знаків, що репрезентовані вербально (текст, хештеги) візуально (фото як сюжет) та відеоканалами (короткі відео, рілз). Застосування соціо-семантичного аналізу показало, що тенор як міжособистісна функція профілю Інстаграм зумовлений мультимодальними семіотичними компонентами, що мають різний ступінь інтерперсональної взаємодії як простору дій комунікантів.

У статті використано низку загальнонаукових та лінгвістичних *методів* дослідження: дедуктивний метод для виділення реєстрової характеристики *tenor* як втілення інтерперсональної метафункції профілю Інстаграм; описовий метод, зокрема методики зовнішньої інтерпретації (для визначення

впливу ситуативного контексту Інстаграм на інтерперсональну функцію) та внутрішньої інтерпретації. Метод семіотичного декодування візуальної інформації Г. Кресса та Т. ван Левена був застосований для інтерпретації, а зіставний метод для порівняння мультимодальних характеристик вебсайтів та профілю Інстаграм Королеви Ранії.

На прикладі офіційного профілю Королеви Ранії було показано мультимодальну реалізацію інтерперсональної, а також частково ідейну та текстову функції віртуального ситуативного контексту Інстаграм. Виокремлено такі мультимодальні параметри *tenor* в ситуативному контексті Instagram порівняно із офіційними сайтами: візуальний семіотичний код (фото); мультикультурний мовний код конфігурації соціальних ролей; (арабська та англійська мови); популярність; мовчання (відсутність відповідей на коментарі); можливість оцінки особи королівського соціального статусу; соціальна мультимодальна активність (можливість публікувати фото та відео, оцінювати та коментувати фото).

Виявлено, що *tenor* як інтерперсональна метафункція профілю Королеви Ранії в Інстаграм порівняно з її офіційними сайтами містить більше соціальних даних: соціальний статус, соціальну роль, ситуативну соціальну роль. Соціальні ролі та ситуативні соціальні ролі визначають ідеологічну та текстову метафункції як простір дії в конкретному віртуальному ситуативному контексті. Соціальну активність профілю Інстаграм тлумачимо як динамічну складову інтерперсональної функції – одну із реєстрових характеристик віртуального мультимодального контексту Інстаграм.

Застосований соціосемантичний аналіз мультимодальних знаків профілю Королеви Ранії показав кореляцію між інтерперсональною та ідейною функцією: найбільш популярними (*tenor*) є гіпертеми «особисте життя, родина, свято, діти» (field) виражені яскравими, емоційними фото як мультимодальними ресурсами. Колір візуального контенту має як експресивну, так і соціальну функцію, впливаючи на рівень соціальної взаємодії. Доведено, що компонентами інтерперсональної функції як реєстрової характеристики *tenor* профілю Інстаграм є соціальні стратифікаційні дані та соціальна активність як змінна складова; як реєстрова характеристика *tenor* є динамічною, на неї впливає часовий, культурний поточний ситуативний контекст – екстралінгвістичний контекст створення мультимодальних значень Інстаграм.

*Ключові слова:* Інстаграм, соціальна семіотика, реєстр дискурсу, мультимодальність, інтерперсональна функція, *tenor*.

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## Introduction

Language serves a social function where people create meanings and interact within specific social contexts, each characterized by its own set of semiotic devices [Halliday, 1978]. Therefore, according to systemic and functional approach (Systemic Functional Grammar), in a broad sense, language is a system of choices when it is involved in creating meanings, where the choice of a definite language means is determined by the context of communication.

One such context is Instagram, a social network that functions as a form of social media. It can be considered a second world (virtual world) for humans because social media is frequently used by humans to assist with or carry out their activities [Nisak, 2022]. It was introduced in 2010 as a social platform for sharing photos, short videos and comments, and quickly gained popularity, reaching 2 billion active users and ranking 4th among the largest social media networks globally by 2022. It is one of the few social media tools originally designed for mobile use through apps. The Internet in Arab countries appeared later “while the Internet has seen increasing developments in the English-speaking countries in the 1980s, it is only in the 1990s that Tunisia, as the first Arab country introduced the Internet with very limited access in 1991” [Daoudi, 2017, p. 4]. Instagram, launched in 2010, quickly gained popularity globally, including in the Arab world.

Instagram continues to grow and offers features similar to those of other social media networks. Instagram is a popular social media that allows users to share photos and videos with their followers. The peculiarity of Instagram as a virtual social context is, among other things, the virtual activity of its users as the implementation of interpersonal, ideational and textual functions. Instagram users can perform a range of functions, including creating accounts, posting content (pictures or short videos), applying filters, adding captions, tagging users, adding

locations, using hashtags, liking content and comments, browsing and following other accounts, and exploring hashtags or users [Al-Garawi, 2019, p. 29]. Instagram features should avoid using persuasive language, jargon, or attempts to manipulate users into interacting with the platform. [Payuk, 2020, p. 333]. In Instagram communicators can spread their messages in various forms such as images, video, audio, and text in virtual spaces where people connect to one integrated and combined network [Nurrohman, 2018]. In the context of our linguistic research, specifically within the framework of social semiotics, the Instagram tool is particularly valuable for its different means of multimodality in its implementation of the interpersonal function through the use of multimodal means.

According to Kress, “in the age of digitization, different modes have technically become the same at some level of representation, and they can be operated by one multi-skilled person, using one interface, one *mode* of physical manipulation” [Kress & van Leeuwen, 2001, p. 20]. Alongside linguist **Theo van Leeuwen**, contributed much to the study of multimodality, as his work set the foundation for the multimodality analysis.

Under multimodality, in the most general sense, we understand different semiotic modes and mediums (semiotics is the study of signs and symbols and how they are used to create meaning). According to E. Adami and G. Kress, “Most of all, the phenomenon of multimodality shifts the center of gravity from linguistic to semiotic concerns” [Adami, Kress, 2014]. In a narrow sense, from the point of view of multimodal rhetoric multimodality is treated as a key characteristic of any text that comprises signs of different semiotic modes, thus creating a multimodal textual unity. O. Babelyuk notes that postmodern poetics multimodal literary texts are presented as a specific combination of verbal and non-verbal signs that by means of language games (in a sentence, a textual fragment, or a text as a whole) create their graphic unity and graphic narrative [Babelyuk, 2024].

Let’s take a look at some works that focus on the analysis of Instagram from the standpoint of social semiotics. In their article, the authors [Mirsarraf, 2017] explore the semiotic dimensions of Instagram as a social network. They outline a semiotic model of Instagram communication that embodies three meta-functions such as: interpersonal, ideational and textual, achieved through different multimodal means. The authors also highlight the distinction between semiotic and social virtual communication models.

Hence, we agree with [Mirsarraf, 2017] who defines Instagram “as a medium of multimodal content generation and publication. Framework of social semiotic terms and definition is applied to instagram social Network, therefore the social semiotic aspect of this application is discovered.” For example, based on Peirce’s semiotic analysis, [Nurrohman, 2018], uses a qualitative method to identify gender semiotic elements in the photos of the *@moduskeras* account. The semiotic signs in the photos are classified into three categories: icon, index, and symbol. The semiotic analysis of the Instagram account’s photo gifs showed that the account constructs female gender based on the patriarchal system, in which women cannot be separated from sexuality and are objects of fetishism.

The methods of semiotic analysis were applied by [Maharani, 2022] to identify the meaning of symbols found in the captions of an Instagram account. Emojis that appear on social media are categorized as symbols studied in semiotics. Emojis are shown as symbols used in written communication to express body language or gesture, represent objects, and help convey the emotion of the writer. It has been proven that emojis have various functions, and they play a big role in social media.

It is worth mentioning here a study by [Nisak, 2022] who uses syntagmatic analysis in the semiotic research of Instagram filters. The author argues that this type of analysis can be applied not only to verbal texts but also to audio-visual ones. “In film and television, a syntagmatic analysis involves examining how each frame, shot, scene, or sequence relates to the others. This analysis is relevant to this particular study because the researcher wants to apply syntagmatic analysis to Instagram filters, which are digital signs similar to frames and scenes” [Nisak, 2022, p. 99]. He chose Ferdinand de Saussure’s theory to understand the meaning of the signs in Instagram filters. The author concludes that humans use signs in their daily lives to show what they feel and their emotions towards life, the social environment, and so on, one of which is through Instagram filters.



Using a qualitative methodology and social semiotic theory [Ferguson; & Greer, 2018] two dominant themes of station posts on Instagram had been revealed – station promotion and the station of community – that signified the essence of radio stations for human development.

Using semiotic analysis, particularly the qualitative descriptive method, the study by [Payuk, 2020] aimed to uncover both the connotative and denotative meanings of the Instagram logo. Payuk proved that the logo or symbol used in Instagram aligns with its function. The meaning of the logo or symbol is almost the same for both denotation and connotation meaning. The logo itself is very helpful and effectively mirrors its meaning. With minimal information, such as the logo, users can operate Instagram without a written explanation of the logo.

Although Instagram is primarily an entertainment platform with the definite functions listed above, it can be also actively used systematically for educational purposes, as functional foreign language learning, as, needless to say, that “Instagram offers a plethora of contextualized visual data that can provide aid in language classrooms” [Al-Ali, 2014, p. 3].

For example, Al-Garawi [Al-Garawi, 2019], in his work “Investigating Instagram as a Mall Tool: The Case of Al-Imam University EFL Students”, pointed out the benefits and barriers of using Instagram for learning English among Arab female students. The author mentions, among other advantages of Instagram that improves students linguistic skills: reading, writing, listening, oral communication skills) as a virtual learning platform, the virtual social context that fosters freer and more relaxed communication: “Moreover, the results showed that the students liked to learn English via Instagram because they enjoyed a sense of freedom of time and place” [Al-Garawi, 2019, p. 44].

Another study by Yu. Zaza [Zaza, 2024] on the use of Instagram in Arabic language learning among students shows that “the multimodal materials of the social network Instagram stimulate communicative and intercultural communication and promote greater interest in learning Arabic for students. They expand and supplement the thematic sphere, creating a situational cultural context” [Zaza, 2024, p. 190]. To sum up the above points, we emphasize that Instagram is a unique virtual space, a specific type of situational context for virtual interaction, where various functions, ranging from educational to entertainment, are implemented and new meanings are created using multimodal means.

Applying the principles of social semiotics to the study of Instagram as a situational context that generates a system of meanings, we will examine the peculiarities of implementing the interpersonal function within Instagram’s virtual space, comparing it with official pages because “by unfolding the language through social semiotic analysis, it is possible to understand the set of choices given in the process of meaning making” [Lima, 2021, p. 14].

According to this systemic and functional approach, by comparing the official profile of Queen Rania of Jordan with her Instagram profile, we can identify the principles of selecting multimodal ones (those, where values are realized by combining several codes), namely “the interplay between different representational modes” [Kress & Van Leeuwen, 2001, p. 20] that are clarified and described as means of *tenor* register category of Instagram profiles as a multimodal context of meaning creation.

The methodological basis of our scientific research is Halliday’s register theory [Halliday, 1978], which was applied to the selection of the interpersonal metafunction of the Instagram profile as a register characteristic of *tenor*. The features of *tenor* of Queen Rania’s profile were highlighted by comparison with the official websites in Arabic and English languages.

The multimodality of *tenor* is demonstrated as a combination of signs of different semiotic systems, which perform the interpersonal function within the Instagram context.

This paper elicits the key theoretical assumptions of the theory of register – the combination of semantic resources determined by the external context. As a methodological basis of the study, it highlights the social stratification dominants of *tenor* register characteristic, which will be used to single out *tenor* parameters of the official profile of Queen Rania of Jordan.

### **Aims and objectives**

The purpose of the research is to identify the relevant multimodal *tenor* parameters of Queen Rania of the Hashemite Kingdom of Jordan’s official Instagram profile, comparing them with the official websites in both Arabic and English.

This study proceeds through the following investigation stages: 1) the description of current social semiotics procedures as a branch of systemic and functional linguistics (Systemic Functional

Grammar), which investigates the functions of the language in the domain of their emergence; 2) literature overview of Halliday's register theory [Halliday, 1978], and other contemporary scholars, who describe variations in language use as combinations of different semantic resources caused by their variations in social contexts, that shows a practical multidisciplinary application of the register theory; 3) the concept of "multimodal discourse" of Instagram as an object of social semantic approach is considered, and a general methodology for describing the interpersonal function of the Instagram profile as a multimodal virtual situational context of communication is proposed. Then, 4) *tenor* the tenor of Queen Rania's official Instagram profile is analyzed and described, and 5) it demonstrates that the interpersonal metafunctions of the Instagram social platform is represented by different semiotic systems, which proves the multimodality of Instagram registers.

### Methodology

As mentioned earlier, social semiotics considers some elements of the social context when describing of linguistic phenomena and examines communication as a socially determined activity. It emphasizes the importance of this context, as semantic variability is inherently tied to it. One of these directions is the register of discourse as a dynamic semiotic model for describing semantic variability correlated with definite extralinguistic factors.

The object of this research is the Instagram profile of Queen Rania, and the subject is the ways of expressing the register characteristic of a *tenor* as the embodiment of interpersonal metafunction in the multimodal space of Instagram in comparison with her official web pages.

The article employs several general scientific and linguistic research methods, including *the deductive method* when the register characteristics of discourse, namely the characteristic of *tenor* as an embodiment of the interpersonal metafunction, are used to identify the Instagram profile; *the descriptive method*, in particular, the methods of external interpretation (to highlight the influence of the situational context on the interpersonal function) and internal interpretation.

*Qualitative* and *comparative* methods were used to compare and describe the multimodal characteristics of the interpersonal function (*tenor*) on the official website in Arabic and English, and Queen Rania's Instagram profile. *Discourse analysis* (DA) was also employed to guide the reader through the ways the text constructs the social context [Fernandez, 2018]. *Semiotic analysis* was used to investigate the meanings of signs expressing the interpersonal function within the virtual context. *Analysis and synthesis* methods were also employed to build register characteristics. The features of Queen Rania's official Instagram profile were highlighted by comparing multimodal data with her official websites in Arabic and English.

The distinctive feature of Instagram as a social and semantic object lies in its semantic potential, which immersed in a social virtual context and the combination of different semiotic systems – texts, videos, photos, geolocation tags, and likes – which indicates the multimodality of its *mode*. "A text where meanings are realized through more than one semiotic code is multimodal, focused on the cooperation of modes rather than the study of modes in isolation" [Mirsarraf, 2017, p. 4].

At the core of language use, according to the theory of register, there are metafunctions as generalized goals: interpersonal, ideational and textual, which gives significance to the previous two. It is worth mentioning that Halliday's theory of register [1978] links language diversity to variations in a social context. Register characteristics highlight the most significant of these social extralinguistic features that affect the functioning of language means in a certain situational context.

Halliday [Halliday, 1978] defined the register as an abstraction that connects semantic resources with variations of the social context "Halliday's description of the register as "the mediating concept" implies that register occupies a central place in relating language to social context". He distinguished three social and semantic variations in the implementation of metafunctions: interpersonal metafunction – *tenor* or configuration of social roles of speakers, ideational metafunction or thematic sphere (*field*) and textual metafunction or channel (*mode*). These three values (*tenor field mode*) show what we are guided by when choosing semantic resources in a specific communication situation. According to Eggins, "the register variables of *mode* (amount of feedback and role of language) *tenor* (role relations of power and solidarity) and *field* (topic or focus of the activity), are used to explain our intuitive understanding that we will not use in the same way [Eggins, 2004, p. 9].

For example, the imperative mood in a phrase “*please, close your mouth!*” has a rough connotation and is a marker of the speech act of an argument. When transferred to a specific situational context (the conversation takes place in a dental office, where a doctor addresses a patient), the phrase assumes the function of a polite address (*field*) in an official situation of asymmetric medical communication, the configuration of social roles of a doctor-patient (*tenor*), where a direct order is a polite strategy of asymmetric communication “maximum clarity and quantity” [Mazid, 2008] *mode*.

Here, the register acts as a mediator between linguistic and social factors. “The semiotic structure of a situation type can be represented in terms of the three general concepts of *field, tenor and mode*” [Halliday, 1978, p. 123], because it shows the conditioning of semantic potential by external social influence, when the social structure finds its realization in *tenor field mode* register categories, i.e. “the social factors that have an impact on discursive hegemony can be uncovered with the help of register” [Liu, 2014, p. 4].

Leckie-Tarry believes, that “the configuration of semantic resources that the member of a definite culture typically associates with constitute a situation type. It is the meaning of potential that is accessible in a given social context” [Leckie-Tarry, 1993, p. 26]. That is why, the theory of register as one of the social semiotics theories of language learning in use allows to highlight and describe the registers of various communicative contexts as situations of language use in practice. Its connection with the extralinguistic context makes it possible to use the methods of external interpretation of the study of linguistic phenomena in their connection with the social and cultural context of their occurrence.

So, the register is a model of semantic variations in a certain social context or a set of values that orient the speaker in his choice. “To describe a language as a potential does not mean we are not interested in the actual, in what the speaker does, but to make sense of what he does, we have to know what he can do” [Halliday, 1978, p. 28].

It is also important to emphasize that the virtual discourse of social networks, based on the configuration of embodied interpersonal, ideational and textual metafunctions, forms the variability of registers. Considering register characteristics helps interpret linguistic means and forms certain communicative expectations since elements of the social context are involved in the creation of linguistic means.

Each register feature as a definite level of the semiotic system contains a description of the register model itself, and vice versa, the register model forms a combination of its metafunctions in a specific pragmatic context, because a part of the system contains a characteristic of the whole. The selection of different registers of virtual communication as fragments of the system, containing the characteristics of the system itself, which allows the selection and description of different communicative situations of virtual communication. Specifically, this refers to how *tenor* (interpersonal metafunction) determines *field* (ideational metafunction) and *mode* (textual metafunction). This enables to create both: a general model of the register of virtual communication and the selection and description of the register characteristics of a certain situational context – the virtual social platform Instagram, where interpersonal, **ideational and textual metafunctions are embodied in a system of semiotic signs of various levels.**

As one of the parameters of the register, *tenor* is understood as the interaction of communication participants, the configuration of their socially significant parameters as an “extralinguistic level of the context” [Matthiensen, 2012, p. 439], which forms meanings. *Tenor* interacts with such contextual parameters as “power (status): control, dominance, inequality – Critical Linguistics (CL); Critical Discourse; familiarity: inclusion, solidarity – Positive Discourse Analysis (PDA); institutional role: professional roles – Professional DA Analysis (PDA)” [Matthiensen, 2012, p. 444].

Symmetry or asymmetry as a *tenor* stratification category can be distinguished on the basis of many characteristics: social, age, status, situational, etc. For example, Yini Zhang describes the asymmetry of ideational party discourse, highlighting the amount of media production of the two parties as a sign of asymmetry: “firstly, the asymmetry manifests in media consumption patterns. Conservatives consume a much narrower range of media offerings than liberals do” [Zhang, 2022, p. 5]. **The difference in social statuses and roles creates asymmetric communication, and its absence – symmetrical communication.** For example, a sign of the interpersonal function of *tenor* of pedagogical discourse is the asymmetric configuration of teacher-student social roles [Rose, 2019].

According to Mirsarraf [2017], the essence of the interpersonal function of Instagram is asymmetry, which he explains by the optionality of the response to the comment lies. He argues that “Instagram may be classified as a social networking service since it allows users to create personal profiles and establish relationships with other users. These relationships are asymmetrical as users are not required to reciprocate” [Mirsarraf, 2017, p. 4].

To describe *tenor* of the Instagram profile in its comparison with Queen Rania’s official sites in Arabic and English of, the following stratification social parameters were involved: social status, social role, and situational social role. The personal data of the Instagram profile serve the function of self-presentation and form *tenor* as a configuration of social roles – the author of the profile and users who engage socially on the page.

In the course of our research, the object of the study was observed, then primary and secondary interpretations were made, and finally, the parameters of the register characteristic *tenor* of Rania’s Instagram profile were selected with the help of the method of comparison with the official site. In conclusion, we summarize that the interpersonal metafunction of Instagram profiles is represented by a combination of multimodal means.

Using the deductive method, the information on the Instagram personal profile was established as containing socially significant data of the *tenor* category as a space for interpersonal interaction. Therefore, to highlight the interpersonal metafunction of Queen Rania’s page, a qualitative description of the “social face” [Mazid, 2008, p. 36] of Queen Rania’s Instagram profile, in comparison with the Arabic and English versions of the official sites, was conducted.

The relevant social stratification parameters for describing the *tenor* of the official Instagram page of Queen Rania Abdullah of the Hashemite Kingdom of Jordan were established as follows: social status, social role, and situational social role. Additionally, the following qualitative and quantitative multimodal embodiments of the interpersonal function (*tenor*) of her Instagram page will be described: a comparison of the number of likes on posts and the number of comments. We will also consider the elements of two additional register characteristics – the ideational (*field*) and textual (*mode*) metafunctions – in their connection to the interpersonal function.

### Literature overview

Drawing on functional and anthropological approaches to language in Europe and North America from the 1920s onwards [Matthiessen, 2012, p. 437], social semiotics as a branch of systemic and functional linguistics (Systemic Functional Grammar) was presented in the 1950s by M.A.K. Halliday [1978] and continued its development in the works of Hasan [1999]; Matthiessen [2012]; Bezemer [2009]; Eggins [2004]; Cress [2001]; Rose [2019]; Deng [2019]; Lima [2021]; Ignatio [2022] and others. This study defines language as a social phenomenon, where language functions are related to the environment of their occurrence. It is necessary to stress that social semiotics perceives language as a functional act “Systemic and Functional Grammar is to view discourse as a functional act: discourse is a medium to concrete things” [Deng, 2019, p. 2] and is studied in the environment of its occurrence and use.

Representatives of the school of social semiotics as one of the branches of Systemic Functional Grammar, believe that the semiotic resources of language are regulated by the external system in which they arise: “social semiotics is concerned with meaning makers and the process of meaning-making. It studies the media of dissemination and the modes of communication that people use to represent their understanding of the world and to shape power relations with others” [Bezemer, 2009, p. 3]. **Social semiotics aims to understand how people use modes available to them, particularly in social situations** [Bezemer, 2009, p. 3, 7]. **It is worth mentioning that the founder of the Australian School of Systemic and Functional Grammar Michael Halliday laid out the basic postulates of social semiotics in his book “Language as Social Semiotic” [1978].**

Within the realm of Systemic and Functional Grammar Halliday emphasizes the need to refer to the context in which discourse is produced to find out what types of situational social factors determine the choice of a definite linguistic system. He considered the situational context to be the key concept of the language system, which makes any language, not a static form of representation, but an open, dynamic one [Halliday, 1978].

Halliday also presented the idea of the dependence of variations in language use as a combination of semantic properties caused by variations in contexts in the theory of register, which

was developed by the followers of the school of social semiotics and applied for practical purposes – to distinguish the register characteristics of different types of discourses. For example, the description of macro and hyper theme as a register characteristic of Marvel comics about the Second World War [Lima, 2021].

Moreover, the register methodology is used in translation studies, particularly to describe the cohesion and coherence of a literary translations, believing that the translator should use different thematic structures to achieve cohesion and cohesiveness of the translated text. It was supplemented by the theory of Basil Hatim and Ian Mason, who stated that changes in the modality structure are seen to cause changes in the interpersonal function [Ignatio, 2022, p. 102].

David Rose, applying the aforementioned methodology to the description of the features of pedagogical discourse, connects the concepts of “genre” and “register” as two interconnected systems and considers genre and register to be two different strata of discourse description. Thus, in his opinion, the genre defines various configurations of register features “Register features are realized in language by recurrent patterns of discourse, that is by configurations of wordings, patterns of sounds and lettering. Besides, register features may be used in other modalities, such as an image or gesture systems [Rose, 2019, p. 4].

Register as a dynamic model of social semiotics is also used for teaching a foreign language, in particular for writing argumentative written works [Deng, 2019]. Applying the theory of register, Alshalan [2019] investigated the expression of textual metafunctions, namely lexical cohesion, reference, conjunction, substitutions, and ellipses by Saudi Female EFL Undergraduate Students [Alshalan, 2019]. In literary studies, the functions of metaphors in different registers and genres are also fully described [Goatly, 1994].

Importantly, Halliday [1978], followed by Hasan [1999], Matthiessen [2012] were able to include dynamic, and therefore seemingly, such vague categories as metafunctions, and social context to the methodological linguistic description. “It is clear how Halliday and others have prepared the way for managing fuzzy categories, rather than rejecting them on the basis that an unequivocal unit was not falling out of the data, one can accept that fuzzy sets are characteristic (and functional as well) of any language” [Butt, 2005, p. 14].

According to Kress, the semiotic processes of the generating signs, in connection with the conditions of their generation, demonstrate a multimodal approach to the study of contemporary discourse: “We move towards a view of multimodality in which common semiotic principles operate in and across different modes, and in which it is therefore quite possible for music to encode action, or images to encode emotion” [(Kress & van Leeuwen, 2001, p. 10)].

## Results

We will consider, step by step, the following components of the interpersonal function (*tenor*) of an official page of *Queen Rania and her Instagram profile*, as mentioned above: social stratification parameters as a constant and social activity on her Instagram page as a dynamic variable.

*Social stratification parameters as a constant of Queen Rania’s Instagram profile in comparison with official websites in Arabic and English.* *Tenor* selection was made by comparing the social stratification data that perform the function of the presentation of Queen Rania’s official Instagram profile with the data of her two official sites in Arabic and English. Relevant social characteristics of *tenor* were chosen:

- social status – who is this person?
- social role – what does she usually do?
- situational social role in the sense of “social situation types (“social practices”)” [Matthiessen, 2012, p. 454] – what does a person do in a specific situational context?

Also, the social role of users showing social activity (comments) as an implementation of the interpersonal function was traced in general.

The above-mentioned social stratification features as a realisation of the interpersonal metafunction will be consistently highlighted and described on the official website in Arabic, the official website in English, and Queen Rania’s official Instagram profile, subsequently, a comparative analysis of the data will be conducted.

## 1. Social status

### 1.1. Social status: official website in Arabic:



Fig. 1. Queen Rania's Official website homepage in Arabic [Royal Hashemite Court, 2024a]

ةيمش اهلا ةي ندرأل ةكلم مل هل لدب عل اينا ر ةكلم ل ةلال ج

'Her Majesty Queen Rania Al Abdullah' [Royal Hashemite Court, 2024].

Textual metafunction (*mode*): the Arabic version of the site contains the official royal title:

كول مل ل لمعت سي مارتحا بقل: ككلم ل ةلال ج / ةلال ج ل بحاص

'His Majesty / His Majesty the King: A title of respect used for monarchs' [Royal Hashemite Court, 2024a].

Social status is declared in Arabic.

### 1.2. Social status: official website in English:

Textual metafunction (*mode*): the English version of the site, duplicating the social status of the queen, does not contain the official title of a member of the royal family – "Her Highness".

Social status is declared in English.



Fig. 2. Queen Rania's Official website homepage in English [Royal Hashemite Court, 2024b]

1.3. Social status: official Instagram profile (as 2024 year):

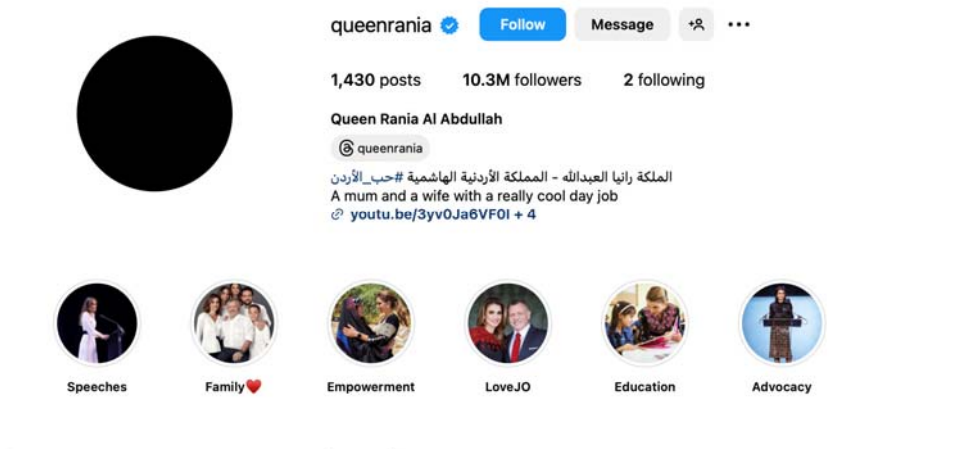


Fig. 3. Queen Rania’s Instagram homepage [Queen Rania Al Abdullah, 2024]

Textual metafunction (*mode*): Queen Rania Al Abdullah – هل لادبعل اي نار ةكلمل - ةكلمل ة Social status is declared in two languages – English and Arabic. As in the English language version of the site, the official title “Her Majesty” ةلالج is not indicated here.

## 2. Social role

### 2.1. Social role: official website in Arabic: educational, asymmetric communication:

دون تعليم ستستيقظ كل صباح محدودة قدراتك غير قادرة على تجاوز ما كانت عليه بالأمس

“without education, you will wake up every morning with limited opportunities, unable to overcome your level of yesterday” [Royal Hashemite Court, 2024a].

Interpersonal metafunction (*tenor*): the social role is educational, social, motivational; asymmetric communication.

Ideational metafunction (*field*) of the sentence: the value of education, motivation to learn, educational sphere.

Textual metafunction (*mode*): the second-person reference in the verb *ستستيقظ* ‘you will wake’ up emphasises the asymmetrical distance of I – you.

The speech act of indirect motivational advice to others as a marker of asymmetric “teacher-student” communication. Compared to direct advice, this type of advice is less directive.

### 2.2. Social role: official website in English:

“we shouldn’t judge people through the prism of our stereotypes” [Royal Hashemite Court, 2024b].

Interpersonal metafunction (*tenor*): the social role of adviser, mentor.

Ideational metafunction (*field*) – life attitudes, beliefs, behavior models.

Textual metafunction (*mode*): the speech act of indirect advice (a language marker – shouldn’t judge) as a marker of asymmetric communication.

The use of the personal pronoun *we* has an ambivalent meaning. So, on the one hand, *tenor* as roles of the participants seem to be blurred. The pragmatics of the pronoun *we* indicates that the speaker is not a private person, but a leader who proclaims collective values. Therefore, according to this interpretation, the pronoun *we* is to some extent a manipulative marker, which gives more value to the words of asymmetric communication; a sign of an opinion leader. On other hand, by the person plural pronoun *we* the distance is reduced towards a more symmetry, explained as a strategy of “solidarity” [Brown and Gilman’s term], which, according to Mazid, “is a relationship that is based on similarity or even sameness of salient characteristics in two (or more) persons. The varying aspect of the solidarity dimension is its intensity, or degree of solidarity, ranging from close intimacy to distant

reserve” [Mazid, 2008, p. 10]. The strategy of solidarity embodied in the language *mode*, based on shared social beliefs, creates social closeness and reduces the distance of communication, giving the phrase signs of symmetrical communication.

Hence, a comparison of *tenor* of the Arabic and English versions of Queen Rania’s official website shows cultural differences in *tenor* parameter. The interpersonal function of the site in Arabic is more asymmetric, compared to the English version, which confirms the importance of the cultural context as a semiotic potential of culturally determined meanings. Like any situational context, which is “social reality (or a “culture”) is itself an edifice of meanings – a semiotic construct” [Halliday, 1978, p. 2].

1.3. Social role: official Instagram profile:

Social role 1: cultural:

Hashtag #ندراأل\_بحح # “Jordan’s favorite” in Arabic as a marker of the popularity and love of the people of the Hashemite Kingdom of Jordan.

Social role 2: family:

*A mum and a wife with a cool day job* [Queen Rania Al Abdullah, 2024]. The bilingual (Arabic and English) social role *mode* of the Instagram profile includes a joke (“*really cool day job*”) as a pragmatic marker of the language game. The present element establishes a more symmetrical distance as a sign of *tenor*, indicating a less asymmetrical, compared to official sites, the configuration of speakers’ social roles. Two different social roles determine such *field* parameters as the embodiment of an ideational metafunction: cultural activity as a popular favorite; family activities of the wife of King Abdullah of Jordan.

### 3. Situational social role

The situational social role, as mentioned earlier, is understood as the role that a person performs in a certain situational context. For example, the social role of “teacher” in the specific situational context of “exam” can fulfill the situational role of the examiner [Queen Rania Al Abdullah, 2024].

Compared to the data of official sites, the data of Queen Rania’s Instagram profile contain an additional semiotically significant social feature of *tenor* category – the social situational role of a famous blogger. The indicated situational social role, as already discussed earlier in this article, is the space of activity of a social person in a certain situational context, in this case, the context of an Instagram profile.

Queen Rania’s Instagram profile has 10.3 (as 2024 year) million followers. As a user with a large number of followers, Queen Rania’s profile is that of a well-known blogger – a user with a high level of social interaction, whose posts receive feedback in the form of over a thousand comments. Such social activity in the form of the number of subscribers is a semiotic dimension of the social situational role of a famous blogger – a social extralinguistic parameter of *tenor*. The criteria for measuring the situational social role of a famous blogger in the form of social activity of followers is multimodal, caused by the feature of Instagram as a virtual channel of communication.

The comparison of *tenor* in its connection with *field* and *mode* parameters on the example of Queen Rania’s sites and Instagram profile showed that the registers of sites and Instagram profile as different situational and cultural contexts are represented by a combination of the following multimodal semantic resources:

As can be seen from the Table 1, the register of the official Instagram profile of Queen Rania of Jordan contains such characteristic:

*Tenor* of the Instagram profile, compared to official sites, contains more social data, social roles and situational social roles determine the ideational and textual metafunction as a space of action in a specific virtual situational context.

If *field* as ideational metafunction of the sites is the educational and mentoring activities of Queen Rania, then *field* of the Instagram profile outlines the cultural and family spheres. The visual multimodal parameter (photo) as an ideational metafunction is the same in the Arabic and English versions of the websites. *Mode* or textual metafunction contains features of both symmetric and asymmetric communication.



Table 1.

**Comparison of Multimodal Register Parameters of Queen Rania’s Official Websites in Arabic and English with Her Instagram Profile**

	Website in Arab	Website in English	Instagram profile
Tenor <i>interpersonal metafunction</i>	Social status: <i>the Queen of Jordan, asymmetric.</i>  Social role: <i>asymmetric, educational.</i>	Social status: <i>the Queen of Jordan, asymmetric.</i>  Social role: <i>Mentor, adviser, asymmetric.</i>	Social status: <i>the Queen of Jordan, asymmetric.</i>  Social role: <i>cultural, asymmetric.</i>  Situational social role: <i>family, symmetric. Well-known blogger, asymmetric.</i>
Field ideational <i>metafunction</i>	<i>Educational sphere, the value of education, motivation to study.</i>	<i>Belief, the model of behavior.</i>	<i>Cultural activity, Family activity.</i>
Mode <i>textual metafunction</i>	Language mode: <i>Arab. Official address “Her Majesty” Indirect advice, personal pronoun “you”.</i>  Multimodal parametrs: <i>visual semiotic mode (photo).</i>	Language mode: <i>English. Indirect advice, strategy of solidarity, pronoun “we”</i>  Multimodal parametrs: <i>visual semiotic mode (photo.)</i>	Multicultural language mode: <i>(Arab, English).</i>  Multimodal parametrs: <i>(hashtag) visual semiotic mode (photo).</i>

Therefore, at this stage of the study, a number of specific features were identified register characteristics of social stratification, as a constant of *tenor*, were analyzed in relation to the ideational and textual metafunctions of the official Instagram profile of Queen Rania, compared to the official websites in Arabic and English. In the course of our research the relevant social stratification data of Queen Rania’s Instagram profile was highlighted. The next stage involved generalizing the social activity on her Instagram page as a dynamic variable of *tenor* parameter of Queen Rania’s Instagram profile and then defining multimodal semiotic resources as the potential semantic meanings of the interpersonal metafunction within the virtual context of Instagram.

*Social activity of the official Instagram profile of Queen Rania as a dynamic variable.* While the social stratification parameters of official websites and Instagram pages have remained relatively constant since 2021 (when we began our observations), the situation with social activity on Instagram profiles is quite different. First, let’s take a closer look at the following quantitative multimodal parameters of social activity: the number of likes on posts and the number of comments from users as a diachronic parameter of social activity on the official Instagram profile of Queen Rania. Then let’s try to find out if there is a correlation between the ideational metafunction embodied in the visual (photo) and the number of likes and comments. The quantitative parameter of users’ social activity was first examined from a diachronic perspective, tracing the number of comments and likes for random months over nine years (2014-2023). Next, the correlation between the interpersonal function (*tenor*) and the ideational function was studied.

The first post on Queen Rania’s official Instagram page was shared on *10 December 2013*. We selected December 10th as the baseline date for our analysis. In cases where there were no posts on that exact date, we used the closest subsequent date. We then tracked the number of likes and comments over the span of 9 years to observe social activity trends. We also tracked the following parameter of the profile’s interpersonal function: the connection between hyperthemes and reactions to posts. We identified the posts with the highest and lowest number of reactions (likes and comments) and traced the relationship between these reactions and the hyperthemes conveyed through photos, reels, and hashtags as multimodal resources.



Fig. 4. "Privileged to be in Johanneburg to honor one of the most honorable of man" [Queen Rania Al Abdullah, 2013, 10 December]



Fig. 5. "The smile that stole my heart, and still do that day... Aqaba, 2004" [Queen Rania Al Abdullah, 2014, 11 December]



Fig. 6. Queen Rania's speech in Roma [Queen Rania Al Abdullah, 2015, 10 December]



Fig. 7. "On al Mawled Al Nabawi let's celebrate by remembering the Prophet's (PBUH) good virtues: forgiveness, generosity, patience and tolerance" [Queen Rania Al Abdullah, 2016, 11 December]

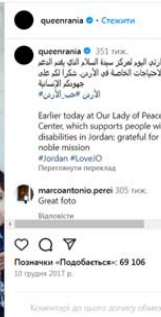


Fig. 8. "Earlier today at Our Lady of Peace Center, which supports people with disabilities in Jordan; gretfull for their noble mission". [Queen Rania Al Abdullah, 2017, 10 December]



Fig. 9. Sheikh Mohammed bin Rashid Al Maktoum and Queen Rania at the Arab Social Media Influencers Summit [Queen Rania Al Abdullah, 2018, 10 December]



Fig. 10. Queen Rania with her family. New Year's wishes from the family [Queen Rania Al Abdullah, 2019, 14 December]



Fig. 11. Queen Rania with her family. New Year's wishes from the family [Queen Rania Al Abdullah, 2020, 09 December]



Fig. 12. (video) “This year greeting cards feature various embroidery patterns from our traditional thobes” [Queen Rania Al Abdullah, 2021, 14 December]



Fig. 13. Queen Rania and children in Christmas hats: wishing you a happy and peaceful holiday season [Queen Rania Al Abdullah, 2022, 13 December]



Fig. 14 (video). “75 since the Universal Declaration of Human Rights” [Queen Rania Al Abdullah, 2023, 10 December]



As shown in Table 2, the most popular post among those we monitored is from *December 14, 2019*, with 533,902 likes and 9,994 comments. The second most popular post is from *December 14, 2020*, with 381,893 likes and 6,337 comments. These posts share the hyperthemes of ‘family’ and ‘holiday congratulations.’ The hyperthemes are conveyed through a combination of multimodal elements: hashtags, images as visual content, and photo captions.

The least popular posts among those reviewed are from *December 10, 2013*, with 14,532 likes and 482 comments, and from *December 11, 2016*, with 16,598 likes and 334 comments. We attribute the lower number of interactions with the first post to the smaller number of subscribers and the lower overall popularity of the profile at that time. The constant growth in the number of followers, and consequently the increasing popularity of Queen Rania’s Instagram profile, is one of the quantitative parameters of the interpersonal function as a register characteristic. Let’s compare the number of subscribers in 2021 (7.3 million) and 2024 (10.3 million). The lower popularity of the second post and the third post, which received the fewest reactions (dated December 14, 2021), can be attributed to the less popular hyperthemes expressed through hashtags as a multimodal tool. The visual component of these posts consists of a greeting card and two reels, none of which feature Queen Rania as the main participant in the profile’s social activity. Thus, we can see the correlation between the

interpersonal function (*tenor*) and the ideational function (*field*), as represented by multimodal means: a photo and its caption as a hypertheme. Therefore, the most popular hyper-themes of the profile, as seen in the hashtags, are ‘personal life, family, love, children, and personal events.

Table 2.

**Quantitative Characteristics of Multimodal Parameters of *Tenor* of Queen Rania’s Instagram Profile**

Date	Number of likes	Number of Comments	Hashtag Photo caption subject	Image as hypertheme
10/12/2013	14532	482	#MandelaMemorial #SouthAfrica	Queen Rania & Nelson Mandela
11/12/2014	26459	***	#ThrowBackThursday#TBT#Family#Love#Jordan	Memories: Queen Rania of Jordan and her husband King Abdullah II in their youth in 2004 year
10/12/2015	30155	319	#Jordan #LoveJo #Rome #Italy	Queen Rania’s speech in Rome
11/12/2016	16598	334	#فیرشلالایوبنلالدولمال	Greeting card for the occasion on Al Mawled Al Nabawi
10/12/2017	69146	357	#ندرألا #ندرألا_بح #Jordan #LoveJO	Queen Rania visited children with disabilities at Our Lady of Peace Center.
10/12/2018	147368	1086	#ندرألا #ندرألا_بح #تارامال #یبد _لصاوتلالداور_قمق #برعلالیعامتجال #LoveJO #Jordan #Dubai #ArabSMIS	Sheikh Mohammed bin Rashid Al Maktoum and Queen Rania at the Arab Social Media Influencers Summit.
14/12/2019	533902	9994	#بح #لئاع #ندرألا_بح #ندرألا #Love#Family#Jordan #LoveJO	Queen Rania with her Family. New Year’s wishes from the family
14/12/2020	381893	6337	#بح #لئاع #ندرألا_بح #ندرألا #Love#Family#Jordan #LoveJO	Queen Rania with her Family. New Year’s wishes from the family.
14/12/2021	56765	821	#ندرألا #ندرألا_بح	This year’s greeting cards feature various embroidery patterns from our traditional thobes.
13/12/2022	106698	866	#ندرألا #ندرألا_بح #Jordan #LoveJO	Queen Rania and children in Christmas hats: Wishing you a happy and peaceful holiday season.
10/12/2023	161907	***	#HumanRights75 #HumanRightsDay	Reel: 75 years since the Universal Declaration of Human Rights

Now let’s examine the photos as a visual multimodal component of the profile post. A semiotic analysis of the visual code revealed that the most socially engaging posts on the profile were the bright photos of Queen Rania with her family, serving as emotional visual multimodal signs. The vast majority of the most popular photos on Queen Rania’s profile convey emotions of joy, satisfaction, and security as an expressive visual component.

An important visual code in a profile that influences the interpersonal function is color. Posts with the lowest engagement are characterized by a narrower color spectrum and appear duller (e.g., posts from 2014, 2016, 2023). Conversely, the most popular photos are bright, indicating that color is a crucial visual component of the interpersonal function. The dominant colors in these popular photos are white (2019), red and white (2016, 2017), red, black, and white on a green background (2015), and various shades of red, green, black, and blue (2020). This combination of colors evokes associations with the official flag of the Hashemite Kingdom of Jordan, of which Rania is the queen.



Fig. 15. Official national flag of Jordan [[Ministry of Culture of Jordan, 2024](#)]

Thus, the semiotics of color in Queen Rania's profile serves not only an expressive function but also a social function, using color as a semiotic sign to represent her country. The material analyzed through semiotic analysis revealed that the color of visual content not only carries an emotional component but also serves as a social semiotic sign representing one's country.

As you can see, the visual content has changed over time: in October 2022, Queen Rania's avatar photo [[Queen Rania, Instagram profile, 2024](#)] was updated to a black background. The change in the visual component and the mourning is due to external context (tragic events in the Gaza Strip), which directly impacts the multimodal system of Instagram's meanings:



Fig. 16. Queen Rania's Instagram homepage in 2021 (screen from a personal computer, 2021)

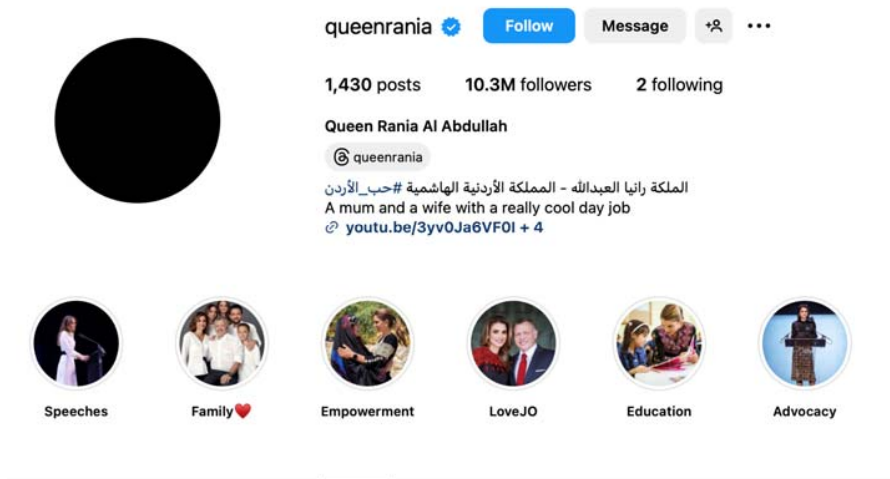


Fig.17. Queen Rania’s Instagram homepage in 2024 [Queen Rania Al Abdullah, 2024]

Each photo can be viewed as a story represented through visual semiotic signs. Its coherence is achieved by combining the following components: who is depicted in the photo, what the actor is doing, where the action is taking place, what emotions are conveyed, and which colors predominate. These and other semiotic components of the photo impact the interpersonal function, influencing the level of social interaction.

## Discussion

*Multimodal characteristics of tenor as an embodiment of interpersonal function in the situational context of Instagram.* So, the notion of the content (configuration) of social roles, tonality – a *tenor* contains various dimensions of the context related to the social relations in which the participants of communication are: the boss, supportive staff, parents, friends, etc. The repertoire of *field* strategies and *mode* semiotic means is correlated with both social roles belonging to situational conceptual variability and social statuses of communication participants as stratification categories.

*Tenor* establishes which social configurations are relevant in a given pragmatic context, that is, those that determine the degree of variability of textual and ideational metafunctions. *Tenor* of Queen Rania’s Instagram page is asymmetric according to the following social stratification parameters: *social status (queen)*; the cultural and social role of *Jordan’s favorite*; a situational social role (*a famous blogger*), but symmetrical – *a family social role*.

The data of the official Instagram profile of Queen Rania was compared with the data of the official sites (in Arabic and English) and the following specific *tenor* was highlighted in connection with *field mode* register categories.

The first sign of a *tenor* profile is its publicity because Queen Rania’s page is open and has 10.2 million followers, so the data that is shared is publicly available. Such a social configuration determines the following organization of the interpersonal metafunction of the profile: “addressee one – addressee all”. The peculiarity of *tenor* of an open Instagram profile, as opposed to a closed profile or private Instagram chat, is that all comments can be read and replied to by anyone, not just the addressee of the message. Therefore, when creating a comment on Instagram, the user already knows and takes into account that his comment is public. Since Queen Rania’s profile is public, Participant 1 (Queen Rania or the person responsible for presenting her social face on the Instagram profile) and Participant 2 (users commenting on the posts), when creating meaning, take into account that their texts or other visual, audio, semiotic tools will be publicly available. Thus, publicity as a register category *tenor* of open Instagram profiles affects ideational and textual metafunctions. Meanings created in the situational context of a public Instagram page are aimed “for everyone” – this determines *field* and *mode*.

The social stratification data of Queen Rania, indicated on the Arabic and English sites as a *tenor* category, differ at the level of ideational and textual metafunctions, which indicates the presence of different registers as the conditioning of the semantic potential by the situational and cultural context, when “the semiotic structure of a situation type can be represented of the three general concepts of *field, tenor and mode*” [Halliday, 1978, p. 123].

The second *tenor* sign is the popularity of Queen Rania’s profile, the semiotic quantitative measure of which is the number of followers (10.2 million followers) as a marker of the profile’s social virtual activity.

The popularity parameter of the Instagram profile, in turn, determined the third sign – social situational role of a well-known blogger, which has the following dimensions of social virtual activity: self-presentation in the profile, creation of multimodal content (photos and videos, texts, geolocation, hashtags) with high active feedback in the form of some followers likes, comments. “Therefore, the importance of producing popular and attractive message brings the power and respect for its producer” [Mirsarraf, 2017, p. 4]. The situational social role of a famous blogger is a determinant of asymmetric communication, the sign of which at the level of ideational and textual metafunctions is semantically meaningful silence.

The interpersonal function of the profile is determined by the combination of the following social stratification dominants: social status, social role, and situational social role. The configuration of given social parameters gives *tenor* of signs of both asymmetric and symmetric communication because there is an opposition: asymmetry of social status and social situational role vs symmetry of social role.

The fourth an asymmetric, semiotically significant sign of *tenor* profile is silence as the absence of an answer – a form of asymmetric communication between an older person and a younger one. Such silence is a semantically significant and justified multimodal *mode* of asymmetric virtual communication higher not only in terms of social status but also in terms of the situational social role of a famous blogger. The silence of the elder in such a configuration is not considered a communicative deviation and does not violate the maxims of communication, however, in the opposite configuration – the lack of a response of the junior according to social status (for example, if Queen Rania’s comment remained unanswered), such communicative behavior violates the maxims of polite communication. This correlates with Mazid’s words, “another debatable aspect of Grice’s CP is its universality”. “Perception of constructs such as Quantity, Quality, Manner and Relevance vary from one culture to another and from one situation to another” [Mazid, 2008, p. 13].

The fifth symmetrical sign of *tenor* profile of Instagram, what is missing from official websites is the ability to assess a person of royal social status without following the official etiquette style as a member of the royal family, for example:

The absence of the official address “العالج” “Her Majesty” or the presence of multimodal means of assessment (emojis, etc.) is unacceptable in other registers, for example, in an official meeting or correspondence. This possibility does not reduce the real existing asymmetry in another situational context of communication with Queen Rania. We are talking about the peculiarity of the implementation of the interpersonal metafunction in the specific virtual register of the Instagram profile as a situational context of the social network, which imposes fewer restrictions compared to oral or private written communication. This confirms the opinion of [Al-Ali, 2014] that social activity in the situational context of Instagram has a specific form of communication: “Socializing on Instagram is mainly done through the like and comment functions, which are not taken for granted by Instagram users”.



thatonegirl60113967 41тиж.

لما كنا أطفال، كل الولاد اللي بعرفهم كانوا مكرشين

على الملكة رانيا حتى انا مع ابي بنت 😂😂😂

*‘When we were kids, all the kids I knew were in awe of Queen Rania, even though I’m a girl’*

Fig. 18. One of the comments to the photo. Queen Rania’s Instagram homepage in 2021 (screen from a personal computer, 2021)



wafa\_\_\_omari 41тиж.

Perfect picture our queen 🥰

Fig. 19. One of the comments to the photo. Queen Rania's Instagram homepage in 2022 (screen from a personal computer, 2022)

The sixth sign of specificity of *tenor* on Instagram lies in social activity: the space of action, as an interpersonal function of participants, is realized through a combination of multimodal semiotic resources.

When creating meaning in a certain social semiotic environment, a participant in the interaction gives preference to those whose functions will be recognized by other participants in certain contextual variables, that is, those that form a certain register. *Tenor* as one of the register characteristics of the Instagram page reveals different social communicative interactions as an interpersonal function of its participants. Compared to the official websites in Arabic and English, Queen Rania's Instagram profile contains an additional social stratification feature – situational social role of a famous blogger. This situational social role, highlighted only in the Queen's official Instagram profile, has an interpersonal function and is a marker of how Queen Rania wants to present her situational social role in the situational context of Instagram as in the space of activity of a social person in a certain situational context.

The general trend in the development of the interpersonal function, as seen on Rania's profile page, is as follows:

The most popular hyper themes are related to personal life, while the least popular are visual content that does not feature Queen Rania as the main participant in interpersonal interactions. The language code (*mode*) for the hashtag and photo caption in the first post is only in English, while all subsequent content is duplicated in both English and Arabic.

The components of the interpersonal function, as characteristics of the register *tenor* of an Instagram profile, include social stratification data and social activity as variable components. *Tenor* is dynamic and influenced by temporal, cultural, and situational contexts, which serve as the extralinguistic context for creating multimodal meanings on Instagram. The availability of social stratification data is common to both the official website and the Instagram profile. The social activity of an Instagram profile, as a dynamic component of the interpersonal function, is one of the register characteristics of the virtual multimodal context on Instagram. The situational context of Instagram, as an external virtual platform for generating meanings, is both entertaining and axiological, involving evaluation and reactions to multimodal content such as photos and short videos.

In the situational context of Instagram as a virtual channel of meaning creation, the following multimodal semiotic means of the register characteristic *tenor* profile of Queen Rania are highlighted.

Thus, the multimodal parameters of the interpersonal metafunction of Instagram profile are as follows:

1. Visual semiotic *mode* (profile photo): function of self-presentation; hashtag;
2. Multicultural language *mode* of social statuses – Arabic and English.
3. Popularity: a quantitative measure of the social situational role of a well-known blogger – social activity (number of subscribers);
4. Silence (absence of responses to comments): a form of asymmetric virtual communication.
5. Ability to assess a person of royal social status: a form of symmetrical virtual communication.
6. Social activity as a dynamic variable of *tenor* parameter: the ability to comment, like, and share photos or videos.

The selected multimodal parameters testify to the globality and multiculturalism of Instagram as a virtual situational context for creating semantic configurations.

As we may see from the above mentioned statements, register characteristics are the external context of the situation that influences speech “the categories of *field*, *tenor* and *mode* are thus determinants and not components of speaking...” [Halliday, 1978, p. 62], and the selected register parameters of *tenor* are situational determinants of the semiotic Instagram space in particular of Queen Rania's Instagram profile.

## Conclusions

The register is a kind of social pattern of “expectations” of certain predicted communicative behavior in a specific functional context. Instagram, as a social virtual context of a multimodal



communication channel is represented by a combination of signs of various semiotic systems immersed in a virtual social and cultural context, which is the focus of interest for social and semiotic studies.

The functional context of Instagram profiles creates a separate register that has the specificity of organization of semiotic resources of *tenor* parameter. An essential feature of the *tenor* of the Instagram profile is the interpersonal function, represented by the configuration of multimodal and multicultural means within the virtual space. In particular, of Queen Rania's Instagram profile it has been established that the relevant multimodal parameters of *tenor* of Queen Rania's Instagram profile in comparison with the official websites in English and Arabic are the following: 1) publicity; 2) popularity; 3) the situational social role of a famous blogger; 4) the opposition between the asymmetry of social status and situational social role, characterized by silence as a form of communication; 5) the symmetry of social roles, characterized by the possibility of evaluating and commenting on the royal person.

The specificity of the virtual communication channel determines the configuration of semantic resources, as interpersonal, ideational, and textual metafunctions are represented by semiotic means of various systems: textual, visual (photos, hashtags, reels), social and communicative activity in the form of comments, likes, and shares.

Within the framework of this research, specific social stratification dominants were highlighted, as well as particular multimodal dimensions of *tenor* of Queen Rania's Instagram profile. Among them are publicity, popularity, the social situational role of a famous blogger, asymmetry, silence or lack of response, the ability to evaluate and comment on the photo of a person of royal status. The register characteristic of the *tenor* of an Instagram profile, as represented by multimodal means, includes social stratification features and social activity, such as photos, videos, captions by the author, and likes and comments from users. The ideational metafunction (hyper theme expressed through photos, short videos, and their captions) influences the quantitative characterization of the interpersonal metafunction (number of likes, comments, and shares). The external situational context influences the system of multimodal meanings on Instagram.

The peculiarity of the *tenor* of an open Instagram profile, as opposed to a closed profile or private Instagram chat, is that all comments can be read and replied to by anyone, not just the addressee of the message. Therefore, when creating a comment on Instagram, the user already knows and takes into account that their comment is public. Since Queen Rania's profile is public, Participant 1 (Queen Rania or the person responsible for presenting her social face on the Instagram profile) and Participant 2 (users commenting on the posts), when creating meaning, take into account that their texts or other visual, audio, and semiotic tools will be publicly available. Thus, publicity, as a registered category of *tenor* in open Instagram profiles affects ideational and textual metafunctions. Meanings created in the situational context of a public Instagram page are aimed "for everyone" – this determines the *field and mode*.

It has been proven that the social and semantic theory of register is not limited to the mechanical selection and description of extralinguistic social parameters as a determinant of semiotic means, because the subject of research is always deeper than the methodological means used for its study. However, as the paper showed, in the situational virtual context, social stratification parameters of social status, social role, and situational social role determine the register category of *tenor* of the Instagram profile. Therefore, the register of Instagram is a combination of various semiotic means immersed in the social, religious, and cultural context as a multimodal sphere for creating different meanings.

Instagram is a virtual space filled with emotionally significant signs, represented through verbal, visual, and video channels. The application of social semiotic analysis reveals that *tenor*, as an interpersonal function of an Instagram profile, is influenced by multimodal semiotic components that elicit varying degrees of social reactions.

Hence, Instagram can be treated as a modern virtual multimodal reality, as a channel of communication with its registers as a configuration of semantic resources, where interpersonal, ideational and textual functions are embodied by multimodal means. The specific methodology suggested in this research can be applied to highlight, describe, and compare the register characteristics of other social platforms, such as Facebook, Twitter, and YouTube. It is also promising to trace the influence of the cultural context of the multimodal discourse of social networks as a relevant meaning-creating means of interpersonal, **ideational, and textual metafunctions. Further research will explore the ideational and textual functions of the Instagram profile as register characteristics.**

## Adherence to Ethical Standards

The use of the public Instagram profile of Queen Rania of the Hashemite Kingdom of Jordan as a research material is acceptable and complies with the principles and rules of publication ethics of The Publishing Ethics Resource Kit (PERK) and does not contradict the principles of academic integrity established by the Committee on Publication Ethics (COPE). Using data gathered from Instagram adhered to ethical research standards, the ethical guidelines for digital research from the British Sociological Association, and standards of Social Data Science Lab.

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### **TENOR AS A MULTIMODAL REGISTER CHARACTERISTIC OF THE INSTAGRAM PROFILE (a compared analysis of Queen Rania's official website and Instagram profile in Arabic and English)**

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**Key words:** *Instagram, social semiotics, register, multimodal discourse, interpersonal meta function, tenor.*

Instagram is currently the object of linguistic research in various fields. For linguistic socio-semiotic research, Instagram is valuable, particularly for its multimodality. The methodological basis of the article is the theory of register, which is a tool of social semiotics. The article specifically examines Instagram as a subject of linguistic socio-semantic research and proposes a general methodology for analyzing the interpersonal function, using Queen Rania's official Instagram profile as a case study. It explores this profile as a multimodal virtual situational context of communication, comparing it to official websites.

As a virtual social context, Instagram provides its users with access to the implementation of three meta-functions: interpersonal, ideational and textual.

*The purpose* of the article is to identify the relevant multimodal parameters of *tenor* of Instagram profiles and to compare them with websites in Arabic and English. Additionally, the article aims to describe the case characteristics of *tenor* of the official profile of Queen Rania of the Hashemite Kingdom of Jordan within the context of social semiotics. To describe *tenor* of the Instagram profile in comparison with the official websites in Arabic and English of Queen Rania, the following social parameters were stratified: social status, social role, and situational social role. The study has accomplished the following tasks: a review of current socio-semiotic research, which examines the functions of the language system in the context of their emergence; a consideration of M. Halliday's provisions, which describe variations in language use as a combination of semantic resources influenced by contextual variations; and the practical multidisciplinary

application of the theory of register. Additionally, the concept of “multimodal discourse” of Instagram as an object of linguistic socio-semiotic research is examined, and a general methodology for describing the interpersonal function of an Instagram profile as a multimodal virtual situational context of communication is proposed.

The article employs various general scientific and linguistic research *methods*: a deductive method to identify tenor register characteristics as an expression of the interpersonal metafunction of an Instagram profile; a descriptive method, which includes external interpretation (to assess the influence of Instagram’s situational context on the interpersonal function) and internal interpretation. The method of semiotic decoding of visual information [Kress & Van Leeuwen, 2001] was applied for interpretation, and the comparative method was used to analyze the multimodal characteristics of websites in relation to Queen Rania’s Instagram profile.

A qualitative method was used to describe the multimodal characteristics of websites in Arabic and English and Queen Rania’s Instagram profile. Additionally, a comparative method was employed to compare the multimodal characteristics of *tenor* of websites and Instagram profiles. Using the example of Queen Rania’s official profile, the possibility of highlighting the following multimodal parameters of *tenor* in the situational context of Instagram was demonstrated: visual semiotic (photo); multicultural language of social statuses; popularity; silence (absence of responses to comments); ability to assess a person of royal social status.

Instagram is presented as a virtual semiotic space of emotionally significant signs, represented through verbal (text, hashtags), visual (photos), and video channels (short videos, reels). Socio-semantic analysis reveals that *tenor*, as the interpersonal function of an Instagram profile, is shaped by multimodal semiotic components, each contributing to varying degrees of interpersonal interaction within the communicative space. It has been proven that the components of the interpersonal function, as a register characteristic of *tenor* of an Instagram profile, include social stratification data and social activity as a variable component. As a register characteristic, *tenor* is dynamic and influenced by temporal, cultural, and situational contexts — the extralinguistic context in which Instagram’s multimodal meanings are created. The applied socio-semantic analysis of multimodal signs on Queen Rania’s profile revealed a correlation between the interpersonal and ideational functions. The most popular (*tenor*) hyper-themes (*field*), include ‘personal life, family, holidays, and children’ which are expressed through bright, emotional photos as multimodal resources. The color of the visual content serves both expressive and social functions, influencing the level of social interaction.

The interpersonal, ideational, and textual functions of Instagram as a virtual situational context, with its registers as a configuration of semantic resources, are embodied by multimodal means, demonstrating the multimodality of Instagram registers as a combination of signs from different semiotic systems.

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## СУЧАСНІ АСПЕКТИ ЛІНГВОДИДАКТИКИ

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### КОНЦЕПЦІЯ ФОРМУВАННЯ ОЦІНЮВАЛЬНО-АНАЛІТИЧНОЇ КОМПЕТЕНТНОСТІ МАЙБУТНІХ ВЧИТЕЛІВ ІНОЗЕМНИХ МОВ

Стаття присвячена теоретичному обґрунтуванню концепції формування оцінювально-аналітичної компетентності майбутніх вчителів іноземних мов під час їхньої професійно-методичної підготовки в закладі вищої освіти. *Метою* статті є розробка концепції формування оцінювально-аналітичної компетентності майбутніх вчителів іноземних мов як науково обґрунтовану систему підходів, змісту навчання, методів і засобів навчання, які у своєму взаємозв'язку відображають провідну ідею та стратегію організації навчального процесу для досягнення запланованого результату.

Концепцію формування оцінювально-аналітичної компетентності майбутніх вчителів іноземних мов представлено як науково обґрунтовану систему підходів, змісту навчання, *методів* і засобів навчання. Взаємозв'язок складників цієї системи визначає провідну ідею та стратегію організації навчального процесу для формування цільової компетентності. Оцінювально-аналітична компетентність вчителя іноземних мов, як складна і динамічна взаємодія спеціальних методичних знань і методичних умінь, розглядається у єдності обох її компонентів. Сучасні підходи до навчання складають теоретичне підґрунтя запропонованої концепції. Компетентнісний підхід спрямований на формування цільової компетентності та вимагає мінімально достатнього відбору змісту навчання для досягнення мети навчання. Технологічний підхід передбачає використання технологій навчання та технологій для навчання. Рефлексивний підхід реалізується для забезпечення самоконтролю, самоаналізу, самооцінювання студентом процесу і результату оволодіння власною оцінювально-аналітичною компетентністю. Особистісно-діяльнісний підхід застосовується в єдності особистісного та діяльнісного компонентів з позицій студента і викладача.

Зміст навчання для формування оцінювально-аналітичної компетентності розкрито в предметному та діяльнісному аспектах: предметний аспект складають теми і типові професійно-методичні ситуації діяльності вчителя іноземних мов у процесі проектування, реалізації й організації контролю та оцінювання результатів навчання учнів, а діяльнісний аспект – методичні знання, методичні вміння як складники цільової компетентності, відповідні завдання. Засобами навчання виступають завдання для оволодіння методичними знаннями, чотири групи завдань для формування і розвитку методичних умінь, результати виконання яких оцінюються за укладеними критеріями оцінювання. Основним засобом методичної рефлексії майбутніх вчителів іноземних мов у процесі формування і розвитку оцінювально-аналітичної компетентності визначено електронне методичне портфоліо.

*Ключові слова:* вміння, вчитель, завдання, знання, іноземна мова, контроль, концепція, критерії оцінювання, оцінювально-аналітична компетентність.

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**К**онтроль є складником системи навчання іноземних мов і культур. Ефективність його організації і реалізації вчителем забезпечують якісний зворотний зв'язок і суттєво впливають на результати оволодіння учнями іноземною комунікативною компетентністю.

Аналіз останніх досліджень і публікацій засвідчує зацікавленість науковців щодо узгальнення практик, які використовують викладачі іноземних мов для оцінювання результатів навчання, зокрема французької мови як іноземної [Khajehali та ін., 2022; Summo та ін., 2014; Ndayambaje та ін., 2023], особливостей оцінювання результатів оволодіння англійською мовою як іноземною [Meidasari, 2015].

У дослідженні В. Мейдасарі [2015] розглянуто особливості оцінювання результатів оволодіння англійською мовою як іноземною, надані окремі поради для розроблення тестів. У роботі А. Хайехалі [Khajehali, 2022] зосереджено увагу на дослідженні професійної підготовки майбутніх вчителів французької мови як іноземної до впровадження оцінювальної діяльності, використанні навчального курсу з оцінювання «Оцінювання компетентностей учнів» (“Evaluating the skills of learners”) з метою професіоналізації оцінювальної діяльності вчителів французької мови як іноземної.

Л. Херрера та Д. Масіас зазначають, що оцінювання є важливою складовою будь-якого освітнього процесу, при цьому багато вчителів ігнорують його численні наслідки та прояви. Оцінювання продовжує розглядатися, переважно, як підсумкове оцінювання, яке інформує вчителів про успіхи або невдачі учнів у процесі навчання на основі шкали балів. Такий обмежений підхід частково може бути пов'язаний з недостатньою підготовкою та навчанням як у програмах підготовки вчителів, так і в програмах професійного розвитку [Herrera, Macías, 2015, с. 302].

Науковці зазначають, що «система оцінювання навчальних результатів здобувачів освіти має бути: відкритою, чіткою, об'єктивною; мотивуючою, спрямованою на те, щоб заохотити учнів спробувати різні моделі досягнення результату без ризику отримати за це негативну оцінку; спрямованою на формування в учнів ключових компетентностей та впевненості у власних силах і здібностях» [Лютко, Зиль, 2022, с. 9]. **Однією з засадничих функцій шкільного оцінювання є регулювання навчального процесу** [Puren, 2001, с. 17], при цьому шкільне оцінювання має бути досить легким і адаптованим до обмежень середовища, щоб відтворюватися з досить короткою періодичністю протягом усього курсу навчання [Puren, 2001, с. 14]. **Це вимагає спеціальної компетентності вчителя іноземних мов.**

У Професійному стандарті за професіями «Вчитель початкових класів закладів загальної середньої освіти», «Вчитель закладу загальної середньої освіти», «Вчитель з початкової освіти (з дипломом молодшого спеціаліста)» [МОН України, 2020] до трудової функції «Управління освітнім процесом» віднесено оцінювально-аналітичну компетентність. Це сприяло актуалізації наукових пошуків, зокрема щодо розвитку оцінювально-аналітичної компетентності педагога як умови дотримання професійного стандарту [Лютко, Зиль, 2022]; щодо місця оцінювально-аналітичної компетентності в структурі професійної діяльності вчителя початкових класів [Покрова, 2022] та особливостей формування оцінювально-аналітичної компетентності майбутніх учителів початкових класів [Шквир та ін., 2023].

Здійснено спробу науково обґрунтувати структуру оцінювально-аналітичної компетентності педагогів закладів загальної середньої освіти, яка містить три основні складові: знання (знання про оцінювання), досвід (здатність застосувати принципово інший підхід до організації системи контролю та оцінювання досягнень учнів як суб'єктів навчання), а також ціннісне ставлення (як «джерело» активності, що детермінує поведінку та діяльність педагога) [Лютко, Зиль, 2022, с. 10–11]. Водночас, зміст цих складників розкрито недостатньо. Автори зосереджують увагу лише на одному із видів оцінювання – формувальному оцінюванню та пропонують алгоритм дій вчителя на уроці в процесі його застосування [Лютко, Зиль, 2022, с. 10].

С.В. Покрова досліджує лише один із складників оцінювально-аналітичної компетентності і наголошує на тому, що «розвиток особистості, що володіє оцінювально-аналітичною компетентністю, передбачає сформовану оцінювальну компетентність» [Покрова, 2022, с. 114], з чим не можна цілком погодитися.

Оцінювально-аналітичну компетентність майбутнього вчителя початкових класів науковці [Шквир та ін., 2022] розуміють як єдність теоретичної та практичної готовності майбутнього фахівця до оцінювання навчальних досягнень учнів. Оцінювально-аналітичну компетентність вони

розглядають як складне індивідуально-психологічне утворення на основі інтеграції педагогічного досвіду, теоретичних знань, практичних умінь, особистісних та професійних якостей, які обумовлюють готовність до використання сучасних видів та форм оцінювання, методів і прийомів здійснення аналізу навчальної діяльності учнів початкових класів; забезпечення самооцінювання і взаємооцінювання результатів їхнього навчання [Шквир та ін., 2022, с. 51]. Цілком логічними є запропоновані науковцями основні шляхи формування оцінювально-аналітичної компетентності в закладах вищої освіти: оволодіння знаннями та вміннями під час лекційних, семінарських і практичних занять; залучення студентів до самостійної роботи; проведення науково-практичних семінарів та конференцій із участю вчителів початкових класів [Шквир та ін., 2022, с. 62].

З огляду на особливості навчання іноземних мов, оцінювально-аналітична компетентність вчителя іноземних мов має свою специфіку. Водночас, аналіз останніх досліджень і публікацій дає змогу констатувати відсутність науково обґрунтованої концепції формування оцінювально-аналітичної компетентності майбутніх вчителів іноземних мов у процесі їхньої професійно-методичної підготовки в закладі вищої освіти. Така концепція має стати підґрунтям для вироблення методик навчання відповідно до умов організації освітнього процесу у закладі вищої освіти за конкретною освітньою програмою та в межах обов'язкових та/або вибіркових компонентів професійно-методичної підготовки майбутніх вчителів іноземних мов.

Цим дослідженням ми ставимо за мету розробити концепцію формування оцінювально-аналітичної компетентності майбутніх вчителів іноземних мов як науково обґрунтовану систему підходів, змісту навчання, методів і засобів навчання, які у своєму взаємозв'язку відображають провідну ідею та стратегію організації навчального процесу для досягнення запланованого результату.

Для досягнення сформульованої мети використано такі *методи* дослідження: аналіз, синтез, узагальнення, дедукція для визначення основних положень концепції.

Теоретичне підґрунтя концепції формування оцінювально-аналітичної компетентності майбутніх вчителів іноземних мов складають компетентнісний, технологічний, рефлексивний та особистісно-діяльнісний підходи.

Компетентнісний підхід безпосередньо спрямований на формування оцінювально-аналітичної компетентності, відбір змісту навчання, який би був мінімально достатнім для досягнення запланованого результату.

Технологічний підхід передбачає використання технологій навчання (застосовує викладач для організації навчального процесу, наприклад, ігрові технології (професійно-орієнтована рольова гра [Майер, 2017] як метод її реалізації), інтерактивні технології, метод портфоліо тощо) і технологій для навчання (спеціально відібрані викладачем технології, якими оволодівають студенти – тестові технології, цифрові технології для створення контрольних завдань тощо).

Рефлексивний підхід реалізується задля самоконтролю, самоаналізу, самооцінювання студентом процесу і результату оволодіння власною оцінювально-аналітичною компетентністю за результатами виконання завдань, їх презентації, обговорення й оцінки викладачем та іншими студентами академічної групи на практичних заняттях (сприяє розвитку методичної рефлексії майбутнього вчителя іноземних мов), усвідомлення власних помилок і способів їх виправлення задля розвитку здатності оперативно приймати методичні рішення, а також труднощів в оволодінні цільовою компетентністю та визначення методів, способів, стратегій їх подолання.

Особистісно-діяльнісний підхід розглядаємо у єдності двох компонентів – особистісного та діяльнісного. Особистісний компонент зумовлює розвиток інтелектуальної сфери й особистості студента, його особистісних і професійних якостей, необхідних для ефективної організації контролю й оцінювання результатів навчання учнів, їх аналізу й інтерпретації. Формування оцінювально-аналітичної компетентності є спільною діяльністю викладача і здобувачів вищої освіти – майбутніх вчителів іноземних мов. З позиції викладача діяльнісний компонент реалізується у процесі відбору змісту навчання з урахуванням потреб студентів у майбутній професійно-методичній діяльності і вимог до сучасного вчителя іноземних мов; у процесі укладання комплексів завдань для оволодіння знаннями, формування і розвитку вмінь студентів, контролю й оцінювання результатів їхньої навчально-пізнавальної діяльності. З позиції студента реалізація діяльнісного компонента передбачає активну навчально-пізнавальну діяльність з метою оволодіння відібраним викладачем змістом навчання, виконання запропонованих викладачем за-



вданий, що моделюють методичні дії вчителя іноземних мов в процесі контролю й оцінювання оволодіння учнями іншомовною комунікативною компетентністю. Це сприяє формуванню індивідуального стилю професійно-методичної діяльності майбутнього вчителя іноземних мов.

Згідно з Професійним стандартом за професіями «Вчитель початкових класів закладів загальної середньої освіти», «Вчитель закладу загальної середньої освіти», «Вчитель з початкової освіти (з дипломом молодшого спеціаліста)» оцінювально-аналітична компетентність містить низку професійних компетентностей та відповідні знання, що їх забезпечують [МОН України, 2020, с. 24–25], а саме:

– Професійна компетентність: здатність здійснювати оцінювання результатів навчання учнів. Знання: види оцінювання результатів навчання учнів (формувальне, поточне, підсумкове тощо); методики здійснення формувального, поточного, підсумкового оцінювання; способи фіксації результатів педагогічних спостережень; критерії та рекомендації щодо оцінювання результатів навчання учнів; етичні принципи та вимоги законодавства щодо академічної доброчесності під час оцінювання результатів навчання учнів, механізми її забезпечення.

– Професійна компетентність: здатність аналізувати результати навчання учнів. Знання: методи і прийоми здійснення аналізу та рефлексії навчальної діяльності учнів та її результативності.

– Професійна компетентність: здатність забезпечувати самооцінювання та взаємооцінювання результатів навчання учнів. Знання: методи та прийоми, методики і технології здійснення самооцінювання та взаємооцінювання учнями результатів їхнього навчання.

Не можемо цілком погодитися із тим, що оцінювально-аналітична компетентність, як здатність, ґрунтується лише на знаннях вчителя. Вважаємо, що оцінювально-аналітична компетентність вчителя іноземних мов є складною і динамічною взаємодією спеціальних методичних знань і методичних умінь, де знання складають підґрунтя для формування і розвитку вмінь. Обґрунтуємо це в наступному викладі.

Оцінювально-аналітичну компетентність майбутніх вчителів іноземних мов розглядаємо у єдності обох компонентів. Оцінювання перебігу та результатів навчальної діяльності учнів щодо формування у них іншомовної комунікативної компетентності відбувається під час реалізації вчителем різних форм, видів контролю та із застосуванням різних видів оцінювання. Оцінювання завжди пов'язане з контролем. Тому важливою є здатність майбутнього вчителя іноземних мов проєктувати, організовувати, реалізовувати різні види контролю та оцінювання навчальних досягнень учнів. При цьому проєктування передбачає методичні знання майбутнього вчителя іноземних мов про об'єкти контролю й оцінювання, форми і види контролю та оцінювання; методичні знання про типи і види завдань та методичні вміння їх обирати відповідно до об'єкту контролю тощо. Організація контролю й оцінювання вимагає сформованості у майбутнього вчителя іноземних мов умінь аналізувати, відбирати навчальний матеріал, відбирати та/або самостійно розробляти контрольні завдання, розуміти та/або самостійно розробляти критерії і шкали оцінювання результатів сформованості в учнів іншомовної комунікативної компетентності та окремих її складників. Аналітична діяльність супроводжує різні методичні дії вчителя іноземних мов, є основою для прийняття методичних рішень, самоаналізу процесу та результату власної професійно-методичної діяльності, самокорекції. Реалізація контролю й оцінювання полягає, насамперед, в аналізі виконаних учнями контрольних завдань та інтерпретації їх результатів. Водночас, аналітична діяльність реалізується також у процесі аналізу вимог чинної програми з іноземної мови для конкретного класу навчання, навчально-методичних комплексів з іноземної мови, навчальних матеріалів, контрольних завдань, тестів задля визначення доцільності їх застосування відповідно до об'єкту контролю тощо. Зауважимо, що для майбутнього вчителя іноземних мов важливою є методична рефлексія, тобто здатність аналізувати ступінь оволодіння методичними знаннями і вміннями, а також власні методичні дії щодо організації контролю й оцінювання результатів формування в учнів іншомовної комунікативної компетентності, адже, в будь-якому оцінюванні, як зауважує Крістіан Пурен, вчителі також частково оцінюють власне навчання [Puren, 2001, с. 17]. Оволодіння методичними знаннями і методичними вміннями, адекватність методичних рішень та методичних дій в процесі виконання завдань для формування і розвитку методичних умінь, методичні помилки та їх причини є основними об'єктами методичної рефлексії майбутнього вчителя іноземних мов.

У документі Ради Європи «Compétences enseignantes pour les langues dans l'éducation: conclusions du projet» («Навички викладання мов в освіті: висновки проекту») наголошується на компетентності вчителів у формуальному та підсумковому оцінюванні, що корелює з процедурою, змістом і результатами оцінювання, а також зворотним зв'язком, який необхідно надати щодо цих результатів. Зокрема, підсумкове оцінювання має, в залежності від політики навчального закладу, здійснюватися шляхом використання тестів, до розроблення яких можуть залучатися вчителі. Вчитель має інформувати учнів про тип мовного тесту, який буде використовуватися, про процедуру його проведення, детально пояснити вимоги, організувати тренування у його виконанні; адмініструвати, виправляти та оцінювати мовні тести відповідно до вимог закладу освіти та узгоджених критеріїв; розробляти такі тести, фіксувати результати за допомогою відповідних шкал і дескрипторів, оцінювати мовленнєві навички учнів [Bleichenbacher та ін., 2019, с. 26]. Це пов'язано з компетентністю майбутнього вчителя іноземних мов здійснювати контроль і оцінювання навчальної діяльності учнів у процесі оволодіння іншомовною комунікативною компетентністю, використовуючи при цьому ефективні засоби його організації. Одним із ефективних засобів організації контролю іншомовних мовленнєвих навичок і вмінь учнів, що відповідає вимогам до якості контролю, є тестування.

У шкільній практиці вчителі широко використовують нестандартизовані тести, які вони розробляють для своїх учнів на конкретному іншомовному навчальному матеріалі задля перевірки його засвоєння – оволодіння окремими мовленнєвими навичками або мовленнєвими вміннями. Тестові технології застосовуються переважно під час поточного контролю (при цьому реалізується функція зворотного зв'язку як одна із основних функцій контролю, що діє в напрямку учня і вчителя, а також під час тематичного контролю по закінченню вивчення певної теми (домінує оціночна функція контролю). Застосування тестових технологій, на думку Л.В. Гривко, набуває значення, якщо результатом тестування учнів є не лише оцінка (виражена в балах), а й можливість визначити загальні тенденції розвитку складників оцінюваної компетентності відносно засобів і методів її формування, спрогнозувати перебіг її подальшого розвитку в учнів, скоригувати виявлені недоліки [Гривко, 2015, с. 179]. **При цьому актуалізується функція зворотного зв'язку в бік вчителя іноземних мов, аналіз і методична рефлексія організації вчителем процесу формування в учнів іншомовної комунікативної компетентності, контролю й оцінювання результатів її сформованості, адже, як зазначає Крістіан Пурен, однією з ключових функцій шкільного оцінювання є регулювання навчального процесу [Puren, 2001, с. 17].**

Мовне тестування, як зазначає Франк Жиральдо, застосовується в класі, щоб перейти до наступного розділу [Giraldo, 2020, с. 196], **адже аналізуючи його результати, вчитель оцінює рівень навченості учнів, рівень сформованості у них іншомовних мовленнєвих навичок та мовленнєвих умінь відповідно до цілей навчання, визначених чинною програмою з іноземної мови. Учителю, наголошує Фелікс Нуньес Паріс, зацікавлений в оцінюванні з трьох причин: по-перше, йому потрібно знати, чи досягаються цілі навчання; по-друге, він використовує поточне оцінювання як засіб регулювання; по-третє, він робить висновки з оцінювання, щоб покращити свою практичну діяльність [París, 2005, с. 273]. Тому не можна розглядати лише продукти навчання й ігнорувати його процеси [París, 2005, с. 276], тому що ми постійно оцінюємо не лише результати навчання, але й сам процес навчання [Puren, 2001, с. 15].**

У цьому контексті йдеться про методичні знання та методичні вміння майбутніх учителів іноземних мов аналізувати, відбирати тести, самостійно їх укладати, використовувати тестовий контроль і оцінювання сформованості в учнів іншомовної комунікативної компетентності та окремих її складників. Шкільні вчителі можуть запрошуватися для розроблення тестових завдань [Corkill та ін., 2011, с. 30] **(йдеться про стандартизовані тести), тому формування відповідних методичних знань і методичних умінь в процесі професійно-методичної підготовки майбутніх учителів іноземних мов під час їхнього навчання в закладі вищої освіти є важливим ще й цієї причини.**

Проаналізувавши зазначені вище документи і точки зору науковців, а також вказівки з розроблення тестів, запропоновані у документі Ради Європи «Manuel pour l'élaboration et la passation de tests et d'examens de langue. À utiliser en liaison avec le CECR» («Посібник з розробки та здачі мовних тестів та іспитів. Для використання в поєднанні з CEFRL») [Corkill та ін., 2011, с. 22–34], поради для розроблення тестів в навчанні англійської мови як іноземної [Meidasari, 2015], конкретизуємо зміст навчання для формування оцінювально-аналітичної компетентнос-

ті в його предметному та діяльнісному аспектах. Предметний аспект змісту навчання складають теми і типові ситуації професійно-методичної діяльності вчителя іноземних мов у процесі проектування, реалізації й організації контролю та оцінювання результатів навчання учнів. Пропонуємо орієнтовні теми для лекцій і самостійної позааудиторної роботи студентів: цілі, функції, види, форми, засоби, об'єкти контролю у процесі формування іншомовної комунікативної компетентності в учнів закладів загальної середньої освіти; вимоги до контролю й оцінювання в навчанні іноземних мов; методика організації контролю й оцінювання іншомовної комунікативної компетентності та окремих її складників, критерії і параметри контролю й оцінювання; сучасні підходи до організації контролю й оцінювання сформованості в учнів іншомовної комунікативної компетентності; сучасні цифрові технології для розроблення контрольних завдань; методи і прийоми формувального оцінювання в процесі навчання іноземних мов і культур. На практичних заняттях слід приділити увагу практико орієнтованим питанням методики контролю й оцінювання іншомовних мовних компетентностей (фонетичної, лексичної, граматичної компетентностей, компетентностей в техніці читання і в техніці письма) і мовленнєвих компетентностей (в аудіюванні, в говорінні, в читанні, в письмі) та інтегрованого контролю й оцінювання лінгво-соціокультурної й навчально-стратегічної компетентностей; дидактичних можливостей сучасних цифрових технологій для розроблення контрольних завдань, тестів різних видів; труднощам оволодіння учнями іноземною мовою, видам помилок, причинам їх виникнення та способам виправлення.

Методичні знання і методичні вміння поряд із спеціальними завданнями для їх формування складають діяльнісний аспект змісту навчання. Пропонуємо номенклатуру методичних знань і методичних умінь, які є складниками оцінювально-аналітичної компетентності майбутнього вчителя іноземних мов:

– *методичні знання*: про вимоги чинної програми з іноземної мови щодо рівня сформованості в учнів іншомовної комунікативної компетентності та окремих її складників на конкретному етапі навчання; про цілі контролю в процесі формування іншомовної комунікативної компетентності в учнів закладів загальної середньої освіти загалом та на конкретному етапі навчання зокрема; про сучасні підходи до організації контролю й оцінювання сформованості в учнів іншомовної комунікативної компетентності; про функції контролю в навчанні іноземних мов; про види контролю й оцінювання сформованості в учнів іншомовної комунікативної компетентності; про вимоги до контролю й оцінювання в навчанні іноземних мов; про форми контролю в навчанні іноземних мов; про засоби контролю результатів навчання учнів; про типи та види тестів, структуру тесту, етапи планування і підготовки тесту, його основні характеристики, особливості оцінювання, обробки та інтерпретації результатів тестування; про сучасні онлайн платформи та дидактичні можливості сучасних цифрових технологій для самостійного розроблення електронних тестів; про об'єкти контролю сформованості іншомовної комунікативної компетентності та окремих її складників; про критерії і параметри контролю й оцінювання іншомовної комунікативної компетентності та окремих її складників; про форми і методи самооцінювання і взаємооцінювання учнів; про труднощі оволодіння учнями іноземною мовою, види і причини помилок, способи їх виправлення;

– *методичні вміння*: аналізувати цілі контролю й оцінювання сформованості в учнів іншомовної комунікативної компетентності та уточнювати їх на конкретному етапі навчання; планувати контроль і здійснювати оцінювання результатів навчання учнів; визначати об'єкти контролю й здійснювати оцінювання відповідно до виду контролю, обсяг навчального матеріалу, який підлягатиме контролю й оцінюванню; обирати форми контролю відповідно до об'єкту контролю; визначати засоби контролю (зокрема, типи і види тестів) відповідно до об'єктів контролю; аналізувати і добирати завдання для контролю й оцінювання результатів навчання учнів; аналізувати й добирати навчальний матеріал для самостійного розроблення контрольних завдань (зокрема, тестових завдань різних типів і видів); добирати і використовувати сучасні онлайн платформи для самостійного розроблення різноцільових електронних тестів, контрольних завдань (особливої актуальності ці вміння набувають під час онлайн та змішаного навчання); аналізувати й інтерпретувати результати контролю сформованості в учнів іншомовної комунікативної компетентності, види і причини помилок; оцінювати результати тестування, проводити їх обробку та інтерпретацію; аналізувати труднощі оволодіння учнями іноземною мовою, види і причини помилок; а також вміння аналізувати процес і результат оволодіння власною оціню-

вально-аналітичною компетентністю, усвідомлювати труднощі оволодіння цільовою компетентністю, визначати методи, способи, стратегії їх подолання.

З методичними знаннями і методичними вміннями, які підлягають оволодінню, формуванню і розвитку викладач знайомить студентів заздалегідь – на початку вивчення відповідної теми або на початку вивчення відповідної навчальної дисципліни.

Методичними знаннями майбутні вчителі іноземних мов оволодівають під час лекцій шляхом опрацювання рекомендованої літератури, готуючись до практичних занять, а також виконуючи завдання таких видів:

- аналіз чинних програм з іноземних мов у закладах загальної середньої освіти, зокрема визначених цілей формування іншомовної комунікативної компетентності на конкретному етапі навчання, об'єктів, форм і видів контролю навчальних досягнень учнів, орієнтирів для оцінювання, параметрів оцінювання. Таке завдання є надзвичайно важливим, адже в процесі формування і розвитку методичних умінь самостійно розробляти контрольні завдання, тести для контролю й оцінювання сформованості в учнів іншомовної комунікативної компетентності майбутні вчителі іноземних мов повинні урахувати вимоги чинної програми для конкретного класу навчання. Франк Жиральдо зазначає, що тести мають відображати вміння, завдання або зміст, передбачені навчальною програмою, тому важливо, щоб вчителі мов слідували за тим, наскільки їхні інструменти оцінювання мови корелюють з вимогами програми та чи враховують сформульовані цілі [Giraldo, 2020, с. 197–198];

- аналіз інструктивно-методичних рекомендацій Міністерства освіти і науки України щодо викладання навчальних предметів (іноземної мови) у закладах загальної середньої освіти на поточний навчальний рік, зокрема рекомендації щодо оцінювання навчальних досягнень учнів;

- формулювання тлумачення до зазначеного поняття;

- виправлення помилок у тексті, що містить теоретичний матеріал за темою практичного заняття;

- встановлення відповідності між об'єктами контролю та видами контролю / між формами контролю і об'єктами контролю;

- характеристика контрольних завдань / тестів для контролю сформованості іншомовних мовленнєвих навичок, мовленнєвих умінь у рецептивних / продуктивних видах мовленнєвої діяльності;

- електронні тестові завдання множинного, альтернативного вибору для контролю оволодіння студентами теоретичним матеріалом за темою практичного заняття (можуть бути створені викладачем в **Google-формах**, в системі управління навчанням **Moodle** тощо). **При цьому рекомендуємо** дозволяти студентам кілька спроб у виконанні цих завдань, адже йдеться не про контрольне, а про навчальне тестування;

- аналіз онлайн платформ, інструментальних програм та інших цифрових засобів для укладання електронних контрольних завдань, тестів і визначення їх дидактичних функцій тощо.

Режими виконання таких завдань, за рішенням викладача, можуть бути різними: індивідуально в процесі самостійної позааудиторної роботи (наприклад, електронні тестові завдання), а також в парах чи малих групах під час практичного заняття.

У процесі розроблення комплексів завдань для формування і розвитку методичних умінь викладач має дотримуватися низки принципів: принцип зв'язку теорії і практики, що передбачає формування і розвиток методичних умінь на основі набутих методичних знань; принцип моделювання ситуацій професійно-методичної діяльності вчителя іноземних мов, орієнтованість на типові методичні дії вчителя у процесі проектування, організації, реалізації контролю та оцінювання сформованості в учнів іншомовної комунікативної компетентності та окремих її складників; принцип дотримання послідовності завдань (від різноцільового аналізу контрольних завдань, тестів, класифікації / виправлення / доповнення тощо контрольних завдань, тестів, інструкцій до них; укладання контрольних завдань, тестів відповідно до параметрів, які задає викладач до самостійного їх розроблення студентами).

Для формування і розвитку методичних умінь як складника оцінювально-аналітичної компетентності пропонуємо види завдань, які доцільно розподілити у чотири групи. У наступному викладі представимо види завдань за групами та рекомендовані режими і місце їх виконання студентами.

*Перша група завдань:*

1. Аналіз контрольних завдань / тестів і визначення об'єкту контролю; аналіз тестових завдань, називання їх типу і виду; аналіз тестових завдань і вибір їх типу та виду із запропонованих варіантів; аналіз контрольних завдань, тестів і визначення оптимального виду / оптимальної форми контролю з огляду на об'єкт контролю; аналіз контрольних завдань, тестів та їх групування за заданими параметрами (наприклад, за об'єктом контролю); аналіз і добір контрольних завдань, тестів відповідно до вказаного об'єкту контролю. Завдання виконуються студентами індивідуально на практичному занятті.

2. Аналіз дидактичних можливостей цифрових технологій для укладання контрольних завдань, тестів (перелік онлайн платформ, інструментальних програм пропонує викладач) за заданими викладачем параметрами (наприклад, види завдань / тестів, які можна створити з їх використанням; особливості зворотного зв'язку тощо). Завдання виконується студентами індивідуально під час самостійної позааудиторної роботи з наступною презентацією результатів на практичному занятті.

*Друга група завдань:*

1. Доповнення запропонованого контрольного завдання, тесту інструкцією; доповнення контрольного завдання, тесту зразком виконання; виправлення інструкції до запропонованого контрольного завдання, тестового завдання відповідно до об'єкту контролю; доповнення контрольних завдань, тестових завдань інструкціями для їх виконання учнями. Завдання виконуються студентами на практичному занятті індивідуально або в парах.

2. Добір навчального матеріалу для контролю сформованості складників мовних чи мовленнєвих компетентностей за параметрами, визначеними викладачем (клас навчання, тема, об'єкт контролю); укладання контрольних завдань, тестових завдань на основі сформульованої інструкції та з урахуванням об'єкту контролю. Завдання виконується студентами індивідуально під час самостійної позааудиторної роботи з наступною презентацією результатів на практичному занятті.

*Третя група завдань:*

Укладання контрольних завдань, тестів за запропонованими параметрами (конкретизується чинний навчально-методичний комплекс з іноземної мови для конкретного класу навчання, тема, об'єкт контролю, кількість контрольних завдань, види тестових завдань, довжина тесту тощо), зокрема з використанням цифрових технологій (онлайн платформи, інструментальні програми для використання конкретизує викладач); розроблення критеріїв оцінювання до запропонованих контрольних завдань, тестів. Завдання виконується студентами індивідуально під час самостійної позааудиторної роботи з наступною презентацією результатів на практичному занятті.

*Четверта група завдань:*

Самостійне розроблення контрольних завдань / тестів за заданою викладачем інструкцією (при цьому студент самостійно обирає клас навчання учнів, об'єкт контролю, добирає навчальний матеріал для контролю, визначає види контрольних завдань, тестових завдань та онлайн платформу для їх укладання, розробляє критерії та параметри оцінювання). Завдання виконуються студентами індивідуально під час самостійної позааудиторної роботи з подальшою презентацією результатів на практичному занятті у формі професійно-орієнтованої рольової гри [Майер, 2017]. При цьому студент-розробник контрольних завдань / тестів виступає в ролі вчителя, а студенти академічної групи – в ролі учнів.

Запропоновані групи завдань мають бути представлені у комплексах завдань до кожної теми практичних занять. Поділяємо точку зору Дональда Фрімена у тому, що навчання зосереджене на конкретних результатах, які досягаються чіткою послідовністю кроків [Freeman, 1989, с. 39]. Викладач має також дотримуватися запропонованої послідовності завдань, що сприяє поетапному формуванню і розвитку методичних умінь як складника оцінювально-аналітичної компетентності майбутніх вчителів іноземних мов.

Слід зазначити, що завдання для формування і розвитку методичних умінь майбутніх вчителів іноземних мов часто є поліфункціональними. Поліфункціональність завдання полягає в

тому, що воно одночасно сприяє формуванню відповідного методичного вміння / чи методичних умінь та розвитку іншого методичного вміння. Наприклад, завдання першої групи спрямовані на формування методичних умінь аналізу; у процесі виконання завдань другої групи аналітичні вміння майбутніх вчителів розвиваються, у той час, які інші вміння перебувають на стадії формування; у процесі виконання завдань другої та третьої груп формуються відповідні вміння, тоді як аналітичні вміння розвиваються (наприклад, добір навчального матеріалу для контролю й оцінювання сформованості в учнів окремих складників іншомовної комунікативної компетентності передбачає попередній його аналіз за відповідними критеріями). Під час виконання завдань четвертої групи у майбутніх вчителів іноземних мов формуються вміння самостійно розробляти контрольні завдання, тести та розвиваються вміння визначати об'єкт контролю, аналізувати навчальний матеріал та здійснювати його відбір, методично коректно визначати види контрольних завдань / тестів, дидактичні можливості онлайн платформ, інструментальних програм, розробляти критерії та параметри оцінювання тощо. Зауважимо, що більшість методичних умінь, сформульованих у попередньому викладі, формуються і розвиваються в навчальних умовах у закладі вищої освіти під час практичних занять. Водночас, вміння планувати контроль формуються в навчальних умовах у змодельованих викладачем чи самостійно визначених студентом професійно-методичних ситуаціях, а розвитку ці вміння набувають в реальних умовах освітнього процесу у закладі загальної середньої освіти під час проходження студентами педагогічної практики. Формування і розвиток методичних умінь здійснювати оцінювання результатів навчання учнів; аналізувати й інтерпретувати результати контролю сформованості в учнів іншомовної комунікативної компетентності, види і причини помилок; оцінювати результати тестування, проводити їх обробку та інтерпретацію відбувається в умовах освітнього середовища закладу загальної середньої освіти, де студенти під час проходження педагогічної практики виконують функції вчителя іноземних мов. Формування умінь аналізувати труднощі оволодіння іноземною мовою, види помилок відбувається в процесі саморефлексії студентами власного досвіду вивчення іноземної мови, аналізу і рефлексії власних помилок та способів їх виправлення вчителем / викладачем (при цьому викладач може організувати обговорення цих питань на практичному занятті, провести анкетування студентів, узагальнити та обговорити його результати). Розвиток цих умінь відбувається під час педагогічної практики у закладі загальної середньої освіти шляхом аналізу результатів контролю й оцінювання сформованості в учнів різних складників іншомовної комунікативної компетентності, типових помилок, яких припускаються учні, причин їх виникнення.

Контроль є важливим складником навчального процесу з формування у майбутніх вчителів іноземних мов оцінювально-аналітичної компетентності і має на меті оцінювання результатів навчання. Навчання, з точки зору Д. Фрімена, виходить від викладача, реалізується студентом і оцінюється викладачем, або викладачем і студентами [Freeman, 1989, с. 40]. Виходячи з того, що контроль є складовою системи навчання [Ніколаєва, 2013, с. 154], у процесі формування оцінювально-аналітичної компетентності передбачається контроль з боку викладача задля аналізу й оцінювання та самоконтроль студентами перебігу і результатів власної навчально-пізнавальної діяльності.

Оцінювання оволодіння майбутніми вчителями іноземних мов методичними знаннями відбувається в процесі поточного включеного контролю під час практичних занять та відстрошеного контролю (наприклад, за результатами автоматизованого контролю виконаних студентами електронних тестів). Основним критерієм оцінювання результатів виконання завдань для оволодіння методичними знаннями є «правильність відповіді».

Критерії оцінювання результатів виконання завдань формування і розвитку методичних умінь як складника оцінювально-аналітичної компетентності майбутніх вчителів іноземних мов визначаємо залежно від виду завдання. Для контролю й оцінювання завдань першої та другої груп застосовується критерій «правильність відповіді». Для контролю завдань третьої групи пропонуємо такі основні критерії оцінювання: для завдань на укладання контрольних завдань, тестів за запропонованими параметрами основними критеріями є такі: «дотримання заданих параметрів в інструкції до завдання», «чіткість і коректність формулювання інструкцій до контрольних завдань, тестів» (адже, «ясність і чіткість формулювання контрольних завдань часто зумовлює успіх у реалізації контролю» [Ніколаєва, 2013, с. 159]); **для завдань на розроблення критеріїв оцінювання до запропонованих контрольних завдань, тестів – «адекватність роз-**

роблених критерії оцінювання об'єкту контролю». Для контролю й оцінювання завдань четвертої групи рекомендуємо застосовувати такі основні критерії: «дотримання вимог чинної програми з іноземної мови для конкретного класу навчання», «коректність визначення об'єкту контролю», «адекватність відібраного навчального матеріалу для реалізації контролю відповідно до обраного об'єкту контролю», «правильність визначення видів контрольних завдань, тестових завдань відповідно до об'єкту контролю», «коректність розроблених критеріїв та параметрів оцінювання відповідно до об'єкту контролю».

Поділяємо думку науковців у тому, що іноземна мова і культура виступають не лише практичною метою навчання, але й важливим засобом навчання для досягнення цієї мети. Мовлення вчителя використовується для організації навчання, а також є засобом мовної наочності, зразком для наслідування учнями. Тому воно має бути зразковим, тобто нормативним, автентичним, відповідати мовленнєвому досвіду учнів, різноманітним за засобами вираження думки [Ніколаєва, 2013, с. 478]. Тому в процесі контролю й оцінювання результатів виконання студентами завдань третьої і четвертої групи, поряд із критеріями, сформульованими у попередньому викладі, обов'язково застосовується критерій «мовна правильність», що передбачає дотримання нормативності, автентичності іноземної мови при формулюванні інструкцій до контрольних завдань, тестів та безпосередньо в процесі їх укладання.

Оцінювання процесу та результату формування і розвитку методичних умінь в умовах навчання у закладі вищої освіти суб'єктами освітнього процесу за критеріями, які відомі як викладачу, так і студентам, є важливим для розвитку оцінювально-аналітичної компетентності майбутніх вчителів іноземних мов. Критерії оцінювання, сформульовані у попередньому викладі, викладач має заздалегідь повідомити студентам. При цьому, під час виконання завдань для формування і розвитку методичних умінь (насамперед, завдань другої, третьої та четвертої груп), критерії оцінювання є орієнтиром для студента, засобом самоконтролю в процесі їх виконання. Студент здійснює перспективний самоаналіз, ознайомлюючись з інструкцією до завдання, плануючи і реалізуючи власні методичні рішення в процесі його виконання. Під час презентації виконаних завдань на практичному занятті одним студентом інші студенти академічної групи аналізують та оцінюють результати їх виконання, орієнтуючись на відомі їм критерії оцінювання. За результатами презентації виконаних завдань на практичному занятті та їх обговорення й оцінки викладачем та іншими студентами академічної групи майбутній вчитель іноземних мов здійснює ретроспективний самоаналіз. Все це, в сукупності і взаємозв'язку, уможливіє розвиток вмінь самоаналізу, методичної рефлексії майбутніх вчителів іноземних мов, їхнього методичного мислення.

Основним засобом методичної рефлексії майбутніх вчителів іноземних мов у процесі формування і розвитку оцінювально-аналітичної компетентності є електронне методичне портфоліо. Укладання методичного портфоліо в електронному форматі дає змогу студенту зберігати матеріали, оперативно вносити зміни, доповнення тощо і є доцільним для використання в умовах онлайн чи змішаного навчання. Електронне методичне портфоліо складається із трьох розділів. У розділі «Оволодіння методичними знаннями як складником оцінювально-аналітичної компетентності» майбутній вчитель іноземних мов розміщує всі виконані завдання для оволодіння методичними знаннями. Після виконання кожного завдання для оволодіння методичними знаннями студент фіксує результати, наприклад у таблиці, у якій подано перелік методичних знань, які підлягають оволодінню, ступінь оволодіння ними у термінах «знаю добре», «знаю недостатньо», «хочу дізнатися» (студент формулює питання, які бажає поставити викладачу та / або обговорити на практичному занятті). У розділі «Формування і розвиток методичних умінь як складника оцінювально-аналітичної компетентності» майбутній вчитель іноземних мов розміщує виконані завдання, фіксує будь-яким зручним способом (наприклад, з використанням режиму «Рецензування» MS Word) зауваження, коментарі та рекомендації, висловлені викладачем та студентами академічної групи за результатами презентації завдань на практичному занятті; цікаві методичні рішення, запропоновані іншими студентами академічної групи в процесі презентації виконаних ними завдань. Після виконання завдання майбутній вчитель іноземних мов визначає власні результати формування / розвитку методичних умінь (наприклад, в таблиці з їх переліком) у термінах «вмію добре», «вмію недостатньо», «хочу навчитися» (при цьому самостійно або за допомогою викладача студент планує способи, методи, стратегії формування / розвитку методичних умінь). У третьому розділі студент розміщує матеріали для контролю

й оцінювання сформованості в учнів іншомовної комунікативної компетентності або окремих її складників, які самостійно укладає і використовує в реальних умовах навчального процесу під час педагогічної практики у закладі загальної середньої освіти; подає аналіз результатів виконаних учнями контрольних завдань, тестів, інтерпретує ці результати; фіксує типові помилки, аналізує їх причини, планує шляхи їх подолання.

Розроблена концепція формування оцінювально-аналітичної компетентності майбутніх вчителів іноземних мов ґрунтується на застосуванні компетентнісного, технологічного, рефлексивного, особистісно-діяльнісного підходів, змісту навчання (теми, ситуації професійно-методичної діяльності вчителя іноземних мов (у своїй професійно-методичній діяльності для реалізації контролю й оцінювання формування в учнів іншомовної комунікативної компетентності вчитель аналізує чинну програму з іноземних мов; аналізує й добирає контрольні завдання, тести; добирає навчальні матеріали для самостійного розроблення контрольних завдань, тестів і самостійно їх розробляє, зокрема з використанням цифрових технологій; аналізує й самостійно розробляє критерії й параметри оцінювання; аналізує й інтерпретує результати контролю; аналізує типові помилки учнів тощо), методичні знання і методичні вміння), методів (професійно-орієнтована рольова гра, метод портфоліо) і засобів навчання (завдання для оволодіння методичними знаннями та формування і розвитку методичних умінь; електронне методичне портфоліо як засіб методичної рефлексії). Наукове обґрунтування концепцій формування інших компетентностей сучасного вчителя іноземних мов може складати перспективу подальших досліджень.

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#### THE CONCEPT OF FORMING EVALUATION AND ANALYTICAL COMPETENCE OF FUTURE TEACHERS OF FOREIGN LANGUAGES

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**Key words:** *skill, teacher, task, knowledge, foreign language, control, concept, evaluation criteria, evaluation and analytical competence.*

Control is a component of the system of teaching foreign languages and cultures. The effectiveness of its organization and conduct by the teacher provides quality feedback and significantly affects the results of students' acquisition of foreign language communicative competence. Control is always related to evaluation. This necessitates the formation of evaluative and analytical competence of the future teacher of foreign languages in the process of professional and methodological training in a higher education institution. Given the peculiarities of teaching foreign languages, the evaluative and analytical competence of a foreign language teacher has its own specificity. At the same time, the analysis of the latest researches and publications makes it possible to ascertain the absence of a scientifically based concept of the formation of evaluative and analytical competence of future teachers of foreign languages in the process of their professional and methodological training in a higher education institution. Such a concept should become the basis for the development of teaching methods in accordance with the conditions of the organization of the educational process in a higher education institution according to a specific educational program and within the limits of mandatory and/or optional components of the professional and methodological training of future teachers of foreign languages. With this study, we *aim* to develop the concept of the formation of evaluative and analytical competence of future foreign teachers as a scientifically based system of approaches, content of training, methods and means of training, which in their relationship reflect the leading idea and strategy of organizing the educational process to achieve the planned result. To achieve the formulated goal, the following research *methods* were used: analysis of scientific sources, valid documents to clarify the state of development of the problem of formation of evaluative and analytical competence among future teachers of foreign languages; synthesis, generalization, deduction to determine the main provisions of the concept. Evaluative and analytical competence of a teacher of foreign languages, as a complex and dynamic interaction of special methodological knowledge and methodological skills, is considered in the unity of both components – evaluative and analytical competence. Modern approaches to education form the theoretical basis of the proposed concept. The competence approach is aimed at the formation of target competence and requires a minimally sufficient selection of training content.

The technological approach involves the use of learning technologies and technologies for learning. The reflective approach is implemented for self-control, self-analysis, self-evaluation by the student of the process and the result of mastering one's own evaluation and analytical competence. The formation of evaluative and analytical competence is a joint activity of the teacher and students of higher education – future teachers of foreign languages, therefore the personal-activity approach is applied in the unity of personal and activity components from the positions of the student and the teacher. The content of training for the formation of evaluative and analytical competence is disclosed in subject and activity aspects: the subject aspect consists of topics and typical professional and methodological situations of foreign language teachers in the process of design, implementation and organization of control and evaluation of student learning results, and the activity aspect reflects methodological knowledge, methodological skills as components of target competence. Tasks for mastering methodological knowledge, four groups of tasks for the formation and development of methodological skills are the means of learning. Tasks for the formation and development of methodological skills of future teachers of foreign languages are often multifunctional; this means that in the process of performing the task, the methodological skill / methodological skills are in a different stage of formation. The results of tasks for mastering knowledge are evaluated according to the “correct answer” criterion. Criteria for evaluating the results of tasks for the formation and development of methodological skills are defined depending on the type of task. Methodological reflection is important for a future teacher of foreign languages. The main means of methodological reflection of future teachers of foreign languages in the process of formation and development of evaluative and analytical competence is defined as an electronic methodological portfolio, the content of its sections is proposed. The scientific substantiation of the concepts of the formation of other competencies of the modern foreign language teacher can provide a perspective for further research.

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## ПЕРЕКЛАДОЗНАВЧІ СТУДІЇ

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### STYLISTIC MEANS OF IMPLEMENTING THE IDEA OF THE WORLD'S IRIDESCENCE IN PH. K. DICK'S "UBIK" IN THE CONTEXT OF TRANSLATION TRANSFORMATIONS

У статті на текстовому матеріалі роману Філіпа Кіндред Діка «Убік» та його перекладеного українською мовою відповідника представлено дослідження стилістичних та перекладацьких засобів реалізації ідеї ілюзорності світу. Метою запропонованої розвідки є визначення ідеї ілюзорності світу як однієї з доктрин постмодернізму, встановлення глибинних семантичних домінант її створення, окреслення визначальної ролі стилістичних прийомів у процесі формування ідеї ілюзорності світу, обґрунтування тих перекладацьких трансформацій, що задіяні в аналізованому постмодерністському романі при передачі релевантних текстових уривків українською мовою.

Будучи центральною у романі, тема ілюзорності світу формується шляхом інтеграції та взаємодії декількох онтологічних дієгетичних площин як ментальних конструктів, які крізь призму особистого сприйняття різних героїв роману стають реаліями їхнього існування. Шляхом контекстуального та текстово-інтерпретаційного аналізу встановлено семантичні домінанти ілюзорного світу роману (такі як «альтернативні світи», «сон як реальність», «часо-просторові зміни», «зміни форм свідомості та буття») та доведено їхню дієгетичну зумовленість. Метод стилістичного аналізу дозволив з'ясувати, що виразні засоби та стилістичні прийоми стилістичного синтаксису становлять майже 80% з усього проаналізованого корпусу одиниць, відіграючи головну роль у створенні досліджуваної ідеї. До них входять апосіопеза, риторичні питання, асиндетон та номінативні речення. Виразні засоби та стилістичні прийоми стилістичної семасіології складають п'яту частину від загальної кількості досліджених одиниць і представлені метафорами, епітетами, порівняннями та антитезами. Проведений аналіз засвідчив, що перекладацький аспект передачі ідеї ілюзорності світу у романі «Убік» з англійської мови українською проявляється у застосуванні лексико-семантичних (60%) та граматичних (40%) трансформацій. Серед перших найуживанішими є перекладацькі прийоми модуляції та конкретизації, серед других – прийоми субституції та зміни порядку слів.

*Ключові слова: ідея ілюзорності світу, дієгетична площина, семантична домінанта, стилістичні засоби, перекладацька трансформація*

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## Introduction

As the culture of postmodernism progresses taking its start from after World War II and holding full sway until the present day, science fiction as a literary genre reflecting the philosophy of the postmodern dwells mostly on the cultural changes which stem from scientific and technological revolutions. Being governed by an ontological dominant [McHale, 2004] **science fiction reveals as its defining feature the outline of the ontology of the subject and of the present moment.** Dickian corpus in this respect is of specific relevance for the contemporary reader, most of Ph.K. Dick's novels being metaphysical mind-blowers capable of challenging human's notions of reality, identity and memory.

Since translation as an interpretative activity aimed at bridging culture gaps seeks to facilitate both linguistic and cultural transfer, the pertinence of this translation study exploring the peculiarities of rendering into Ukrainian the contexts that contribute to the formation of the idea of world's iridescence in Ph.K. Dick's novel "Ubik" becomes evident. In 2009 "Ubik", being one of the author's most acclaimed novels, was chosen by Time magazine as one of the 100 greatest novels since 1923. It was rendered into Ukrainian for the first time in 2018 by a highly-qualified translator Iryna Havrylyuk, put out by the Ukrainian publishing house "Komubook", digitalized and uploaded online [Havrylyuk, 2018].

The choice of the novel in question as a material for analysing stylistic tools of creation of the idea of world's iridescence is driven by the following considerations. Firstly, this novel stands out as typical of a theme of world's instability in terms of time and space. Secondly, it abounds in enough linguistic material related to the literary transformation of the author's actual world, culture and reality into sci-fi allegories.

*The purpose* of this scientific inquiry is to identify the stylistic devices that play a role in the delineation of ways in which reality may be reduced to tatters in comparison with a coherent state of things and to pinpoint the translation techniques of rendering the related contexts from English into Ukrainian. The topicality of the study is determined by the paucity of relevant research focusing on the kernel of the prevailing theme in Dick's "Ubik", namely illusiveness of reality, and translation techniques and transformations that help adequately deliver the significant sequences from English into Ukrainian.

Taking into account the objective posed in this study which is to identify the specificities of translating from English into Ukrainian those stylistic devices that further the world's iridescence idea in "Ubik" by Ph.K. Dick, we intend to obtain answers to the following research questions:

(i) What are the semantic dominants upholding the formation of the world's iridescence idea in "Ubik" by Ph.K. Dick?

(ii) What are the stylistic tools shaping these dominants in the novel in question?

(iii) What are the translation transformations implemented while delivering the relevant textual sequences mentioned from English into Ukrainian?

## Theoretical and methodological foundations of the research

There is a consensus among social scientists that a central idea underlying all postmodernist works is the concept of the world's iridescence or illusiveness [Hassan, 1985; Jameson, 1991; Jencks, 1986; O'Donnell, 2003]. Although this tenet of postmodernism is long-established and was repeatedly addressed in longitudinal religious and philosophical studies, it is in literary works by Alfred Elton van Vogt, William Gibson, Kurt Vonnegut, Douglas Edison Harding, Victor Pelevin, Philip Kindred Dick that it has been explored in both aesthetic and ethical terms.

One well-known study that is often cited in research on the issues of reality vs unreality of the universe, human identity, the unstable quality of the world is that by Jean Baudrillard [1994], who posits blurring the boundaries between reality, signs, and symbols when reality turns into a model, a copy of itself. The philosopher maintains that the epoch of postmodernism relies on total simulation at three levels: emergence of a copy of reality; the vanishing of distinction between reality and its reproduction; occurrence of the virtual reality in its own right, entirely disconnected to a fragment of the existing reality. Being an existential, philosophical and psychological phenomenon, the question of ephemeral reality has been elaborated in previous research as a psychological mechanism in the form of escapism [Evans, 2001]; a consequence of virtualisation of a human environment, in view of ample augmented reality devices being capable of spawning new ways of mental space structuring and symbolic encoding [Sashchuk, 2019; Tart, 1990]; a motif of simulation of existence in the post-

modernist literature [Bukatman, 1993]. Prior studies of literary works by Ph.K. Dick delved into the creation of the idea of iridescence of the world in terms of “ontological experiments” with constructing / deconstructing the space [Robinson, 1984; Suvin, 1979] or of multi-faceted playful tug-of-war between the ontic and the phenomenal, the real and the hyperreal, the humanistic and the posthumanistic [Palmer, 2003]. However, these studies have largely overlooked the stylistic aspects of Dick’s prose, leaving a significant research gap. No previous study has given sufficient consideration to the ways of rendering textual contexts enhancing the world’s iridescence idea in Ph.K. Dick’s “Ubik” from English into Ukrainian.

Much of the research into the translation of science fiction has focused on identifying and evaluating basic challenges within this field. Based on the reasonable assumption that science fiction echoes the characteristics of a literary text researchers are unanimous in the belief that translation of science fiction has a lot to do with not only the transfer of the semiotic element of the source text into another language but also (and admittedly to a more precise degree) producing an informational and pragmatic analogue of the initial text according to the current translational canon [Hatim & Mason, 1990; Walter, 2000; Nord, 2005]. In a comprehensive study of the politics of translating science fiction, Bianchi [2019] notes that while a definition of science fiction as a genre has always been problematic, it may well be outlined in accordance with Jeff Prucher’s conception that it is the genre whose setting differs from our own world and this difference “is explained (explicitly or implicitly) in scientific or rational, as opposed to supernatural, terms” [Prucher, 2007].

A range of *methods* was employed in accordance with research tasks and a selection procedure of data collection. A series of general scientific methods were applied such as critical evaluation of the related reference sources in allied disciplines focusing on the semantics of world’s illusiveness, stylistic means and devices and their functionality in the framework of literary text, translation techniques available while sociocultural transfer from English into Ukrainian; methods of analysis, synthesis and description were utilized to present a coherent comprehensive picture of the logic of the study; a method of continuous sampling was used for selecting related to the object of the research passages from the literary work under consideration. Contextual analysis made it possible to define and interpret inherent in-depth semantic dominants underlying the formation of the idea of world’s iridescence in “Ubik” by Ph.K. Dick. The methodological inventory of this query also included stylistic analysis and methods in translation studies (descriptive, explanatory and evaluative), the former aiding in identifying tools of stylistic semasiology and syntax that add up to the formation of the intended idea, the latter helping to investigate end product of translation. The comparative method was utilized to define the level of representation of the semantic dominants which fragmented planes of the novel’s plot rely on while shaping the idea of the world’s illusiveness in both the source and target texts. The empirical research method treating translation as both a process and a result allowed us to infer from the target text the chosen relevant translation techniques of replicating the researched core idea of the novel in its Ukrainian variant. The elements of qualitative analysis of stylistic devices and translation transformations from English into Ukrainian were employed to shed light on their prominence in achieving the pragmatic effect of the target text identical to that of the source text.

In light of the study objectives, our starting point concerned the analysis of the novel “Ubik” in terms of creation in it the idea of world’s iridescence by means of a reality switch integrated in the novel’s diegesis. This ontic confusion will be dealt with although sparingly, what with the limited volume of this publication, a bit later within a framework of the presented enquiry while the mechanism of analysis of its multiple meanings is quite worth describing here.

With a view to revealing and interpreting the deep structure of any literary work one should bridge a semantic gap between this structure and the linguistic means whereby the former is manifested. Effective in this respect may turn out both linguistic units with a relevant meaning (linguistic dominants) and cumulations of such linguistic units (semantic fields). The notion of a semantic dominant is resorted to for the sake of emphasizing the importance not so much of linguistic units per se as of that intratextual meaning they carry, being parts of a whole (ibid). Semantic dominants are but markers of both linguistic and author’s concepts, the latter in the context of a particular literary work being “molecules” of basic meanings. It is well worth observing that the notion of a semantic dominant and that of a motif are quite often intersected. This approach to tackling semantic content was used for grasping the elusive concept of world’s ephemerality and its manifold manifestations as they were expanded by Ph.K. Dick in the overall fabric of the novel.

Next, within the singled out semantic dominants of the idea of world's iridescence, represented in a literary text by contextual sequences, linguistic phenomena were analyzed with regard to stylistic syntactical and semasiological means. Given a number of scientific approaches to the classification of all the stylistic potential of the English language [Crystal, Davy, 2017; Morokhovsky, 1984; McIntyre, Price, 2018] sparked by the divergence between initial premises of the categorical framework we adhere in this study to the stance taken by Morokhovsky et al [1984] due to its most elaborate stratification of stylistic phenomena.

### **Semantic and stylistic means contributing to the formation of the idea of the world's iridescence in the novel**

Philip K. Dick's novel "Ubik" (1969) is characterised by a complicated Russian-doll diegesis which renders the ontic perplexity therein conjured unnavigable. There is a strong general consensus among critics of the novel [Fitting, 1975; Lem, 1975; Suvin, 1979; Robinson, 1984] that any attempts to resolve its plot are invariably confounded although scientists disagree on evaluation of implications of such a controversial nature of plot convolutions. The point is that the world's iridescence idea is generated by the very nature of Ubik's oscillating plot ensuing from disjointed planes of different sections of the novel. Thus, the diegesis of the novel's first section deemed as primary within the boundaries of "coherent" science fiction (the one presenting a futuristic world of supra-normal humans with exceptional psionic powers and inertials endowed with the talent to nullify those powers) lapses into a hypodiegesis of "a half-life" (an artificially induced by cold-pac technology condition of life after decease) of one of the characters – Glen Runciter, who just imagines other characters in his fantasy. This fact, though, will become evident to the characters themselves somewhat later. While Ubik's first section, being primary diegesis, is presented through the viewpoints of Joe Chip (the protagonist) and his aged employer Glen Runciter, the next section although entirely seen through the eyes of Chip evinces signs of an alternate reality – an ontic haze in which characters realize they have woken up in somebody else's world but not their own. In the final chapter of Ubik the narration turns out to move up a diegetic plane again and here Glen Runciter is confronted with strange metamorphoses proving to Runciter that his stable "primary" reality is yet another simulation (or virtuality). Thus, readers are shown multiplicity of ontological strata interspersed with variegated revelations of this kaleidoscopic multiplicity referred to in this enquiry as the idea of the world's iridescence. For the purpose of identifying it in the textual space of the novel and owing to contextual and text interpretation methods there have been spotted 55 microcontexts forming and enhancing this idea along the following semantic dominants: "alternate realities", "dream as a variant of reality", "changes in time and space", "changes of forms of consciousness and existence".

A semantic dominant "alternate realities" is intertwined with that of "changes in time and space" as the characters (a team of Runciter's top inertials who get ambushed by a self-destruct humanoid bomb on the moon after they were lured there on an ostensible business mission) are subjected to a process of destabilisation: foodstuff decays, objects revert to their technological forefathers, get old and die, a broader environment regresses from 1992 back to 1939. The employees of Runciter Associates start to realize that they exist in an alternate reality to that of Mr Runciter, or rather that their reality and the reality they happened to find themselves are two parallel worlds. The latter is replete with degeneration of all sorts and, weirdly enough, oscillation: money doesn't grow old but obsolete, objects such as coins, tape-recorders, clothing are affected by accelerated aging reverting in parts to their prior forms. They begin to fade in and out of existence resembling an eternal shimmer, unsteadiness of a person's consciousness. It is this characteristic of regression and oscillation as well as various "manifestations" of Runciter in Chip's reality (his voice on Joe Chip's hotel telephone, his portrait appearing on coins, his appeal to Joe through TV commercial and his bizarre messages on the wall of a urinal) that urged Joe to awaken to the fact that the whole situation is inverted: Runciter has not been killed in the explosion but his team has and they are being governed by his controlling narrative, his self-perception and world view alongside the rules of a "half-life" before deceasing altogether. A "half-life" existence is presented as a dream-like form of reality wherein half-lifers can experience a variety of existential incarnations. Thus, semantic dominants "dream as a variant of reality" and "changes of forms of consciousness" are likewise integrated in the unfolding of the overall plot of the novel.

Having analysed textual sequences highlighting the aforementioned dominants we have identified 105 stylistic units and their combinations, with 82 units (78%) comprising expressive means and devices of stylistic syntax and 23 units (22%) being those of stylistic semasiology. The identified tools of stylistic syntax include: aposiopesis, rhetoric questions, asyndeton, and nominative sentences.

Aposiopesis as an expressive unit of paradigmatic stylistics denotes deliberate avoidance of continuing the utterance to the end due to a speaker's being overwhelmed / nervous / flabbergasted / dumbfounded when Glen Runciter was trying to get the message across to Joe about the mind-rattling truth of his and his colleagues' existence in half-life (semantic dominant "alternate realities"), as in the example below:

*"Matter of fact, I was afraid she'd come all the way into the room with you, and then we'd be in trouble because she – " He broke off, bent and hoisted Joe up to his feet as if Joe had no weight left in him, no remaining material constituents" [Dick, 2012, p. 176].*

Rhetorical questions represent a kind of reevaluation of grammatical meanings in the form of their "syntactic shift": syntactical forms start to perform a function which is not initially theirs. In the textual fabric of the novel such questions disclose a semantic dominant "changes of forms of consciousness" through the description of perplexity as a predominant emotional state accompanying Joe Chip after the blast of a bomb on the moon:

*"How did it feel, he wondered, to be in half-life? He could never fathom it from what Ella had told him; the basis of it, the experience of it, couldn't really be transmitted" [Dick, 2012, p. 12].*

*"Is the whole world going to starve because of a bomb blast on Luna? he asked himself. Why is everyone involved instead of just us?" [Dick, 2012, p. 114].*

Asyndeton as a syntactical stylistic device consists in a deliberate omission of conjunctions, in cutting off connecting words. It "helps create the effect of terse, energetic, active prose" [Kucharenko, 2000, p. 46]. The sequences from the novel having a ragged syntax help in outlining a semantic dominant "dream as a variant of reality" through the eyes of a half-lifer, Runciter's wife:

*"Gravity, she had told him, once; it begins not to affect you and you float, more and more. When half-life is over, she had said, I think you float out of the System, out into the stars" [Dick, 2012, p. 12];*

*"I was dreaming," Ella said. "I saw a smoky red light, a horrible light. And yet I kept moving toward it. I couldn't stop." [Dick, 2012, p. 12].*

Nominative sentences are made up of one-member (manifested by the principal part) structures expressed by a noun, a prepositional noun phrase or a noun equivalent. They evoke in the mind of the reader a more or less isolated image of the object in question. In the novel "Ubik" they conjure up "a disjointed reality" Joe Chip and his companions had to face (semantic dominant "changes in time and space"):

*"My cigarettes", Joe said. 'Dried out. The two-year-old phone book in the ship. The soured cream and coffee with scum on it, mold on it. The antiquated money'. A common thread: age" [Dick, 2012, p. 99];*

*"One quality, one attribute. And one experience. Inertia" [Dick, 2012, p. 168].*

Concerning semasiological expressive means and stylistic devices employed by Ph.K. Dick in "Ubik" while moulding the idea of world's iridescence we should note such of them as metaphors, epithets, similes, antitheses. As it is maintained by scholars [Black, 2006; Morokhovskiy et al, 1984], every trope functions on the basis of an interplay of two semantic planes in one unit of form, be it a word, a phrase or a sentence: literal and associative. Hence, the capacity of any trope to bring up an image which is created due to an associative meaning being set off against the backdrop of a literal one. Thus, epithets in the novel are used to predominantly deliver emotional states of characters, mostly Joe Chip's colleagues, when they come to realize the plight they found themselves in after a blast on the Moon: "a wispy, shy trickle of a voice", "undernourished conviction", "a spasmodic, wobbling tic-like gesture"; metaphors serve to uphold a semantic dominant "alternate realities" via sketching the process of entropy all the characters had to experience in their "half-life period":



*“his heart thudded, seemed to hesitate, to not beat for a moment, and then it resumed, slamming like an upright iron ingot crashing against cement”* [Dick, 2012, p. 167]; *“The chill debased the surfaces of objects; it warped, expanded, showed itself as bublike swellings that sighed audibly and popped. Into the manifold open wounds, the cold drifted, all the way down into the heart of things, the core which made them live”*; *“What he saw now seemed to be a desert of ice [...] A wind spewed across the plain which reality had become [...] And darkness presented itself off at the edge of his vision [...]”* [Dick, 2012, p. 117].

The metaphorical group in the examples provided is presented by personification as an expressive instrument letting readers tangibly go through the physical ordeal of any half-lifer “beyond the veil”. Similes are utilised likewise to instill in readers an invariable feeling of an overwhelming havoc taking over Joe Chip:

*“He pondered, having many disjointed and unconnected brooding thoughts; they swam through him like silvery fish. Fears, and mild dislikes, and apprehensions. And all the silvery fish recirculating to begin once more as fear”* [Dick, 2012, p. 85];

*“He felt all at once like an ineffectual moth, fluttering at the windowpane of reality, dimly seeing it from outside”* [Dick, 2012, p. 127].

Antithesis being an emphasized, actually or presumably contrasting co-occurrence of notions leads to creating in *Ubik*'s textual structure a more compelling picture of flickering between realities as an ever-lasting undulating two-way process:

*“It wasn't a dream; it was an authentic visitation. I can distinguish the difference”. “Sure you can, Francy”* [Dick, 2012, p. 63];

*“I think these processes are going in opposite directions. One is a going-away, so to speak. A going-out-of-existence. That's process one. The second process is a coming-into-existence”* [Dick, 2012, p. 105];

*“You're the other one”, Joe said. “Jory destroying us, you trying to help us”* [Dick, 2012, p. 200].

### **Translation transformations conveying the idea of the world's iridescence from English into Ukrainian**

Translation of the novel under study into Ukrainian requires a thorough analysis since the research to date has not held in their focus an identification of typical translation techniques empowering a translator with an indispensable toolkit for delivering an intended idea of world's iridescence from English into Ukrainian. Having dwelt above on the specificity of this idea in “*Ubik*” we argue that the ultimate challenge in the process of translation remains balancing the concept of otherness engrained in the source text with its pragmatic adaptation in the target text, the latter retaining traits of a source culture yet evincing signs of the national picture of the world of a recipient. The concept of otherness in “*Ubik*” is presented by groups of psychically endowed individuals devoting themselves to commercial espionage (precogs, teeps, PSIs), their inner distorted perceptions of reality after the blast on the moon and groups of operatives with “anti-psi” powers who nullify the effects of the first. In this respect a translation issue of science fiction translatology – that of delivering occasionalisms, quasi-realia, semantic neologisms designating objects and processes of a futuristic world is addressed by the translator by means of such techniques as transliteration: semantic neologisms “PSI”, “antiPSI”, “inertials” are rendered as “ПСІ”, “антипси”, “інерціали” respectively, quasirealia such as “poscred”, “moratotium” – as “поскред”, “мораторіум”; calquing by providing direct equivalents: “a teep” is conveyed as “телепат” (a telepath), “a precog” – as “ясновидець” (someone who can see / feel / unveil the future), “a cold-pac” – as “холодильний контейнер”.

Up to now, previous studies have examined most frequent translation transformations available for converting English texts into Ukrainian [Karaban, 2004; Koptilov, 2003; Maksimov, 2006] coming up with such a differentiation of them: lexical and semantic (generalization, specification, modulation, compensation, word order change) and grammatical (transposition, substitution, addition, omission, sentence partitioning, sentence integration) transformations, singling out complex (both semantic and grammatical) transformations as well: explication, implication, antonymous translation, complex compensation.

For the purpose of tracing translation transformations resorted to during the transfer of “Ubik” from English into Ukrainian two bodies of texts were juxtaposed and analysed in terms of contextual sequences associated with the aforementioned semantic dominants. Concentration on the textual (surface) fabric of the novel in its two versions (original and translated) required from us consideration and analysis of the sentences or phrases/words used by the author to attain the effect of oscillation between different realities in the diegesis: that of half-lifers and that of the protagonists Glen Runciter and Joe Chip, by the notion of “reality” meaning characters’ perceptions (mental constructs) becoming their own reality or being superimposed as a joint reality.

The total number of units and/or sequences analysed in terms of translation transformations equals 98. An overall analysis of translation forms enhancing the idea of world’s iridescence in “Ubik” testifies to the fact that external structure of the translated text for most part is characterized by ample use of lexical and semantic transformations (60.2%), with grammatical transformations constituting 39.8%.

Lexical and semantic transformations employed in “Ubik” are presented in Table 1.

Table 1

**Lexical and semantic transformations**

Methods of Translation	Source Text	Target Text	%
Modulation	A common <u>thread</u> : age and yet <u>he can't be reached</u>	Причина спільна – старіння але, попри це, <u>з ним не вдається вийти на зв'язок</u>	35.6
Specification	Has boiled cabbage taken over your <u>world of food</u> ? The procession of forms that normally <u>takes place</u>	Ваш <u>раціон</u> підкорила варена капуста? Послідовність форм, які зазвичай <u>змінюють одна одну</u>	20.3
Differentiation	Only in this instance it happened <u>abruptly</u>	Тільки цього разу все трапилося <u>надзвичайно стрімко</u>	11.9
Generalization	his physical, half-life body is <u>suspended</u> in cold- <u>pac</u>	його фізичне напівживе тіло <u>перебуває</u> в холодильному контейнері	11.9
Integral transformation	<u>It's now a question of a hundred years</u> at one swing	<u>Тепер нас може відкинути на століття назад</u> одним стрибком.	6.7
Logical synonymy	His world <u>had assumed the attribute of pure mass</u> .	Його світ <u>перетворився на чисту масу</u> .	5.1
Calque	as if the whole brittle edifice had once been dropped, had <u>brkdad</u> , then been reglued – but not quite as before.	так немов уся ця крихка споруда колись упала й розбилася, а потім її склеїли заново – проте не зовсім так, як було раніше	3.4
Lexical compensation	The remaining time left to her <u>pulse-phased out</u> and ebbed	<u>Від таких пульсуючих періодів активності</u> залишок відведеного їй часу неухильно зменшувався	3.4
Metonymical translation	<u>if Runciter has manifested himself to you</u>	<u>чи вам траплялися об'явлення Ранситера у тому чи іншому вигляді.</u>	1.7

The data on the frequency of lexical and semantic transformations used in Ukrainian translation of “Ubik” is summarised in Figure 1.

It's noteworthy, as is seen from Fig. 1, that among lexical and semantic transformations resorted to by a translator during the textual delivery of the idea of world’s iridescence from English into Ukrainian it is modulation that turns out the prevailing translation technique since English and Ukrainian are two languages that are culturally and linguistically distinct. To bridge this distinction gap and achieve naturalness, modulation proves the most efficient translation method inasmuch as it reshapes the words of the source text in such a manner that the target text complies with the natural patterns of the target language. Modulation usually occurs at the level of message [Vinay, Darbelnet, 2000] and is carried out through operational semantic substitutes: concrete for abstract, cause for ef-

fect, part for another part, as well as reversal of terms, negation of opposite, active to passive (and vice versa), space for time, rethinking of intervals and limits (in space and time), and change of symbol, fixed and new metaphor including [Putranti, 2018, p. 100].

Lexical and Semantic Transformations (%)

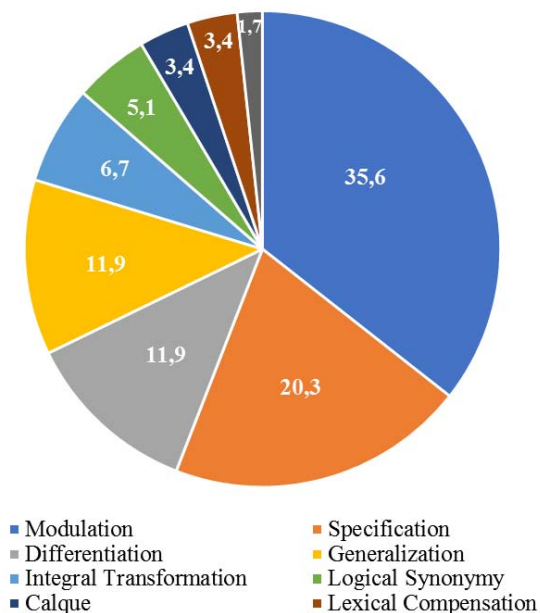


Figure 1. Lexical and semantic transformations used in “Ubik” translation from English into Ukrainian

Let us focus on English-Ukrainian translation pairs in which modulation came in handy for a translator.

Source text – *Is the whole world going to starve because of a bomb blast on Luna?* Target text – *Невже весь світ приречений на голодну смерть через той вибух на Місяці?*

The word group “is [...] going to starve” implying prediction for the future gets transformed into “приречений на голодну смерть”, a Ukrainian expression which emphasizes a more instant imminent danger of starvation – modulation carried out on the basis of a substitution of a consequence for a process.

Source text – *We’re picking him up everywhere, even places we choose at random.* Target text – *Ми знаходимо сигнали від нього всюди, навіть у місцях, які обираємо навмання.*

In the above listed pair of English-Ukrainian correspondences an English phrasal verb “pick up” has quite broad semantics and for the lack of phrasal verbs in Ukrainian is transformed into a modulated counterpart through providing an explanation with the help of a Verb+Direct Object phrase “знаходити сигнали” (standing for “to receive signals”), which is contextually enforced and appropriate.

In the next example of modulation as a translation technique: Source text – *Al saw a lifeless plant, perhaps an azalea – in its moribund state it showed few features.* Target text – *Ел побачив мертву рослину, можливо, азалію – оскільки та була висхла й зів’яла, годі було визначити напевно,* an English adjective phrase “moribund state” is expressed in Ukrainian via predicative construction “була висхла й зів’яла”, the semantics of the former and the latter being related to each other as that of the process and the result. Such a translation solution on the part of the translator may be accounted for by the syntactical vicinity of a lexeme “lifeless”, suggesting a plant past resuscitation.

Quite often modulation serves to adjust for the discrepancy between conceptual mappings of the two cultures as is the case in the following extracts:

Source text – [...] *a hazy, distant emanation, in his mind, cancelling out current reality.*

Target text – [...] *примарна, далека еманация у його свідомості, що тепер заступала собою актуальну реальність.*

Here an English participial phrase “cancelling out current reality” is delivered into Ukrainian by means of a phrase in an indicative mood “тепер заступала собою актуальну реальність” which designates an ongoing process of the emanation ousting (a Ukrainian verb “заступати”) the present state of affairs. Thus, an English-Ukrainian pair of counterparts “to cancel” versus “заступати” (to oust) represents a cognitive perception shift in terms of the function of the subject (noun “emanation”) – from nullifying something altogether (denotational seme of the verb “to cancel”) to forcing out something (“заступати”).

Specification as a transfer operation whereby a source language unit with general meaning is rendered by a unit with more specific meaning in the target language [Klaudy, 2009, p. 88] comes second while transcoding into Ukrainian certain contexts from “Ubik” related to the idea of world’s iridescence.

Let us illustrate the need for specification with examples from the novel under study.

Source text – *He pondered, having many disjointed and unconnected brooding thoughts.*

Target text – *Він роздумував. У його голові снувала сила-силенна різноманітних непов’язаних між собою думок.*

The English extract deals with the description of Joe Chip’s perplexed emotional state following the bomb explosion on the Moon where an expedition of inertials had been lured with the aim of their subsequent extermination. The verb “to have” in a participial phrase “having many disjointed and unconnected brooding thoughts” has neutral emotional colouring the preservation of which in the target text would sound incompatible with the character’s flabbergasted state of mind. The verb “to have” becomes specified and rendered as a Ukrainian verb “снувати” in the past tense, the verb itself being applicable in this context to the manner of the protagonist’s thoughts. The lexeme “снувати” is marked with an emotional connotation of hectic movement to and fro caused by urgency, nervousness or precariousness. Thus, the shock of the protagonist after the moon blast is felt more tangibly by readers of the translated text.

Another pair of English-Ukrainian counterparts worthy of commentary is as follows:

Source Text – *Jory [...] smiled, showing celluloid-like dentures.*

Target Text – *Джорі [...] шкірився, оголюючи целулоїдний зубний протез.*

It dwells on the character of the boy Jory, a half-lifer who used to exploit the vitality and vigour of other half-lifers by intruding on their consciousness and mingling with it by way of entertainment. In the post-moon narrative (diegesis after the blast) his behaviour takes on a somewhat sinister shade, hence the translation of the verb “to smile” is fulfilled by means of narrowing its meaning with one of its connotational variants in Ukrainian – a lexeme “шкіритися”, the latter bearing a nuance of bold insolence to it.

Generalization is a transfer operation opposite to that of specification, that is a source language unit with more specific meaning in the source language is replaced by a unit with general meaning in the target language. There are two reasons underlying this translation strategy: 1) it is easier to find a target language correspondent with more general meaning, and 2) it is easier to fit a target language correspondent with more general meaning into the structure of the target language sentence [Klaudy, 2009, p.97]. Excerpts below representing pairs of translation counterparts from the novel “Ubik” substantiate this point of view.

Source Text – [...] *another force, a contra-force, is at work, moving things in an opposite direction.*

Target Text – [...] *є інша сила, контрсила, яка діє у протилежному напрямку.*

Here, while describing a universal power causing entropy in the mental reality of half-lifers (inertials after the blast) the author uses a Verb + Direct Object phrase “to move things” which can only be rendered into Ukrainian by broadening the lexical meaning of a source language unit. This broadening is reflected in the lexeme “діяти” (to act) having a connotation of an all-encompassing agent.

In another pair of English-Ukrainian correspondences a predicative centre “is suspended” gets generalized and is translated by means of the verb “перебувати” (to be) with the most general meaning. The reason for such a translation solution may be that the literal translation of the phrase “to be suspended” into Ukrainian would produce an irrelevant effect on receptors, what with its direct equivalent in Ukrainian having negative connotation (“бути підвішеним” means “to be hung”).

The translator deemed it inappropriate to provide a one-to-one equivalent taking into account an immediate semantic context – “in cold-pac”, a phrase outlining a technology of keeping half-alive patients in cold containers – a seemingly dubious and ill-conceived enterprise:

Source Text – [...] *his physical, half-life body is suspended in cold-pac in the Beloved Brethren Moratorium.*

Target Text – [...] *його фізичне напівживе тіло перебуває в холодильному контейнері в мораторіумі „Любі браття“.*

Grammatical transformations employed in “Ubik” are presented in Table 2.

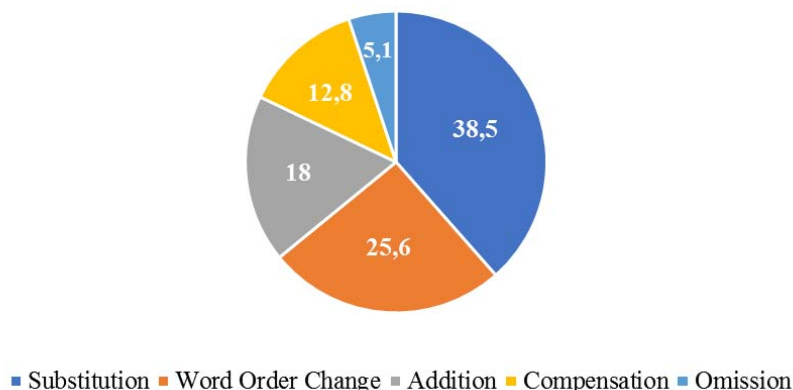
Table 2

**Grammatical transformations**

Methods of Translation	Source Text	Target Text	%
Substitution	The toaster had dissolved sometime during the day and reformed itself as a rubbishy, quaint, nonautomatic model.	Тостер за день перетворився на якийсь напівмотлох, застарілу неавтоматичну модель.	38.5
Word Order Change	A wind spewed across the plain which reality had become; the wind congealed into deeper ice, and the boulders disappeared for the most part.	Над рівниною, якою тепер стала реальність, проносився вітер, він закликав, перетворюючись на кригу, тож брил було вже майже не видно.	25.6
Addition	It was even more obsolete than the turret-top G.E.	Він був навіть старішим за ту модель з башточкою фірми General Electric	18
Compensation	he might be spared the ordeal of undergoing further world decay	можливо, йому вдасться уникнути подальшого розпаду світу й пов'язаних із цим страждань	12.8
Omission	it's lost its underlying support	вона втратила свою опору	5.1

The frequency of various types of grammatical transformations employed in “Ubik” translation from English into Ukrainian is graphically outlined in Figure 2.

**Grammatical transformations**



**Figure 2. Grammatical transformations used in “Ubik” translation from English into Ukrainian**

Among the identified grammatical transformations utilized while transcoding extracts from “Ubik” connected with the object of our study from English into Ukrainian the prevailing ones, as Table 2 and Figure 2 suggest, are substitution, word order change and addition.

Substitution stands for using a word in a target language of one grammar category for another word in a source language of a different grammar category but with an identical lexical meaning. Such a translation method may be necessitated by the absence of a certain grammatical form or construction in the target language, the lack of functional identity between corresponding forms and constructions, different combinability of words in two languages and lacunae.

In the English-Ukrainian pair of correspondences below an English adjective “potbellied” is turned into a Ukrainian noun “пузань” (someone with a belly), and an English adjective “thick-legged” is rendered via an adverbial propositional phrase “з товстими ногами” (standing for “with thick legs”). Both excerpts vividly describe a self-destruct humanoid bomb in the guise of Stanton Mick that ruined stability of reality and was seen as a villain being a trigger of havoc.

Source Text – *Potbellied, squat and thick-legged, Stanton Mick perambulated toward them.*

Target Text – *До них неквапливо прямував Стентон Мік, приземкуватий пузань із товстими ногами.*

Delivering into Ukrainian Joe Chip’s emotional state after the blast, which is outlined by comparing the character’s thoughts with fish swimming through him, the translator converts an English nominative absolute participial construction “And all the silvery fish recirculating to begin once more as fear” into a two-member complete sentence in Ukrainian “Всі ці сріблясті рибини кружляли колами, повертаючись до нього під виглядом страху” with a verb in a finite form “кружляли”, reinforcing it with the present participle “повертаючись” which has the semantics of the source language unit “recirculating”. Thus, the emotion of confusion and utmost turmoil becomes emphasized in the target text.

Word order change as a grammatical transformation requires from a translator knowledge of both cultures’ ways of thinking and logic whose disparity results in different syntactical patterns in respective languages. Table 2 displaying the results obtained from the analysis of proportional use of various grammatical translation methods in “Ubik” shows that word order change ranks second among five. This translation technique is especially applicable for longer sequences where the necessary syntactical changes are bound to be executed to preserve the expected pragmatic effect on receptors. For example:

Source Text – *Squeaking in his metal-insect voice, Stanton Mick floated to the ceiling of the room, his arms protruding distendedly and rigidly.*

Target Text – *Злинувши до стелі з витягнутими руками, які кострубато стирчали у різні боки, Стентон Мік запищав голосом металевої комахи.*

In this pair of translation counterparts an English participial phrase “Squeaking in his metal-insect voice” is delivered in Ukrainian as the predicate to the subject in the form of a finite verb in the indicative mood, past tense “запищав голосом металевої комахи” while the predicate of the English sentence “floated to the ceiling” turns into a Ukrainian past participial construction “злинувши до стелі”. The excerpts represent vivid examples of an overall syntactical shift induced by different cognitive perception patterns evinced by speakers of a source and target language.

Word order change implementation in the process of translation may also be exemplified with the following set of sentences:

Source Text – *Our money is beginning to have his picture on it.*

Target Text – *Його портрет з’являється на наших грошах.*

A source language sentence has undergone certain alterations as far as the distribution of semantic roles is concerned: a theme “our money” becomes a location “на наших грошах” in the Ukrainian counterpart while an object “his picture” turns into an agent “його портрет”. Such alterations are justified on the grounds that there are slight typological differences in the construction of logical syntax and semantics of English and Ukrainian.

Translation by addition (or explicitation) as a transfer technique which consists in making explicit in the target language what remains implicit in the source language classifies as a supplementary procedure in translation of the investigated sequences from “Ubik” into Ukrainian and is mostly done at the word and phrase level, for example:

Source Text – *Then our perceptions are beginning to differ, Al realized.*

Target Text – *«Тоді наші сприйняття дійсності починають розходитися, — усвідомив Ел.*

A direct Ukrainian equivalent of the English noun “perception” – “сприйняття” – if left without any explanation would sound elliptical to receptors and consequently is conveyed by adding to it the required lexeme “дійсність” (reality) in the Genitive case which in Ukrainian serves the purpose of reflecting relations between a verb / verbal noun and a direct object.

Explicitation proves an indispensable translation method when a translator is faced with the problem of delivering realia – words that are seeped in cultural and historical heritage, including social developments and household activities:

Source Text – *[...] it was even more obsolete than the turret-top G.E. shown in the TVcommercial.*

Target Text – *Він був навіть старішим за ту модель з башточкою фірми General Electric, яку показували в телерекламі.*

It becomes obvious contextually (due to the antecedent in the previous sentence) that a notional subject “it” in the original text refers to a refrigerator, an obsolete model of which was found by Joe Chip in the kitchen under the circumstances of skewed entropized reality. The phrase denoting this appliance and being highly implicit in its terseness – “the turret-top G.E.” is unlikely to be grasped by receptors in its calqued form. For this reason the translator resorted to adding the necessary words and expressions in the target language. A Ukrainian expression “модель з башточкою” standing for “a model [of a refrigerator] with a turret” is used to deliver the meaning of an English subjectivized adjective “the turret-top” while an abbreviation “G.E.” that denotes a famous American multi-branch corporation producing a wide variety of equipment is conveyed by adding a noun “фірма” (“a firm”) and providing a full version of the corporation brand – “General Electric” in its original form.

### Conclusions

Science fiction being an epitome of the postmodern philosophy focuses on the ontotheological uncertainty and multidimensionality of reality, delusional experiences and, at times, techno-psychedelic deliria. In this respect Philip K. Dick’s literary heritage in general and his 1969 novel “Ubik” in particular proved to be at the cutting edge of ruining “conventional” modes of writing and, predictably, reading, what with the novel’s overarching idea of ever-shifting reality pillars – time and space. The present study was designed, among other research objectives, to define the semantic dominants enhancing the world’s iridescence idea in “Ubik” by Ph. K. Dick. By applying contextual analysis we were able to arrive at a conclusion that those dominants implement the idea of the world’s instability throughout the novel together with structural cooperation of several diegeses present in the narration. The research has shown that the world’s iridescence idea in “Ubik” is elaborated due to such semantic dominants as “alternate realities”, “dream as a variant of reality”, “changes in time and space”, “changes of forms of consciousness and existence”. The objectives of identifying the stylistic tools that advance their shaping and of determining the translation methods of delivering the studied idea from English into Ukrainian were set to address a much broader issue of translating science fiction. We found that the stylistic aspect of upholding and unfolding semantic dominants in the novel is for the most part realized through the means of stylistic syntax (aposiopesis, rhetoric questions, asyndeton, nominative sentences) while the means of stylistic semasiology (metaphors, epithets, similes, antithesis) prove far less numerous constituting about one fifth of the researched units. Typical translation techniques instrumental in the relevant textual sequences in “Ubik” involve lexical and semantic transformations applied in more than a half of the whole corpus of language units researched. Such translation transformations as modulation, specification, differentiation and generalization lead to more preciseness of transfer of the semiotic component of the source text and add to creating a similar to the source text pragmatic analogue in the target text capable of arousing identical perlocutionary effect in Ukrainian readers: being perplexed and stupefied by the chaotic ontic universe in the novel called forth by the author. **Modulation together with its translation variety, integral transformation, turns out the most frequent among transformations on the lexical and semantic levels since it, actualized at the level of the whole sentence, allows a translator to carry out the necessary changes not only at the semantic but also partly at the structural level to compensate for and fill the interlinguistic and intercultural gaps between the source American and the target Ukrainian culture. Grammatical transformations (substitution, word order change, addition, compensation and omission), accomplished nearly in two fifths of the bulk of researched units, are aimed at attaining adequacy and acceptability of the translation product in the culture of receptors.**

The transfer of linguistic and cultural realia of the postmodern existential chaos embedded in the novel under study calls for significant interpretative expertise on the part of a translator heavily relying on mastering the aesthetic, ideological, semantic and compositional peculiarities of the literary work. The results have made it possible to understand the interaction mechanism of semantics of the leitmotif of a literary work, its stylistic representation and translation solutions of its delivery from English into Ukrainian. We see the prospects for further research in studying linguistic aspects of conveying symbolic significance of recurring narrative elements.

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## STYLISTIC MEANS OF IMPLEMENTING THE IDEA OF THE WORLD'S IRIDESCENCE IN PH.K. DICK'S "UBIK" IN THE CONTEXT OF TRANSLATION TRANSFORMATIONS

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**Key words:** *the idea of the world's iridescence, diegetic plane, semantic dominant, stylistic devices, translation transformation*

The article deals with the formation means of the idea of the world's iridescence or illusiveness, its stylistic and translation aspects within the textual framework of Ph.K. Dick's novel "Ubik" and its translated version in Ukrainian.

The relevance of the study is defined by general scarcity of current enquiries highlighting stylistic means of moulding the idea of the world's iridescence in science fiction as well as translation methods of delivering it from English to Ukrainian.

*The purpose* of this scientific inquiry is to identify the stylistic devices that play a role in the delineation of ways in which reality may be reduced to tatters in comparison with a coherent state of things and to pinpoint the translation techniques of rendering the related contexts from English into Ukrainian. The topicality of the study is determined by the paucity of relevant research focusing on the kernel of the prevailing theme in Dick's "Ubik", namely illusiveness of reality, and translation techniques and transformations that help adequately deliver the significant sequences from English into Ukrainian.

It is argued that the idea in question being the core of the prevailing theme in Dick's "Ubik" is attained by means of incorporating several ontological planes represented by mental constructs, or realities, focalised through the perceptions and personalities of different characters of the novel. Contextual and text interpretation analyses enabled the authors to determine and interpret those semantic dominants that underpin the formation of the world's iridescence effect in the novel, namely: "alternate realities", "dream as a variant of reality", "changes in time and space", "changes of forms of consciousness and existence". It has been proven these dominants' diegetic interrelation. The idea of the world's iridescence in the novel is brought about by the literary work's fluctuating plot convolutions stemming from seemingly incoherent planes of different sections of the novel: a mosaic of the primary diegesis together with several hypo-diegeses comes across as a kind of an ontic hazy maze building up to an overall effect of the world's fluidity and oscillation.

*The method* of stylistic analysis was applied to interpret stylistic phenomena inherent in the novel in relation to their contribution to the studied idea as those were found functioning in the relevant textual microcontexts and enhancing the aforementioned semantic dominants. It was estimated that expressive means and devices of stylistic syntax constitute four fifths of the whole researched corpus of units, thus playing a major role in the formation of the idea of the world's illusiveness (those include aposiopesis, rhetoric questions, asyndeton, and nominative sentences) while expressive means and stylistic devices of stylistic semasiology prove much less numerous, accounting for a fifth of the units analysed (presented by metaphors, epithets, similes, antitheses). Among the typical translation methods, instrumental in the relevant textual sequences in "Ubik", a share of lexical and semantic transformations equals 60.2% of the researched sets of translation counterparts, with modulation and specification being the dominant ones and logical synonymy, calquing and lexical compensation trailing behind. Grammatical transformations compose nearly two fifths (39.8 %) of the researched body of units, the most efficient ones being substitution and word order change.

The results of the study enabled understanding the interaction mechanism of semantics of the leit-motif of a literary work, its stylistic representation and translation solutions of its delivery from English into Ukrainian. We envisage the prospects for further research in studying linguistic aspects of cross-cultural conveying symbolic significance of recurring narrative elements.

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## KOMPONENTENKONSISTENZ ALS EIN QUALITÄTSSICHERNDER ASPEKT DER DEUTSCH-UKRAINISCHEN FACHÜBERSETZUNG

У статті висвітлено результати комплексного емпірико-теоретичного дослідження, мета якого полягала у вирішенні, описі й пошуку шляхів розв'язання проблеми компонентної послідовності на матеріалі перекладового замовлення та його множинних перекладів для висвітлення регульовального впливу на якість і забезпечення якості німецько-українського галузевого перекладу. Методологія дослідження ґрунтувалася на застосуванні низки теоретичних та емпіричних *методів*, зокрема *сліпого перекладацького експерименту* зі змінними виконавцями, порівняльно-перекладознавчого та зіставно-описового розслідувань, індуктивно-дедуктивної методи, узагальнення, а також компонентного, дериваційного та зіставно-лексикографічного розслідувань. Застосування комплексного методологічного справилля уможливило всебічне вивчення інваріантних властивостей об'єкта на перекладовій площині та забезпечило достотність результатів дослідження, про що свідчить серед іншого публічний доступ до спробних матеріалів.

Глибинний підхід до розгляду внутрішньотекстової термінологічної неоднорідності, що суперечить вимогам чинних міжнародних стандартів щодо якості перекладу, спричинився до вирішення понять *компонентна послідовність відтворення/відтворювання* та *компонентна непослідовність відтворення/відтворювання похідних термінів*. Встановлено, що повторювана стратегічна термінологічно-дискурсивна помилка на рівні тексту множинних перекладів є вислідом браку уваги перекладознавців до порушеної проблематики, оскільки некатегоризований критерій якості перекладу, особливо значущий на площині юридичного перекладу, зумовлює ухвалення несвідомих перекладацьких рішень, незалежно від досвіду та статусного становища виконавця перекладу.

Зіставний розслідування німецько-українських галузевих лексикографічних джерел засвідчив їхні обмежені можливості щодо забезпечення компонентної послідовності, а тому вони можуть правити радше за знаряддя реалізації *терміновибірної компетентності* перекладача. Пропонований німецько-український глосарій термінополя *Unterhalt* із верифікованими відповідниками проілюстрував перспективу дотримання принципу компонентної послідовності під час відтворювання похідних німецьких термінів українською мовою, а тому вважаємо його практичним утіленням результатів дослідження та потенційним інструментом регулювання німецько-українського юридичного перекладу.

*Ключові слова:* перекладознавство, перекладове термінознавство, галузевий переклад, юридичний переклад, якість перекладу, сліпий перекладацький експеримент, термінологічна неоднорідність, терміновибірна компетентність.

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## E inleitung

Die Untersuchung der Übersetzerkompetenzen sowie der Übersetzungsqualität im Allgemeinen und im Kontext der technologischen Wende ist einer der Schlüsselbereiche der modernen Übersetzungswissenschaft. Eine Reihe von Translationswissenschaftlern sind der Auffassung, dass der technologische Fortschritt zu Veränderungen in den Übersetzerkompetenzen geführt habe, insbesondere bei der Textproduktion [Kenny, Doherty, 2014; Krüger, 2018]. A. Pym argumentiert beispielsweise, dass früher ein beträchtlicher Teil der Fertigkeiten und Bemühungen von Übersetzenden darauf abgezielt habe, mögliche Lösungen für Übersetzungsprobleme zu finden (d. h. auf den *kreativen* Aspekt des kognitiven Prozesses), während heutzutage ihre überwiegende Mehrheit darauf abziele, zwischen verfügbaren Lösungen zu wählen und diese an die Übersetzungsziele anzupassen (d. h. auf den *selektiven* Aspekt des kognitiven Prozesses) [Pym, 2013, S. 493]. Es sei jedoch darauf hingewiesen, dass solche Ausführungen einen pauschalen Charakter haben, denn angesichts der Fähigkeiten der *schwachen künstlichen Intelligenz*, der Heterogenität von Übersetzerressourcen und anderer Faktoren sind die Grenzen zwischen dem *kreativen* und dem *selektiven* Aspekt der übersetzerischen Tätigkeit verwischt und lassen derzeit keine Verallgemeinerungen zu. Andererseits kann die Betrachtung des selektiven Aspekts der übersetzerischen Tätigkeit aus verschiedenen Blickwinkeln dazu beitragen, relevante Kriterien für die Bewertung der Übersetzungsqualität zu identifizieren und zu etablieren.

Bezeichnend ist, dass die methodologischen Ansätze im Bereich der Fachübersetzungsforschung zunehmend von dem rein *reproduktiven* Aspekt abkommen, der sich auf die statistische Erfassung von Übersetzungsverfahren und -transformationen der untersuchten Termini beschränkt. Dies hängt vor allem mit der geringen Praxisrelevanz der Ergebnisse solcher Studien zusammen. Wir sind der Auffassung, dass das verfahrens- bzw. transformationsbezogene Paradigma in der gegenwärtigen Entwicklungsphase der Fachübersetzungstheorie lediglich als kategoriale und begriffliche Grundlage für weiterführende translationswissenschaftliche Forschungen dienen kann, keinesfalls jedoch als strategischer Ansatz zur Untersuchung des Wesens der Übersetzung, einschließlich ihrer Qualität. Gleichzeitig ist es erwähnenswert, dass die Kombination von *normativen* (sprachwissenschaftlichen) und *qualitativen* (rein übersetzungswissenschaftlichen) Ansätzen zur Herausbildung der eigenständigen translatorischen Terminologiewissenschaft (ukr. *перекладове термінознавство*) in der Ukraine geführt hat. Dies steht im Gegensatz zum weltweiten Trend, bei dem eine konsequente Konvergenz verschiedener Forschungsbereiche zu beobachten ist [Сайко, 2022, S. 59].

Die vorliegende Untersuchung befasst sich also mit der Fachübersetzungsqualität aus der Perspektive der translatorischen Terminologiewissenschaft, da diese dazu beitragen kann, neue Kriterien für die Übersetzungsbewertung aufzustellen.

## Literaturüberblick

Trotz unbestreitbarer Fortschritte in der Übersetzungswissenschaft greifen Wissenschaftler bei der Bewertung der Übersetzungsqualität immer noch auf subjektive und intuitive Ansätze zurück [House, 2001, S. 244]. A. Einstein zufolge sei nur der Glaube daran, dass die Außenwelt unabhängig vom Subjekt der Erkenntnis ist, die Grundlage der Wissenschaft [Einstein, 1931, S. 29]. Allerdings legen die Erkenntnisse der Quantenphysik sowie der Philosophie des Bewusstseins nahe, dass der Faktor der Subjektivität ein charakteristisches Merkmal jeder Wissenschaft ist. Zweifellos impliziert die Subjektivität, die translationswissenschaftlichen Untersuchungen inhärent ist, keineswegs eine Verfälschung von Fakten. Vielmehr resultiert sie aus multidimensionalen Herangehensweisen an das Forschungsobjekt sowie der von Qualia betroffenen Interpretation der Untersuchungsergebnisse. Mehrere Forschungsansätze konzentrieren sich daher auf die Entwicklung universell anwendbarer Bewertungskriterien [House, 2014; Bittner, 2020], die genauso variieren können wie die vielfältigen und oft labilen Übersetzungsnormen oder -anforderungen [Toury, 2000, S. 204]. Es sei jedoch angemerkt, dass die wichtigsten Anforderungen und demzufolge die entsprechenden Kriterien, die in internationalen und nationalen Übersetzungsstandards festgelegt sind, häufig übereinstimmen. Ein gelungener Beleg für diese Übereinstimmung kann beispielsweise die Hervorhebung der *terminologischen Konsistenz/Einheitlichkeit* selbst in zeitlich weit auseinanderliegenden Übersetzungsstandards sein [DIN EN 15038, 2006, S. 11; ISO 17100, 2015, S. 10; Certification Scheme S06, 2020, S. 7].

Zugleich seien die Kategorien der *inter-* und *intratextuellen terminologischen Inkonsistenz (Inhomogenität)* nach Ansicht von P. Demeshko die Folge der Interpretationstätigkeit des Übersetzers. Während sich die intertextuelle Inkonsistenz auf eine uneinheitliche Wiedergabe von Termini in Übersetzungen verschiedener Texte desselben Fachgebiets bezieht, bezeichnet die intratextuelle Inkonsistenz deren uneinheitliche Wiedergabe innerhalb eines einzelnen Textes [Демешко, 2009, S. 9–12]. Zu den Gründen für die Entstehung intratextueller Inkonsistenz zählen unter anderem unzureichende Sachkenntnisse des jeweiligen Gebiets, mangelnde Sorgfalt und Zeitknappheit bei der Terminologieverwaltung, ungenügende Nachbearbeitung, beträchtlicher Umfang des Ausgangstextes sowie divergierende Entscheidungen innerhalb eines Übersetzungsprojekts, an dem mehrere Übersetzende beteiligt sind [Макеев, 2010, S. 194]. Eine besondere Erwähnung verdient der bedeutende Beitrag von O. Shabliy zu den theoretisch-methodologischen Grundlagen der deutsch-ukrainischen Rechtsübersetzung [Шаблій, 2013]. Obwohl die terminologische Inkonsistenz nicht das spezifische Forschungsgebiet der Wissenschaftlerin war, lassen sich in ihren Werken dennoch Begriffe wie *terminologische Variation*, *Variation von Termini*, *Variantenreihen* [Шаблій, 2010, S. 168], *semantische Variation der Terminologie*, *Variantengruppen* [Шаблій, 2010, S. 171], *terminologische Variante* [Шаблій, 2011, S. 413] finden. Es gilt festzustellen, dass das Vorhandensein mehrerer Entsprechungsvarianten in einer Sprache, auch in den Terminologiesystemen spezifischer Fachbereiche, zur intratextuellen Inkonsistenz in der Übersetzung führen kann. Die Untersuchung dieser Fragestellung im Bereich der deutsch-ukrainischen Rechtsübersetzung spielt eine außerordentlich wichtige Rolle.

### **Ungeklärte Facette der Gesamtfragestellung**

Eine Vielzahl internationaler und folglich auch nationaler Übersetzungsstandards hebt, wie bereits erwähnt, die terminologische Konsistenz als eine der grundlegenden Voraussetzungen für eine qualitativ hochwertige Übersetzung hervor. Zweifellos hängt die Qualität der Fachübersetzung von der Gewährleistung intratextueller terminologischer Konsistenz ab, die dazu dient, Ambiguitäten und Missverständnisse im Zieltext zu verhindern. Darüber hinaus stellt die einheitliche Wiedergabe wiederkehrender Termini innerhalb eines Textes eine der wichtigsten Voraussetzungen für die Realisierung der informativen Textfunktion dar, fördert die Zieltextverständlichkeit und trägt zum Aufbau der effektiven Fachkommunikation bei.

Es ist anzumerken, dass die deutsche Rechtssprache, die in der vorliegenden Untersuchung die Ausgangssprache darstellt, einen bedeutenden Anteil an zusammengesetzten und mehrteiligen Termini aufweist, deren Komponenten innerhalb eines Textes wiederholt auftreten können, jedoch als Bestandteil anderer Begriffe mit unterschiedlichen Arten morphologisch-syntaktischer Verhältnisse. Eine uneinheitliche Wiedergabe der Komponenten zusammengesetzter und mehrteiliger Termini kann die Übersetzungsqualität beeinträchtigen und erfordert daher ganz besondere Aufmerksamkeit von Übersetzenden und anderen Projektbeteiligten. Dieser Aspekt der Fachübersetzung, der in gängigen Übersetzungsstandards nicht explizit adressiert wird, verdient dennoch Beachtung im Kontext der zuvor dargelegten allgemeinen Anforderungen. Darüber hinaus ist festzustellen, dass in der ukrainischen Fachübersetzungswissenschaft Studien fehlen, die sich eingehend mit der Frage der inter- und intratextuellen Konsistenz bei der Wiedergabe der Komponenten abgeleiteter Termini auseinandersetzen. Dieser Aspekt, der im Folgenden als *Komponentenkonsistenz* bezeichnet wird, stellt daher eine Forschungslücke dar.

In diesem Zusammenhang erscheint es unabdingbar, die Relevanz des angesprochenen qualitativen Aspekts für heutige ukrainische Fachübersetzer\*innen hervorzuheben. Die Einbeziehung der Ergebnisse einer kontrastiven Untersuchung des Phänomens der Komponentenkonsistenz in deutsch-ukrainischen Fachwörterbüchern, die als Lenkungsinstrumente des Fachübersetzens dienen können, stellt einen großen Mehrwert für die Studie dar.

Die Relevanz der vorliegenden Untersuchung ergibt sich aus der noch mangelnden Erforschung der Komponentenkonsistenz in der modernen Übersetzungswissenschaft sowie ihrer unzureichenden Berücksichtigung in der Übersetzungspraxis. Folglich könnte eine detaillierte Analyse der Besonderheiten der deutsch-ukrainischen Rechtsübersetzung aus der Perspektive der translatorischen Terminologiewissenschaft zur Herausarbeitung eines gesonderten Kriteriums für die Bewertung der Übersetzungsqualität beitragen. Relevant ist insbesondere die Identifizierung der problematischen Aspekte anhand von Belegen aus dem modernen ukrainischen Übersetzungsmarkt

sowie die Darstellung potenzieller Lenkungsinstrumente des Fachübersetzens. Diese könnten als Grundlage für qualitativ hochwertige Übersetzungen dienen, die den impliziten Anforderungen internationaler Übersetzungsstandards entsprechen.

*Forschungsziel* ist es, anhand eines Fachübersetzungsauftrags und dessen mehrfachen Übersetzungen die Problematik der Komponentenkonsistenz zu identifizieren, zu analysieren und Lösungen zu finden, um damit einen lenkenden Einfluss auf die Fachübersetzungsqualität ausüben zu können.

Das Forschungsziel umfasst die folgenden *Teilziele*:

1. Durchführung eines translativwissenschaftlichen (*übersetzer-/übersetzungsagenturbezogenen*) Experiments zur Feststellung des problematischen Charakters der Komponentenkonsistenz, auch unter Berücksichtigung der beruflichen Erfahrungen und des Status der Probanden.

2. Empirische Untersuchung potenzieller Auswirkungen von Lenkungsinstrumenten des Fachübersetzens (Evaluierung der Potenziale fachsprachlicher lexikographischer Nachschlagewerke zur Gewährleistung der Komponentenkonsistenz).

3. Veranschaulichung der Einhaltung des Komponentenkonsistenz-Prinzips anhand konkreter Übersetzungsbeispiele.

### **Heuristische Hypothesen:**

1. Die *Komponenteninkonsistenz in der Wiedergabe* abgeleiteter deutscher Termini, darunter auch juristischer, ins Ukrainische stellt einen signifikanten qualitätsmindernden Faktor für die Übersetzung dar. Sie kann zu partiellem Informationsverlust und/oder -verfälschungen führen, was wiederum die Übersetzungsdominante beeinträchtigt.

2. Die *Komponentenkonsistenz bei der Wiedergabe* von Termini ist einer der zentralen Ansätze zur Gewährleistung der Qualität der Fachübersetzung, darunter auch der Rechtsübersetzung.

3. Eine nur implizit formulierte Qualitätsanforderung an die Fachübersetzung kann unabhängig von den beruflichen Erfahrungen und dem Status der Übersetzungsdienstleistenden *strategische terminologisch-diskursive Fehler* hervorrufen, was auf unbewusste Übersetzungsentscheidungen zurückzuführen ist.

4. Fachsprachliche lexikographische Nachschlagewerke, die als Lenkungsinstrumente des Fachübersetzens fungieren, weisen sowohl allgemeine als auch komponentenbezogene Inkonsistenzen auf. Daher können sie lediglich als Hilfsmittel für die Ausübung der *terminologischen Auswahl- und Entscheidungskompetenz* (ukr. *терміновибірна компетентність*) des Fachübersetzers dienen.

### **Forschungsmethoden**

1. *Übersetzer-/übersetzungsagenturbezogene Blindstudie* (ukr. *сліпий перекладацький експеримент*) mit einem konstanten Faktor, nämlich einem einzigen Übersetzungsauftrag, jedoch mit drei unterschiedlichen Ausführenden (1 – Student des 5. Studienjahres, 2 – *Übersetzungsagentur X*, 3 – *Übersetzungsagentur Y*).

2. *Kontrastive Übersetzungsanalyse* und die damit unmittelbar verbundene *vergleichend-beschreibende Methode* zur qualitativen Bewertung der Übersetzerentscheidungen.

3. *Verallgemeinerung* zur Herausarbeitung invarianter Eigenschaften des Forschungsobjekts.

4. *Induktiv-deduktive Methode* zur Beleuchtung der Besonderheiten von Übersetzerentscheidungen anhand empirischer Materialien, zur Herausarbeitung und Verallgemeinerung ihrer wiederkehrenden Merkmale sowie zur Einführung der Begriffe *Komponentenkonsistenz* und *Komponenteninkonsistenz* in den Kategorien- und Begriffsapparat der Fachübersetzungswissenschaft und der translatorischen Terminologiewissenschaft.

5. Darüber hinaus erwiesen sich die *Komponentenanalyse* (zur Bestimmung der semantischen Struktur der untersuchten Einheiten), die *Derivationsanalyse* (zur Klärung der wortbildenden Besonderheiten) sowie die *kontrastiv-lexikografische Untersuchung* als relevant.

### **Anmerkungen zur übersetzer-/ übersetzungsagenturbezogenen Blindstudie**

Vor allem halten wir es für notwendig, auf den innovativen Ansatz zur Untersuchung und Bewertung der Fachübersetzungsqualität in der ukrainischen experimentellen Übersetzungswissenschaft hinzuweisen. Mit Bedacht wurde für die Probanden ein geeigneter Ausgangstext ausgewählt, bei dem

es sich um einen authentischen Übersetzungsauftrag aus dem Jahr 2023 handelt. Die untersuchte Fachtextsorte, nämlich die *Rechtswahrungsanzeige*, wurde zum ersten Mal als Material für eine translationswissenschaftliche Untersuchung ausgewählt. Um die Herausforderungen der deutsch-ukrainischen Rechtsübersetzung greifbar zu machen und Wege zu ihrer Anfertigung aufzuzeigen, wurden die Übersetzungen von drei Versuchsteilnehmenden in die Blindstudie einbezogen. Als *erster* Proband (semiprofessioneller Informant) fungierte ein Student des ersten Masterstudienjahres im Studiengang *Fachübersetzung aus dem Deutschen und Englischen, Interkulturelles Management* (ukr. *Галузевий переклад з німецької та англійської мов, міжкультурний менеджмент*) am Lehr- und Forschungsinstitut für Philologie der Nationalen Taras-Schewtschenko-Universität Kyjiw. Die Einbeziehung eines semiprofessionellen Informanten erachten wir als zweckmäßig, zumal sich so die Qualität der Übersetzungen von Teilnehmenden mit unterschiedlichem Expertentum vergleichen lässt. Dabei ist jedoch die ausreichende translatorische Kompetenz des semiprofessionellen Informanten hervorzuheben.

Den *zweiten* und *dritten* Probanden kann man mit gutem Grund als professionelle Informanten bezeichnen, da es sich um zwei Übersetzungsagenturen handelt. Als erstes Kriterium bei der Auswahl der Agenturen galt ihre Sichtbarkeit im Internet, insbesondere ihre führende Position in den Google-Suchergebnissen. Die Gegenüberstellung von *Hauptstadt (Kyjiw, Ukraine) vs. Nicht-Hauptstadt* weckte ebenfalls wissenschaftliches Interesse. Um bei der kontrastiven Analyse der Übersetzungen der beiden gegensätzlich positionierten Agenturen größtmögliche Objektivität der Ergebnisse zu gewährleisten, wurden zusätzlich die Statistiken von *Google Maps* zu Rate gezogen. Zum Zeitpunkt der Informantenauswahl im Juli 2023 wiesen die beiden Agenturen eine nahezu identische Anzahl an Bewertungen (über 150) sowie eine identische Gesamtbewertung von 4,8 auf, was auf einen vergleichbaren Status auf dem ukrainischen Übersetzungsmarkt hindeutet. Die Autoren verzichteten bewusst auf jegliche heuristische Hypothese bezüglich der angesprochenen Gegenüberstellung, was zum einen auf die unzureichende Anzahl an Informanten für fundierte wissenschaftliche Schlussfolgerungen und zum anderen auf die Globalisierungstendenzen auf dem Übersetzungsmarkt zurückzuführen ist. Letztere lassen die simplifizierende Gleichsetzung *Übersetzungsagentur der Stadt X = Übersetzer\*in der Stadt X* nicht zu, denn viele Übersetzende sind freiberuflich tätig und deshalb nicht immer in der gleichen Stadt ansässig wie die Agentur selbst. Daher wurde als *zweiter* Proband für die Blindstudie die seit 2001 in Kyjiw ansässige *Übersetzungsagentur X* und als *dritter* Proband die seit 2008 in Chmelnyzkyj niedergelassene *Übersetzungsagentur Y* ausgewählt.

Die Autoren haben sich bewusst dafür entschieden, weder die Identität des an der Studie beteiligten Masterstudenten noch die Namen der eingebundenen Übersetzungsagenturen offenzulegen. Der Grund dafür liegt in der akademischen Ethik sowie der Vermeidung von Voreingenommenheit den betroffenen Unternehmen gegenüber. Darüber hinaus ermöglicht die Anonymität, den Fokus ausschließlich auf das untersuchte Objekt und die Ergebnisse der Studie zu richten, anstatt auf die konkreten Probanden. Um jedoch die wissenschaftliche Integrität der vorliegenden Studie zu wahren und insbesondere die Überprüfbarkeit sowie Replizierbarkeit der Ergebnisse hinsichtlich der quantitativen und qualitativen invarianten Eigenschaften des untersuchten Objekts zu ermöglichen, ist es unerlässlich, den Rezipienten Zugang zu den analysierten Übersetzungen zu gewähren. Außerdem ist festzuhalten, dass die Realisierung dieser experimentellen Studie frei von jeglichem Gewinn für die Autoren war und ausschließlich durch den Anspruch vorangetrieben wurde, einen Beitrag zur Grundlagenforschung und praktischen Anwendung auf dem Gebiet zu leisten. Diese abschließende Feststellung soll die strikte Unabhängigkeit und Objektivität der Untersuchungsergebnisse unterstreichen sowie jeglichen Anschein einer auftragsgebundenen oder interessengeleiteten Forschung von vornherein ausräumen.

Folglich schlagen wir vor, den beschriebenen Ansatz zur Untersuchung der Fachübersetzungsqualität als *übersetzer-/übersetzungsagenturbezogene Blindstudie* zu bezeichnen. Die von den Autoren konzipierte Methode, die auf die Identifizierung und Feststellung von Übersetzungsuniversalien ausgerichtet ist, besteht in der Beobachtung des kognitiven Verhaltensoutputs von Übersetzenden, wobei diese im Ungewissen darüber gelassen werden, dass ihre Übersetzungen aus der übersetzungswissenschaftlichen Perspektive analysiert werden und nicht etwa aus der Sicht von Verbraucher, Auftraggeber- oder sogar Lehrenden. Es gilt anzumerken, dass das beobachtete Verhalten des Untersuchungsobjekts einer Variabilität unterliegt, die maßgeblich auf die jeweilige Rolle des potenziellen Beobachters zurückzuführen ist. Ferner

unterscheidet sich die Intentionalität von Übersetzungswissenschaftlern und Auftraggebern bei der Bewertung der Übersetzungsqualität, zumal ihre Interpretationen völlig unterschiedliche neuronale Korrelate aufweisen. Die Methode eignet sich in besonderem Maße für die Analyse und Bewertung von Agenturübersetzungen. Hierbei handelt es sich vor allem um nicht-öffentliche Texte, deren tatsächliche Übersetzende in der Regel anonym bleiben und somit einer kritischen Auseinandersetzung seitens der Übersetzungswissenschaft weitgehend entzogen sind. Der vorgeschlagene Ansatz kann dazu beitragen, problematische Muster und insbesondere Lücken in der Ausbildung von Übersetzern aufzudecken und somit die Optimierung der praktischen Übersetzungstätigkeit zu ermöglichen.

### Öffentlicher Zugang zu den Blindstudienmaterialien

Wir sind der Auffassung, dass ein öffentlicher Zugang zu den untersuchten Materialien die Möglichkeit bietet, die Gültigkeit der Untersuchungsergebnisse zu überprüfen oder sogar weitere problematische Aspekte in den Übersetzungen zu identifizieren, die von den Autoren unbeachtet blieben.

Hier ist also die Liste der untersuchten Materialien:

1. Übersetzungsauftrag/Ausgangstext – *Mitteilung über die Gewährung einer Unterhaltsleistung (Rechtswahrungsanzeige) gemäß § 7 Unterhaltsvorschussgesetz (UhVorschG)* [Kreisausschuss des Kreises Groß-Gerau, 2023] – ohne personenbezogene Daten des Empfängers.

2. Studentenübersetzung (im Folgenden SÜ) – *Повідомлення про надання утримання дитини згідно із §7 Закону ФРН «Про надання державою матеріального забезпечення дитині»* [Studentenübersetzung, 2023] – ohne personenbezogene Daten des Studenten.

3. Übersetzung der *Agentur X* (im Folgenden AgX) – *Повідомлення про надання коштів на утримання (повідомлення про збереження права на компенсацію сплаченої допомоги) згідно з § Закону про аліментний аванс (UhVorschG)* [Übersetzungsagentur X, 2023].

4. Übersetzung der *Agentur Y* (im Folgenden AgY) – *Повідомлення про виплату аліментів (повідомлення про збереження права на компенсацію виплаченої допомоги) відповідно до ст. 7 «Закону про авансові платежі на утримання дитини»* [Übersetzungsagentur Y, 2023].

### Darstellung der Forschungsergebnisse

In Anlehnung an Dysons Einteilung der Mathematiker [Dyson, 2009, S. 212] können auch die Übersetzungswissenschaftler in *Vögel* und *Frösche* kategorisiert werden. Während sich Erstere an Feldkonzepten und Kategorien erfreuen, genießen Letztere die Details konkreter Objekte und konzentrieren sich dementsprechend auf thematische Erkundungen. Dadurch, dass wir die juristische Terminologie als **Untersuchungsobjekt** und die Realisierung der intratextuellen Komponentenkonsistenz bei der Wiedergabe juristischer Termini als **Untersuchungsgegenstand** gewählt haben, zielen wir darauf ab, uns mithilfe des induktiv-deduktiven Ansatzes den Vögeln anzuschließen. Dabei hoffen wir, zur Befriedigung des Bedarfs nach einem kollektiven Übersetzerbewusstsein beizutragen, das seinerseits auf angeeignetem und uminterpretiertem Faktenwissen basiert.

Der Schwerpunkt der Untersuchung lag auf der Identifizierung sich wiederholender terminologisch-diskursiver Fehler in mehrfachen Übersetzungen eines Ausgangstextes. Daher blieben aufgrund des spezifischen Untersuchungsgegenstands andere Fehlertypen wie sprachliche und inhaltliche Mängel weitgehend unberücksichtigt. Nichtsdestotrotz erachten wir es als notwendig, einige aussagekräftige Beispiele aus Agenturübersetzungen anzuführen, um die mangelhafte Qualität der Übersetzungen durch professionelle Dienstleister zu bezeugen. Das Ziel einer solchen exemplarischen Darstellung liegt ausschließlich in der Aufstellung von Annahmen, die wissenschaftlich bewiesen oder widerlegt werden müssen:

*Annahme 1.* Qualitativ minderwertige Agenturübersetzungen deuten auf eine landesweite/länderübergreifende Abschwächung der Anforderungen seitens der Auftraggebenden an Fachübersetzungen hin, was mit einer verringerten Sensibilität für die Übersetzungsqualität einhergeht.

*Annahme 2.* Zunehmend mehr Auftraggebende, die qualitativ hochwertige Übersetzungen benötigen, werden Übersetzungsagenturen meiden und stattdessen direkt mit einzelnen Selbstständigen zusammenarbeiten.

Hier sind einige Beispiele zur Untermauerung der dargelegten Annahmen:



Beispiel 1.

Ausgangstext	AgY
Sehr geehrter Herr NAME, Sie werden davon unterrichtet, dass Ihr Kind IM'YA [...] eine Unterhaltsleistung seit dem <b>01.01.2023</b> von derzeit <b>252,- Euro</b> monatlich von hier erhält.	Шановний пане! Вам повідомляється, що Ваша дитина IM'YA [...] отримує від нашої служби аліменти на утримання дитини з <b>01.01. 2023</b> по цей час в розмірі <b>252 євро</b> на місяць.

Rein sprachliche Fehler (z. B. *Вам повідомляється, по цей час, в розмірі* usw.) werden hier und im Folgenden nicht kommentiert. Dies liegt zum einen an der hohen Anzahl derartiger Fehler in den Agenturübersetzungen, ist jedoch vornehmlich der Tatsache geschuldet, dass sie losgelöst vom Ausgangstext und damit ohne kontrastive Analyse offenkundig sind. In *Beispiel 1* sind lückenhafte Auszüge mit Beibehaltung des prädikativen Kerns zur besseren Veranschaulichung aufgeführt. Aus der Übersetzung geht hervor, dass das Kind(!) „*аліменти на утримання дитини*“ (Rückübersetzung: *Unterhaltsleistungen für das Kind*) erhalte. Diese Sinnentstellung betrachten wir als Folge des Nicht-Verstehens/Nicht-Erkennens der logischen Zusammenhänge des Ausgangstextes.

Beispiel 2.

Ausgangstext	AgX
Das Kind hat gegen Sie einen bürgerlich-rechtlichen Unterhaltsanspruch nach §§ 1601 ff Bürgerliches Gesetzbuch.	Дитина має проти Вас цивільно-правовий позов на сплату аліментів відповідно до §§ 1601 і далі Цивільного кодексу.

In *Beispiel 2* liegt ein Fehler in der Wiedergabe der Mehrwortbenennung *bürgerlich-rechtlicher Unterhaltsanspruch* vor. Das Lexem *bürgerlich-rechtlich* weist darauf hin, dass der *Anspruch* (*право*, nicht etwa *позов*) des Kindes auf Unterhalt von einem Elternteil im deutschen Zivilrecht verankert ist, insbesondere im Bürgerlichen Gesetzbuch (BGB) [Bürgerliches Gesetzbuch, 2024], was später im Satz erwähnt wird. Interessanterweise findet sich dieser Fehler in der *AgY* nicht: „*Дитина має право на аліменти від Вас відповідно до ст. 1601 і далі Цивільного кодексу Німеччини*“. Betrachten wir jedoch den nächsten Satz in der *AgY*, in dem das Lexem *Unterhaltsanspruch* in der Pluralform verwendet wird:

Beispiel 3.

Ausgangstext	AgY
Nach § 7 des Unterhaltsvorschussgesetzes sind die Unterhaltsansprüche des Kindes gegen Sie [...] auf das Land Hessen [...] übergegangen.	Відповідно до ст. 7 Закону «Про авансові платежі на утримання дитини», вимоги дитини до Вас щодо аліментів передані землі Гессен [...].

In den aufeinanderfolgenden Sätzen ist hier eine offensichtliche terminologische Inkonsistenz zu beobachten: *Unterhaltsanspruch – право на аліменти, Unterhaltsansprüche – вимоги дитини щодо аліментів*. Wir sind der Auffassung, dass die Übersetzung des Satzes in Anbetracht seiner Syntax eine Explikation erfordert: „*Згідно з ... відповідальною за реалізацію права дитини діставати від Вас утримання стала федеральна земля Гессен.*“

Beispiel 4.

Ausgangstext	AgX
Hinsichtlich unserer Unterhaltsforderung setzen wir Sie in Verzug.	Що стосується наших аліментних вимог, ми їх Вам відтермінуємо.

In *Beispiel 4* ist eine ähnliche Sinnentstellung zu finden. Der vom Übersetzer begangene Fehler ist auf das Missverständnis der deutschen Nomen-Verb-Verbindung *jdn. in Verzug setzen* (= *jdm. seinen Verzug mitteilen*) zurückzuführen. Im Gegensatz zur *AgX* und *SÜ* ist in der *AgY* der Inhalt des Ausgangstextes erhalten geblieben: „*Ми повідомляємо Вам, на цей момент Ви не виконуєте свої зобов'язання щодо нашої вимоги.*“

Aus übersetzungswissenschaftlicher Sicht sind für die Autoren jene Stellen in der Fachübersetzung von besonderem Interesse, wo der Ausgangstext selbst eine logische Fehlerhaftigkeit aufweist. Das wissenschaftliche Augenmerk auf Ausgangstextfehler und deren (Nicht-)Übernahme in den Zieltext wird durch die Beobachtung des übersetzerischen Verhaltens bzw. des Übersetzungsoutputs von zur

Verfügung stehenden Übersetzungssystemen vorangetrieben. In diesem Kontext erweist es sich als zweckdienlich, die Intuitionsfähigkeit von Systemen der schwachen KI und neuronalen Netzwerken gesondert aus übersetzungswissenschaftlicher Perspektive zu beleuchten. Schauen wir uns also das folgende Beispiel an:

Beispiel 5.

Ausgangstext	AgX
Die Pflicht zur Auskunft entfällt, wenn Sie bereit sind, den von hier gezahlten Unterhaltsvorschuss zu erstatten und ab dem 01.03.2023 den Unterhaltsvorschuss in Höhe von monatlich mindestens 252,- Euro direkt an die Kindesmutter zu überweisen.	Зобов'язання надавати інформацію втрачає чинність, якщо Ви готові відшкодувати сплачений нами аванс та перераховувати його у розмірі щонайменше 252 євро на місяць безпосередньо матері дитини з 01.03.2023 року.

Der Ausgangstextfehler liegt in der Doppelverwendung des Lexems *Unterhaltsvorschuss*. Der Begriff an sich bezeichnet finanzielle Leistungen für ein Kind, die zunächst von einem zuständigen Amt ausgezahlt werden und später von dem unterhaltspflichtigen Elternteil erstattet werden müssen. Es handelt sich daher um rückzahlbare Leistungen. Der Absender der Mitteilung fordert den männlichen Elternteil auf, die geleisteten Unterhaltsvorschusszahlungen zu erstatten und künftig den *Unterhaltsvorschuss* (statt der eigentlich zutreffenden Begriffe *Unterhalt* oder *Kindesunterhalt*) auf das Konto der Mutter zu überweisen. In der *AgX* wurde das betreffende Lexem als *аванс* und *ўозо* wiedergegeben, weshalb konstatiert werden muss, dass der Ausgangstextfehler in den Zieltext übernommen wurde. Der Terminus *Unterhaltsvorschuss* erfordert eine gesonderte Analyse im Hinblick auf seine Verwendung im Ausgangstext. Hierbei ist festzustellen, dass er sowohl in isolierter Form (zweimal) als auch in Zusammensetzungen mit anderen Begriffen (elfmal) auftritt, wie beispielsweise *Unterhaltsvorschussgesetz*, *Unterhaltsvorschusskasse*, *Unterhaltsvorschussleistungen* und *Unterhaltsvorschussstelle*. Es ist interessant anzumerken, dass die *SÜ* im Gegensatz zu den Übersetzungen der Agenturen das Lexem *аванс* vermeidet. Da jeder Terminus gemäß den Anforderungen den in ihm enthaltenen Inhalt wiedergeben müsse und kein anderes als das beabsichtigte Verständnis zulassen dürfe [Кияк, 2014, S. 15], wäre es angebracht, eine treffendere kontextuelle Entsprechung anstatt von *аванс* vorzuziehen. Dem Nomen *Vorschuss* liegt das Verb *vorschießen* zugrunde, das seinerseits *Geld borgen/vorübergehend zur Verfügung stellen* impliziert. Für eine angemessene Entsprechung dafür würden wir das Wort *позика* halten, sodass *Unterhaltsvorschuss* als *позика на утримання* zu übersetzen wäre.

Um die Notwendigkeit der Komponentenkonsistenz bei der Wiedergabe abgeleiteter Termini aufzuzeigen, wurde gezielt ein Fachtext als Untersuchungsmaterial ausgesucht, in dem der familienrechtliche Terminus *Unterhalt* häufig als Bestandteil anderer, meist zusammengesetzter Fachbegriffe vorkommt. Wie in *Tabelle 1* ersichtlich, ist das betrachtete Lexem Bestandteil von zehn Komposita (vgl. Nr. 2, 3, 4, 5, 7, 9, 10, 11, 12, 14), zwei Mehrwortbenennungen (vgl. Nr. 6 und 13) sowie einer terminologischen Abkürzung (vgl. Nr. 8 und 7). Das Lexem tritt insgesamt 26 Mal auf (zweimal isoliert und 24 Mal als Bestandteil anderer lexikalischer Einheiten). Zur anschaulichen Darstellung der funktionalen Besonderheiten einzelner terminologischer Einheiten in den untersuchten Übersetzungen wurden bei der Datenaufbereitung einige abgrenzende Entscheidungen getroffen. *Unterhaltsvorschuss* und *durch Unterhaltsvorschüsse oder- ausfalleleistungen* (Nr. 5 und 6) sind beispielsweise separat aufgeführt. Ferner ist bei Nr. 6 die syntaktische Konstruktion mit der Präposition *durch* beibehalten, was auf die Entscheidungen in der *SÜ* zurückzuführen ist. Auch Nr. 7 und 8 wurden unterschieden. Insgesamt folgt die Tabelle mehreren Prinzipien: A) Die meisten ausgangssprachlichen Begriffe sind alphabetisch angeordnet; B) Die lexikalischen Einheiten in Nr. 5 und 6 sowie Nr. 7 und 8 stehen zur übersichtlicheren Betrachtung der Wiedergabe wiederkehrender Lexeme nebeneinander; C) Die Begriffe in Nr. 13 und 14 weisen von den übrigen abweichende morphologisch-syntaktische Verhältnisse auf und rangieren daher am Ende der Tabelle; D) Die ausgangssprachlichen Begriffe sowie die für sie vorgeschlagenen zielsprachlichen Entsprechungen sind, bis auf Nr. 6, im Nominativ bei Beibehaltung des Numerus angegeben; E) Die ukrainischen Entsprechungsvarianten sind in der Reihenfolge ihres Auftretens in den Übersetzungen aufgeführt.

Die Ergebnisse des Vergleichs lassen sich wie folgt zusammenfassen:

Tabelle 1.

Entsprechungsvarianten in mehrfachen Übersetzungen

№	Ausgangstextbegriffe	Häufigkeit	Entsprechungen in der <i>SÜ</i>	Entsprechungen in der <i>AgX</i>	Entsprechungen in der <i>AgY</i>
1.	<b>Unterhalt</b>	2	матеріальне забезпечення; утримання	утримання; аліменти	утримання; виплати на користь дитини
2.	<b>Unterhaltsanspruch / Unterhaltsansprüche</b>	1/1	вимога на надання грошового утримання (2)	позов на сплату аліментів / вимоги аліментів	право на аліменти / вимоги [...] щодо аліментів
3.	<b>Unterhaltsforderung / Unterhaltsforderungen</b>	1/1	запит на надання утримання / запити на надання утримання	аліментні вимоги / вимоги на аліменти	вимога; вимоги щодо утримання
4.	<b>Unterhaltsleistung</b>	3	утримання дитини; утримання (2)	кошти на утримання (3)	аліменти; аліменти на утримання дитини; платежі на утримання дитини
5.	<b>Unterhaltsvorschuss</b>	2	матеріальне забезпечення дитини; кошти державного матеріального забезпечення дитини	аванс; його [Autorenanmerkung: D. h. <i>аванс</i> ]	авансові платежі на утримання дитини; кошти на утримання дитини
6.	<b>durch Unterhaltsvorschüsse oder -ausfallleistungen</b>	1	у зв'язку з повним або частковим ухиленням від сплати грошового утримання або у випадку смерті одного з батьків або нестачі можливості надання утримання у одного з батьків	за рахунок аліментних авансових або компенсуючих платежів	за рахунок авансування аліментів або відшкодування аліментів
7.	<b>Unterhaltsvorschussgesetz (UhVorschG)</b> [Autorenanmerkung: Nur erste Erwähnung im Text] / <b>Unterhaltsvorschussgesetz (2)</b>	3	Закон ФРН «Про надання державою матеріального забезпечення дитини» (3)	Закон про аліментний аванс (UhVorschG) / Закон про аліментний аванс (2)	«Закон про авансові платежі на утримання дитини» / Закон «Про авансові платежі на утримання дитини» (2)
8.	<b>UhVorschG</b> [Autorenanmerkung: Ohne erste Erwähnung im Text]	3	Закон ФРН «Про надання державою матеріального забезпечення дитини» (3)	Закон про аліментний аванс (3)	Закон «Про авансові платежі на утримання дитини» (3)
9.	<b>Unterhaltsvorschusskasse</b>	1	каса для виплат тимчасової матеріальної допомоги дитині	каса авансових виплат аліментів	відділ авансування аліментів
10.	<b>Unterhaltsvorschussleistungen</b>	2	виплата тимчасової державної матеріальної допомоги; тимчасова державна матеріальна допомога дитині	виплата авансових аліментів; авансові платежі	авансові платежі на утримання; авансові платежі на утримання дитини
11.	<b>Unterhaltsvorschussstelle</b>	1	установа для оформлення тимчасової матеріальної допомоги дитині	відділ авансування аліментів	Відділ авансування аліментів
12.	<b>Unterhaltszahlungen</b>	2	грошове утримання (2)	аліменти; кошти на утримання	виплати аліментів; аліменти
13.	<b>unterhaltsrechtlicher Auskunftsanspruch</b>	1	право на розкриття інформації іншої особи для визначення зобов'язання щодо утримання	право на отримання інформації стосовно виплат	вимога про надання інформації
14.	<b>Kinderunterhalt</b>	1	утримання дитини	аліменти на дитину	аліменти на дитину

Wie die empirischen Beobachtungen aufzeigen, ist das Phänomen der intratextuellen Inkonsistenz jeder Übersetzung inhärent, unabhängig von den beruflichen Erfahrungen und dem Status der Übersetzungsdienstleistenden. Die Erwähnung des Übersetzerstatus ist keineswegs zufällig, denn Übersetzungsagenturen beschäftigen in der Regel neben dem Übersetzer weitere Fachkräfte, darunter auch Redakteure und Korrektoren, wohingegen die Studentenübersetzung eine vollständig autonome Leistung darstellt. Zumindest wird auf den Webseiten der professionellen Informanten der Blindstudie die kollaborative Projektbearbeitung durch ein Team verschiedener Fachkräfte hervorgehoben.

Die vertiefte Auseinandersetzung mit der Problematik von Entsprechungsvarianten (nicht nur innerhalb eines einzelnen Texts) machte die Untersuchung deutsch-ukrainischer Fachwörterbücher erforderlich. Diese können neben ihrer informativ-übersetzenden Funktion potenziell auch als Instrument zur Sicherstellung der Komponentenkonsistenz dienen und somit einen positiven Einfluss auf die Fachübersetzungsqualität nehmen. Anhand von Anschauungsmaterialien und sechs daraus entnommenen Begriffen konnten wir das Potenzial einzelner Fachwörterbücher evaluieren (s. *Tabelle 2*).

*Tabelle 2.*

**Entsprechungsvarianten in deutsch-ukrainischen Fachwörterbüchern**

№	Wörterbucheintrag	[Шлоер, Сойко, 2003]	[Сивак, 2008]	[Duzha-Zadorozhna, Müller, 2014]	[Ківалов, Петлюченко, 2016]
1.	<b>Unterhalt</b>	матеріальна допомога, підтримка, утримання	утримування, прожиття, засоби існування, матеріальна допомога, аліменти, засоби для існування	матеріальна допомога, засоби, кошти, аліменти, утримання, підтримка	матеріальна допомога, аліменти, утримання родини, утримання, матеріальна підтримка
2.	<b>Unterhaltsanspruch</b>	право на утримання, вимога про стягнення аліментів	право вимагати надання матеріальної допомоги	вимога надання матеріальної допомоги, домагання на отримання аліментів	вимога спрямована на надання матеріальної допомоги, претензія на отримання аліментів, вимога про сплату аліментів; вимога про надання матеріальної допомоги
3.	<b>Unterhaltsforderung</b>	-	вимога надати матеріальну допомогу, вимога виплати аліментів	-	вимога про утримання, вимога про надання матеріальної допомоги, вимога про виплату аліментів
4.	<b>Unterhaltsleistung</b>	-	надання матеріальної допомоги	надання матеріальної допомоги	надання матеріальної допомоги
5.	<b>Unterhaltsvorschuss</b>	-	-	аванс на утримання	-
6.	<b>Unterhaltszahlung</b>	-	виплата допомоги	виплата аліментів	сплата аліментів

*Tabelle 2* bietet somit einen umfassenden Überblick über die ukrainischen Entsprechungen für die deutschen Fachbegriffe. Die Liste basiert sowohl auf dem Übersetzungs- als auch auf dem Wortverbindungsteil der jeweiligen Wörterbucheinträge. Es muss konstatiert werden, dass keines der konsultierten Wörterbücher sämtliche der untersuchten Begriffe enthält. Nichtsdestoweniger offenbart der hier vorgenommene Vergleich die Komponenteninkonsistenz potenzieller Instrumente zur Lenkung des Rechtsübersetzens, was einmal mehr die unleugbare Relevanz des menschlichen

Faktors (des Übersetzers und seiner Kompetenzen) für die fachübersetzerische Tätigkeit unterstreicht. Es liegt außer Zweifel, dass die Autoren fachspezifischer Wörterbücher bei der Erfassung aller vorhandenen und neuauftretenden Bedeutungen eine beobachtende Funktion einnehmen können. Unbestritten ist jedoch auch, dass *emsige Gesetzgeber* vonnöten wären, die eine lenkende Funktion übernehmen und die Verhältnisse zwischen der inneren Form und der Bedeutung lexikalischer Einheiten sowie deren kontextuelle Bedeutungsrealisierung regulieren [Кияк, 2014, S. 36–37].

Um den Kreislauf der terminologisch-diskursiven Fehler zu durchbrechen, insbesondere in Fachübersetzungen aus dem Deutschen ins Ukrainische, schlagen wir vor, den Begriff der intratextuellen Komponentenkonsistenz bei der Wiedergabe abgeleiteter Termini zu kategorisieren. Die **intratextuelle Komponentenkonsistenz** bezeichnet demnach *eine gesetzmäßige Übereinstimmung wiederkehrender Bestandteile von Komposita oder Mehrfachbenennungen innerhalb einer Fachübersetzung, wodurch die intratextuelle Einheitlichkeit sichergestellt wird.*

Eine ganzheitliche kontrastive Analyse des Ausgangstextes und seiner mehrfachen Übersetzungen impliziert nicht nur die Feststellung des Problems der Komponentenkonsistenz, sondern erfordert ebenfalls die Reflexion terminologischer Herausforderungen in der Übersetzungspraxis. Ausschlaggebend für die Untersuchung ist natürlich der Terminus *Unterhalt*. Die Grundlage für das Familienrecht in Deutschland bilden Buch 4 (§§ 1297-1921) des *Bürgerlichen Gesetzbuches* (für die Untersuchung sind insbesondere die §§ 1360, 1361 und 1612 relevant) sowie das *Gesetz zur Sicherung des Unterhalts von Kindern alleinstehender Mütter und Väter durch Unterhaltsvorschüsse oder -ausfalleistungen* [Unterhaltsvorschussgesetz], wonach sich der Begriff *Unterhalt* auf die Mittel bezieht, die zur Sicherung des Lebensunterhalts einer Person erforderlich sind. Im analysierten Ausgangstext geht es um die Verpflichtung des Vaters, den materiellen Unterhalt des Kindes sicherzustellen. Es gilt anzumerken, dass die häufig in den Übersetzungen und einschlägigen Wörterbüchern vorkommenden Begriffe *утримання* (*Unterhalt*) und *аліменту* (*Alimente*) im deutschen und ukrainischen Rechtssystem ihre jeweiligen Besonderheiten aufweisen und daher nicht ohne Weiteres austauschbar sind. Angesichts der allgemeinen Merkmale der semantischen Bedeutung, der inneren Form, der Abstraktheit und der gesetzlich verankerten Besonderheiten des Begriffs *Unterhalt* erscheint das Lexem *утримання* als präziseste ukrainische Entsprechung. Seine Beibehaltung in den abgeleiteten Termini würde zur besseren Lesbarkeit der Übersetzung und insgesamt zu ihrer höheren Qualität beitragen. Eine derartige mikrostrategische Herangehensweise des Übersetzers würde es ermöglichen, das in der Abhandlung konzipierte Komponentenkonsistenz-Prinzip einzuhalten.

In der *SÜ* finden wir beispielsweise folgende Entsprechungen für das Lexem *Unterhalt* in den abgeleiteten Begriffen: *утримання дитини, грошове утримання, матеріальне забезпечення, матеріальне забезпечення дитині, тимчасова матеріальна допомога, тимчасова державна матеріальна допомога*. Auffällig ist, dass der Übersetzer kein einziges Mal auf das Lexem *аліменту* zurückgegriffen hat. In der *AgX* finden sich unter den Entsprechungen die beiden lexikalischen Einheiten *аліменти* und *утримання*. Hingegen sind in der *AgY* drei Entsprechungsvarianten verwendet: *аліменти, утримання* sowie *виплати на користь дитини*. Die angegebenen Entsprechungen können bis zu einem gewissen Grad die Bedeutung des Ausgangsterminus übermitteln. Eine solche Variation ist aber aus juristischer und terminologischer Sicht nicht gerechtfertigt und widerspricht den Qualitätsanforderungen internationaler Übersetzungsstandards. Darüber hinaus kann die Missachtung des Komponentenkonsistenz-Prinzips nicht nur zu inhaltlichen Verzerrungen, sondern auch zu unterschiedlichen Interpretationen und somit rechtlichen Auseinandersetzungen führen. In der Gesamtbetrachtung weist die *AgX* die höchste Konsistenz bei der Wiedergabe der wiederkehrenden Komponente auf. Gleichwohl konnte keiner der Probanden eine vollständige Komponentenkonsistenz gewährleisten. Folglich lässt sich aufgrund der Studienergebnisse schlussfolgern, dass die Komponenteninkonsistenz ein Problemfeld auf dem heutigen Übersetzungsmarkt darstellt und weder von der beruflichen Erfahrung noch vom Status der Übersetzungsdienstleistenden abhängig ist. Diese Erkenntnisse verdeutlichen die Relevanz, *Komponentenkonsistenz* als distinkte Kategorie in die Fachübersetzungstheorie einzubetten.

Als potenzielle Lenkungsinstrumente zur Sicherstellung der Komponentenkonsistenz fungieren Systeme für maschinelle Übersetzung sowie die in sie integrierten Elemente wie Termdatenbanken, Translation Memories und Übersetzungskorpora. Allerdings erfordert die Harmonisierung terminologischer Datenbankeinträge von den Übersetzenden erhebliche Anstrengungen. Besonders

interessant sind in diesem Kontext die Erkenntnisse einer jüngst durchgeführten experimentellen Studie, die einen beträchtlichen Lenkungseffekt auf Fachübersetzungen durch terminologische Termdatenbanken belegen, da diese eine Zeitersparnis, Terminologiekonsistenz und generell gesteigerte Übersetzungsqualität ermöglichen. Den Informanten wurden im Zuge des Experiments Termdatenbanken bereitgestellt, die sich entgegen den Erwartungen nicht als Arbeitserleichterung entpuppten, sondern ihnen vielmehr die Herrschaft über den Text entzogen [Дорофеева, Сайко, 2022, S. 276–277]. Zu den Ursachen für den Verlust der Textherrschaft zählen zum einen die Reduktion der kognitiven Aktivität der Übersetzenden infolge der fehlenden Notwendigkeit, Entscheidungen zu treffen und stattdessen die vorgeschlagenen zu akzeptieren, zum anderen der eigentliche Übersetzungshabitus, welcher die Prinzipien der übersetzerischen Tätigkeit reguliert. Um zur Harmonisierung des deutsch-ukrainischen terminologischen Kapitals beizutragen, präsentieren wir im Folgenden ein einheitliches Fachwortinventar, das sich ausschließlich auf die im untersuchten Ausgangstext vorkommenden Einheiten beschränkt.

### **Deutsch-ukrainisches Glossar: Fokus *Unterhalt***

**Kindesunterhalt** *n* – утримання дитини

*Kindesunterhalt leisten* – здійснювати утримання дитини; утримувати дитину

**Unterhalt** *m* – утримання

*die Sicherung des Unterhalts* – забезпечення утримання

*den Unterhalt zahlen* – виплачувати утримання

**Unterhaltsanspruch** *m* – право діставати утримання

*gegen jdn. einen Unterhaltsanspruch haben* – мати право діставати утримання від кого

**Unterhaltsausfalleistungen** *Pl* – виплати в разі нездійсненого утримання (*безповоротні виплати на утримання дитини, що їх здійснює федеральна земля, якщо один із батьків неспроможний забезпечити утримання дитини*)

**Unterhaltsforderung** *f* – вимога щодо утримання

**Unterhaltsleistung** *f* – виплата на утримання

*die Gewährung einer Unterhaltsleistung* – забезпечення виплати на утримання

*eine Unterhaltsleistung erhalten* – отримувати виплату на утримання

**unterhaltsrechtlicher Auskunftsanspruch** *m* – передбачене законодавством про утримання право вимагати [від батьків необхідної] інформації (*законне право вимагати від батьків інформації, необхідної для забезпечення утримання дитини*)

**Unterhaltsvorschuss** *m* – позика на утримання

*den Unterhaltsvorschuss erstatten* – повернути позичку на утримання

**Unterhaltsvorschussgesetz (UhVorschG)** *n* – Закон ФРН «Про позички на утримання» (ЗпПНУ)

*Gesetz zur Sicherung des Unterhalts von Kindern alleinstehender Mütter und Väter durch Unterhaltsvorschüsse oder -ausfalleistungen (Unterhaltsvorschussgesetz)* – Закон ФРН «Про забезпечення утримання дітей одиноких батьків за допомогою позик на утримання або виплат у разі нездійсненого утримання (Про позички на утримання)»

**Unterhaltsvorschusskasse** *f* – каса позик на утримання

**Unterhaltsvorschussleistungen** *Pl* – виплати позик на утримання

*die Beendigung der Unterhaltsvorschussleistungen* – припинення виплати позик на утримання

**Unterhaltszahlung** *f* – виплата на утримання

*Unterhaltszahlungen leisten* – здійснювати виплати на утримання

Gemäß der von M. Dorofeieva konzipierten Methodik der übersetzungswissenschaftlichen Analyse nach dem synergetischen Informationsmodell [Дорофеева, 2017, S. 328–334] soll das vorgelegte Glossar mit seinen verifizierten Wiedergabevarianten der Übersetzungsdominante zur Wiederbelebung des in den untersuchten Übersetzungen verkörperten Fachübersetzungssystems beitragen. Zunächst sei angemerkt, dass sich die Funktionsweise von Terminologiesystemen in lexikografischen Quellen, darunter auch in Glossaren, üblicherweise von der Funktionsweise terminologischer Einheiten in der Übersetzung unterscheidet, weshalb bei der Glossarerstellung ein akribischer Prüfansatz unerlässlich wurde.

So wurde neben dem Kanzleiausdruck *здійснювати утримання дитини* als Übersetzungsvariante für *Kindesunterhalt leisten* auch *утримувати дитину* aufgeführt, um auf

diese Weise einen lebensnahen Ausdruck mit entsprechendem semantischem Merkmal in das Glossar einzubeziehen. Kommentarbedürftig ist außerdem die vorgeschlagene Entsprechung für den deutschen Begriff *Unterhaltsanspruch*, nämlich *право діставати утримання*. Die Entscheidung für das Verb *діставати* (statt *отримувати* oder *одержувати*) erklären wir erstens durch die Besonderheit seines usuellen Funktionierens (vor allem mit abstrakten Substantiven, z. B. *діставати посаду, відсіч, ласки*), und zweitens durch die potenzielle systeminterne Paronymie der nominalisierten Variante (*отримання утримання*). Zur Verdeutlichung der halbterminologischen Wendung *unterhaltsrechtlicher Auskunftsanspruch* wurde neben ihrer Entsprechung eine detaillierte Erläuterung beigefügt. Neben der Entsprechung für den Begriff *Unterhaltsausfallleistungen* wurde auch eine zusätzliche Erläuterung bereitgestellt, um diese besondere Realie des deutschen Rechtssystems verständlicher zu machen. Die terminologische Entscheidung für das Partizip *нездійснений* anstatt von *незабезпечений* in der Wendung *виплати в разі нездійсненого утримання* dient dazu, eine Tautologie bei der vollständigen Wiedergabe des Gesetzesnamens *UhVorschG* zu vermeiden, in dem *Sicherung des Unterhalts (забезпечення утримання)* und *Unterhaltsausfallleistungen* nebeneinander stehen.

### Zusammenfassung und Ausblick

Als Fazit lässt sich festhalten, dass die durchgeführte empirisch-theoretische Untersuchung eine tiefgreifendere Erforschung der terminologischen Uneinheitlichkeit ermöglichte, was zur Unterscheidung der Begriffe **intratextuelle Komponentenkonsistenz** und **intratextuelle Komponenteninkonsistenz** bei der Wiedergabe abgeleiteter Termini führte. Eine heuristisch ausgewogene und methodologisch fundierte **übersetzer-/übersetzungsagenturbezogene Blindstudie** unter Einbeziehung dreier Probanden und ihrer Übersetzungen trug dazu bei, die allgegenwärtige Inkonsistenz bei der Wiedergabe abgeleiteter juristischer Termini aufzuzeigen – unabhängig von den beruflichen Erfahrungen und dem Status der beteiligten Übersetzungsdienstleistenden. Die Nichteinhaltung des Komponentenkonsistenz-Prinzips resultierte in einer intratextuellen Uneinheitlichkeit, welche im Widerspruch zu den Qualitätsanforderungen aktueller internationaler Übersetzungsstandards steht. Das wiederholte Auftreten eines strategischen terminologisch-diskursiven Fehlers in mehrfachen Übersetzungen eines Ausgangstextes ist unseres Erachtens auf die unzureichende Beschäftigung der Fachübersetzungswissenschaft und -didaktik mit der angesprochenen Fragestellung zurückzuführen: Implizit/mangelhaft definierte Übersetzungsqualitätsanforderungen bedingen unbewusste übersetzerische Entscheidungen. Die vergleichende Analyse potenzieller Lenkungsinstrumente des Fachübersetzens ergab, dass die vorhandenen fachsprachlichen lexikographischen Nachschlagewerke die Einhaltung der Komponentenkonsistenz nicht umfassend sicherstellen können und folglich primär als Hilfsmittel für die Ausübung der **terminologischen Auswahl- und Entscheidungskompetenz** des Fachübersetzers fungieren. Das erarbeitete Glossar mit verifizierten Entsprechungen belegte die durchgängige Anwendbarkeit des Komponentenkonsistenz-Prinzips bei der Wiedergabe abgeleiteter Termini, weshalb wir es als praxisrelevantes Forschungsergebnis und potenzielles Lenkungsinstrument des deutsch-ukrainischen Rechtsübersetzens erachten.

Perspektiven für weitere Forschungen ergeben sich in der Entwicklung und Beschreibung einer Mikrostrategie zur Gewährleistung der intratextuellen Komponentenkonsistenz sowie in der Untersuchung der Einflüsse expliziter Lenkungsinstrumente auf die Fachübersetzungsqualität.

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#### COMPONENT CONSISTENCY AS ONE OF THE ASPECTS OF GERMAN-UKRAINIAN SPECIALIZED TRANSLATION QUALITY ASSURANCE

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**Key words:** *translation studies, translation-oriented terminology, specialized translation, legal translation, translation quality, blind translator experiment, terminology consistency, term selection competence.*

This empirical-theoretical inquiry *aims* to identify, describe, and propose solutions to address inconsistent reproduction of derived terms containing recurring components in German-Ukrainian legal translation. The study is grounded in translation-oriented terminology and seeks to establish new criteria for translation quality assessment. The manifold objectives encompass: 1) undertaking a scientific investigation to demonstrate the problematical nature of intratextual term consistency in translation; 2) scrutinizing potential impacts of prospective translation regulating instruments on providing terminology consistency; 3) adducing extensive illustrations of adherence to the intratextual term component consistency principle while translating German legal texts into Ukrainian.

The research proposes four *heuristic hypotheses*: 1) Term component inconsistency in translation significantly reduces translation quality, potentially leading to partial information loss or distortion, which affects the translation dominant. 2) Maintaining consistency in how term components are translated is crucial for ensuring high-quality specialized translations, especially in fields like legal translation. 3) Implicitly formulated quality requirements for specialized translation can induce strategic terminological-discursive errors, regardless of the translator's professional experience or status, which can be attributed to translator's unconscious decisions. 4) Specialized lexicographic reference works, while functioning as transla-

tion regulating instruments, exhibit both general and component inconsistencies. Therefore, they can only serve as aids for exercising the translator's term selection and decision-making competence.

The comprehensively formulated *methodology* encompasses a *blind translator experiment* incorporating three participants of disparate professional experience and status (two Ukrainian translation agencies and one translation studies master's student), meticulous comparative intralingual and interlingual analysis of source and target texts, induction/deduction approach to identify recurrent translational phenomena, morphosemantic analysis to determine the internal semantic structure of legal terms, derivation analysis to explicate term-formation processes, and contrastive lexicographic analysis to assess the potential of existing terminological records to ensure the term component consistency. The methodology proposed in the article allowed to examine invariant properties of the object (legal terms in both languages) under study from various translation-oriented terminology perspectives.

An in-depth approach to consideration of intratextual terminology heterogeneity, which contradicts the requirements of current international standards for translation quality assurance, has led to the distinction of *term component consistency* and *term component inconsistency* in translation. It is established that recurring strategic terminological- discursive mistakes at the text level of multiple translations result from translation instructors/scholars not sufficiently attending to the problematic issue. The overlooked translation quality criterion has led even experienced and well-regarded experiment participants to inadvertently make unconscious mistakes.

Concurrently, the contrastive analysis of German-Ukrainian specialized dictionaries evinced their limitations in ensuring component consistency, spotlighting the indispensability of the translator's role in upholding this benchmark. The proposed glossary with verified equivalents for the terminological field of German "*Unterhalt*" demonstrates the potential for consistent translation of derived terms into Ukrainian.

The extensive empirical evidence and elucidation of a novel translation studies method (viz., *blind translator experiment*) along with newly discovered concepts (inter alia *term selection competence*) render this inquiry a worthwhile contribution toward enhancing German-Ukrainian legal translation quality. Ultimately, this is a commendable study advancing the field of translation-oriented terminology and contributing to the harmonization of German-Ukrainian terminological capital. Future research prospects include developing and describing a microstrategy to ensure intratextual term component consistency and investigating the influences of explicit translation regulating instruments on specialized translation quality.

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# РЕЦЕНЗІЇ, ХРОНІКИ НАУКОВОГО ЖИТТЯ

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## “THE LIGHT OF THE NIGHT” IN THE FOOTLIGHTS: CERVANTES’ MOTIFS IN THE CONCEPT OF A MULTIMODAL DRAMA BY ANTONIO BUENO GARCIA\*

*I want to do with you what spring  
does with the cherry trees.*

Twenty Love Poems and a Song of Despair,  
Pablo Neruda (1924)

### Cervantes en Argel

TEATRO

*Cautivo en Argel  
La luz de la noche*



Antonio Bueno García

Edición multilingüe y multimodal

VERSIONES

عربي • 中文 • Deutsch • English • Français  
Italiano • Português • Pycckий

EDITORIAL COMARES



Interlingua

### Introduction

Cervantes’ ideas and thoughts continue to inspire writers, artists, and thinkers around the world. His wit, ability to create memorable characters, and unique literary style serve as a source of inspiration for new generations of creators. Promoting Cervantes’ ideas helps keep literary tradition alive and establishes connections between the past and the present. His works have influenced many later writers and continue to be a source of inspiration for contemporary literature.

Cervantes’ works promote universal values such as justice, compassion, tolerance, and human dignity. By disseminating his ideas, we encourage the promotion of these values in society, thereby contributing to the construction of a more just and equitable world.

The love story of Cervantes during his captivity in Algiers has no biographical basis and must instead be attributed to the imagination of authors who, like Antonio Bueno, have placed this event at the center of their literary work. However, love holds a significant place in Cervantes’ works. In Chapter XIII of the First Part of Don Quixote, the protagonist states, “It is impossible for a knight-errant to be

without a lady, for it is as natural and proper for such to be in love as it is for the sky to have stars. And

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surely there has never been a history in which a knight-errant was without love” [Cervantes, 2003, vol. 1, p. 71]. The theme of love is the central axis around which Cervantes’ “Exemplary Novels” are articulated, especially those inspired by his captivity, such as “The Deal of Algiers”, where the captive is affected by love even in his miserable condition (Zahara is presented as a servant of Love and not of Mohammed). In “The Baths of Algiers”, also reflecting his experience in captivity, he depicts the cruelty of the Turks and the captives’ yearning for freedom. In “The Gallant Spaniard” he returns to the theme of a Moor’s love for a Christian and expands on a theory of love, where Christians praise the brave and enamored Moor. In “The Great Sultana” (Doña Catalina de Oviedo), he revisits the theme of captivity that marked him and the love of beauty, sparing descriptions and leaving the reader to fill in the gaps with their imagination. In conclusion, we can see that the theme of love is fundamental throughout Cervantes’ works.

Miguel de Cervantes endured five years of captivity in Algiers from 1575 to 1580, making numerous unsuccessful escape attempts. Considered important by his captors, they expected to obtain a considerable ransom. In 1580, with the help of his family and the Trinitarian order, the necessary funds were raised to free him, allowing him to return to Spain. This experience profoundly marked his character and literary work, inspiring “The Baths of Algiers” and “The Deal of Algiers”.

During the Romanticism of the 19th century, legends about Cervantes became popular, although they lacked factual basis. Authors such as R. Ford [2001] and Prosper Mérimée [2005] referenced these stories. In modern times, biographers like Jean Canavaggio [1986, 2000] and J. Montero Reguera [2023], William Byron [1978], and Luis Astrana Marín [1948–1958] have addressed these legends in detailed studies about Cervantes. María Antonia Garcés, in her book *Cervantes in Algiers: The Captive’s Story* [2002], delves into Cervantes’ experience as a prisoner in Algiers and how it influenced his literary work. Garcés builds on previous research to offer a detailed view of his personal circumstances and adversities, highlighting his ability to transform these experiences into a rich literary production [Garcés, 2002, pp. 25–48]. Alvar Ezquerro offers a profound analysis of how Cervantes’ spirit of independence shaped his innovative storytelling and the development of modern literature [Alvar Ezquerro, 2004, p. 45]. “The Manuscript of Fire” [García Jambina, 2018] offers a fictional perspective on Cervantes’ life, exploring his period of captivity and how these experiences may have influenced his development as a writer.

“Cervantes in Algiers” by Antonio Bueno García is a multilingual and multimodal work that includes “Captive in Algiers” and “The Light of the Night” [Bueno García, 2024]. This literary and theatrical text revives Cervantes’ life in Algiers. Narrated in the first person by Miguel de Cervantes, it invites readers to immerse themselves in the Cervantine world with a writing style that reflects his literary genius. Antonio Bueno García, as the author of “*Cervantes in Algiers: Theatre, Captive in Algiers, The Light of the Night*”, has contributed significantly to cultural dissemination, historical rescue, and the celebration of theatrical art. He creates a dramatic experience that narrates the life of the brilliant writer during a lesser-known period: his captivity in Algiers. In this work, the author undertakes several significant actions: a historical investigation into the life and context in which Cervantes lived during his period of captivity in Algiers, the subject of the first monodrama, *Cautivo en Algiers*, which falls into the genre of theatrical autobiography; and a dramatic autofiction recreation, “The Light of the Night”, which places the hero in a situation of anguish in the prison universe of a cave, only surmountable by the uncontrollable desire to escape and the feeling of love.

In the author’s own presentation of the work, the keys to understanding are also provided in their broadest sense, as this book is not only read but also heard and seen. Such is the merit of this multimodal edition, accessible through a website [Bueno García, 2024] and a QR code linking to its audiovisual repertoire, which includes the narrated works accompanied by beautiful background images. In this way, it breaks the mold of Gutenberg and defies the ominous proclamations about the death of the printed book in favor of the digital one, as it encompasses both formats. Additionally, it transcends the boundaries of Babel, enabling an almost universal reading experience since the book is available in eight canonical languages (translated by expert translators into German, Arabic, Chinese, French, English, Italian, Portuguese, and Russian) and the original Spanish, all within the same edition. The humidity, abandonment, and cobwebs of oblivion (like those that hang over the biography of Cervantes more than four centuries after his birth) prompted the author to reconstruct his biography in a dramatic monologue where Cervantes himself narrates his life in Algiers. In the second monodrama, inspired by a fictional universe, Cervantes is depicted as being locked in the cave by or-

der of the sultan, with his emotions laid bare. He is ready to escape, both literally and metaphorically, while being bewildered by the delay of his lover.

### Methodology

*The aim* of this investigation is therefore to identify ways of multimodal interaction in the work from historic and cultural prism using new methods of viewing it. By utilizing a systematic approach, this study seeks to reveal how the various modalities function synergistically, contributing to the emotional and thematic depth of the dramatic piece.

To satisfy the aim and the objective, the investigation employs comprehensible combination of *methods*, including a) the tools of multimodal discourse theory, b) comparative method, c) historical and cultural contextualisation analysis. To specify, multimodal discourse analysis methods tend to deeper examine diverse modes of communication means, assessing mainly how visual elements, soundscapes, and textual narratives function to create a cohesive storytelling experience. It also investigates how emotional resonance is created through dramatic retelling and theatrical adaptation, enhancing the audience's connection to the narrative. Comparative analysis facilitates a systematic comparison of the multimodal techniques employed in the work with other literary and theatrical traditions. By exploring thematic and structural similarities and differences, the study highlights the evolution of narrative forms and techniques over time. Historical-cultural contextualization situates the multimodal aspects of the work within the broader historical and cultural spectrum of Cervantes' legacy. By examining the socio-political and cultural influences reflected in the narrative, the investigation reveals deeper connections between the various modalities and the overarching themes of love, resistance, and human resilience in a new kind of literary and theatrical adaptation.

### The biographical attempts

A century after the writer's death, the first biographies of him began to emerge. The Royal Spanish Academy was its main promoter, with permission from England, which had taken the lead in this endeavour. These early biographies, authored by Gregorio Mayans [1738], Vicente de los Ríos [1780], Juan Antonio Pellicer [1797], and Martín Fernández Navarrete [1819], added little beyond what Cervantes had written himself. Cervantes' life in Algiers, his adventures during captivity, his escape attempts, and the Trinitarian rescue missions had not been thoroughly explored until Navarrete discovered Father Haedo's and Antonio Sosa's "*Topografía de Arge*" ("*Topography of Algiers*") and the "*Información de Arge*" ("*Information from Algiers*") of 1580 [Haedo, 1612; Sosa, 1580], the latter being a justifying and administrative account written by Cervantes himself – more directly from the *Epistle*<sup>1</sup> addressed to Mateo Vázquez, secretary of Philip II – discovered by Ceán Bermúdez in 1804, which provided some insight into that episode.

All the knowledge about Cervantes at that time came from the writer himself, who diligently constructed his identity in prologues and dedications, jealously guarding his privacy. The foundation of his autobiography can be found in his works, especially in the "*Viaje del Parnaso*" ("*Journey of Parnassus*"), which includes unequivocal information about his life and work in its appendix [Muñoz, 2022, p. 19]. However, many aspects of his life remain unclear, such as his birthplace, his stay in Italy (between 1569 and 1575) as a servant to Cardinal Acquaviva or as a soldier enlisted in the Navy who fought at Lepanto and other battles, and his life during his captivity in Algiers in the years between 1575 and 1580. This period provided material for several works: "*El trato de Arge*" [Cervantes Saavedra, 2016], "*La Gran Sultana*" [Cervantes Saavedra, 2015], "*Los baños de Arge*" [Cervantes Saavedra, 2018], and especially the story of the Captive in the first part of "*Don Quixote*" [Cervantes Saavedra, 2003]. However, we must be cautious with this account, as it is framed within a fictional narrative.

Speculation about how he endured these hardships has also persisted, with figures such as the former Dominican Juan Blanco de Paz, who betrayed him during one of his escape attempts, insinuating that Cervantes might have engaged in homosexual activities to gain favors from the sultan<sup>2</sup>. It is known that upon his return to Spain in 1580, he spent some time in Portugal (apparently following the king to obtain a position), had a romantic relationship there, and was entrusted by the king with

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<sup>1</sup> Its authenticity has been questioned because it contains literal excerpts from works written years later.

<sup>2</sup> This theory has not been proven.

a diplomatic mission to Oran (about which little is known). In 1584, he married Catalina de Palacios y Salazar in Esquivias<sup>3</sup> but stopped seeing her three years later when he moved to Seville as a royal commissioner of supplies, especially for the Armada in Andalusia. This role eventually led to his imprisonment in Seville.

Cervantes was often vague about his relationships with his family, partners, and children. However, he came into public attention when the Report on the Death of Gaspar de Ezpeleta was published in 1604 [Sevilla Arroyo, 2004].

Gaspar de Ezpeleta was a man who lived near Cervantes in Valladolid and became a subject of interest due to his mysterious death. He was found dead after lingering around Cervantes' home, and the unclear circumstances surrounding his death led to public speculation and scrutiny about the events leading up to it. As a result, suspicions arose regarding Cervantes' involvement, prompting questions about whether he had any connection to the incident or knew more than he disclosed.

This situation also brought to light that Cervantes had a natural daughter named Isabel Saavedra. The term "natural daughter" indicates that Isabel was born out of wedlock, and her mother's identity remains unknown. Isabel was illiterate, meaning she could neither read nor write, which was typical for women of her time, particularly those without formal education.

Testimonies from Isabel and her family members, including her daughter and sisters, painted Cervantes in a negative light. They characterized him as a gambler with questionable morals regarding sexual relationships. Specifically, there were suggestions that he allowed a young man to visit his daughter at his home, which raised concerns about his character as a father.

These revelations about Cervantes' personal life have further complicated the work of biographers. The combination of his secretive nature and the scandal surrounding Ezpeleta's death makes it challenging to understand Cervantes both as a literary figure and an individual. The public's suspicions and the controversial details of his family life add layers of complexity to the narrative of his life.

All those who have studied Cervantes' work have experienced the discomfort of having to piece together his biography from disconnected fragments, sometimes finding reasons to consider the existence of two Miguel de Cervantes due to his eventful, novelistic, and perplexing life. The feverish search for documentation about him in the 19th and 20th centuries in military, ecclesiastical, and civil archives has been a constant endeavor. This is evidenced by the works of José María Asensio y Toledo [Asensio y Toledo, 1892] and Cristóbal Pérez Pastor [Pérez Pastor, 1902], followed in the 20th century by James Fitzmaurice-Kelly [Fitzmaurice-Kelly, 1905], and later by Emilio Cotarelo y Mori [Cotarelo y Mori, 1915], Francisco Rodríguez Marín [Rodríguez Marín, 1947], Luis Astrana [Astrana Marín, 1948-1958], Francisco Martínez Bonati [Martínez Bonati, 1995] and many others. This tradition continues almost to the present day with scholars such as Francisco Navarro Ledesma [Navarro Ledesma, 1990], Jean Canavaggio [Canavaggio, 2000], Andrés Trapiello [Trapiello, 2016], Jordi Gracia [Gracia, 2016], José Manuel Lucía Megías [Lucía Megías, 2016], and Santiago Muñoz Machado [Muñoz Machado, 2022], the director of the RAE. In his work *Cervantes* [Muñoz Machado, 2022, p. 149], Muñoz Machado recalls the accurate words of Américo Castro, who in the 1940s stated that explanations of Cervantes' life are "as extensive with news as they are full of sinuosities" [Castro, 1945, p. 137]. In the creation of the myth of Cervantes and Don Quixote, there exists both a biography (written by a third party) and an autobiography (written by Cervantes himself), which in Cervantes' case also served as a declaration of intentions. However, it is not possible to consider either objective or free of fiction. The interpretation of a life by the individual himself or by a third party is subject to numerous interpretations and subjective viewpoints, making any desire for objectivity unfeasible. This is evident from the multiple interpretations of Cervantes' life or the readings about it to this day. Admitting that history is always tinged with fiction because it is the story of an individual subject to his own assessment, the term "autofiction" seems clear in its purpose from both an ethical and aesthetic point of view, warning of subjective bias and fictionalized history. There are fictional or fictionalized biographies and autobiographies as genres, as well as biographical fiction (a life told by another) and autobiographical fiction (one's own life told by oneself), depending on whether more weight is given to the life element or the element of fiction.

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<sup>3</sup> That he had recently been widowed and was introduced by Juana Gaitán, widow of his friend the poet Pedro Láinez.

An interesting issue is the reader's interpretation of life or fiction. The phenomenon of reception is not trivial in literary work. The reader always has a special power to attribute value or belief to facts. In a work like the present one, rich with details unknown to many about a character everyone aspires to know, the recipient's own (interested) interpretation of the story is significant. They attribute a certain value and, in some cases, a criterion of "truth" to it. Works with an open ending, like "The Light of the Night", encourage readers to take a stance, which is the author's intent. This is even knowing what really happened (Cervantes was rescued by paying a ransom for him). It is remarkable that the reader can believe the story and take Cervantes' experience in the cave as true. Faced with an open universe (as is the case with Cervantes' own biography), it is not so complicated to think that fiction can become reality. And a question: wouldn't the reader want it?

### From autobiography to autofiction

When biography enters literature, it becomes even more difficult to delineate the boundaries with fiction. It is interesting to follow this interplay in the works that make up the book.

"Captive in Algiers" is the first work in the collection titled "*Cervantes in Algiers*". It is an autobiographical dramatic monologue in which the main character begins by presenting himself as if he were unknown or undiscovered (a notion supported by his biography) with the simple introduction: "My name is Miguel de Cervantes" [Bueno García, 2024, p. 7]. His life narrative is presented with modesty, not devoid of irony, and without bitterness for his past suffering in captivity. He transcends death by confessing the "truth" (or supposed truth) about his situation in Algiers and his escape attempts. In the end, he declares how his captivity ended but acknowledges that he is still alive in Algiers because he never truly left. Why this assertion from Cervantes, or rather, from the author writing about Cervantes? Because whoever reads or engages with the writer keeps the flame of his memory alive, a clear representation of the power of life over death. This powerful relationship that unites him with his destiny is realized through his work, which becomes paramount in his commitment to life. The character is built by his work, and he owes his immortality to it.

The figure of Don Quixote, although hardly mentioned, constantly pervades the work, and even more so in the soliloquy in the cave of "The Light of the Night", where Antonio Bueno delves into autofiction. The drama focuses on the writer and brave soldier, captured at sea by pirates and taken prisoner in Algiers. Locked in a cave, he reviews his life, which includes episodes from his immortal work, "Don Quixote". To secure his services as an informant, he is baited with his daughter, the beautiful Djemila (her name means "beautiful" in Arabic). However, the unexpected happens when they both fall in love and attempt to escape. Many situations and adventures are evoked by the simple voice of the narrator and protagonist, who impatiently awaits the arrival of his lover.

As a niche or womb, ultimately a dark chamber where secrets are revealed and intimacies emerge, the cave in "The Light of the Night" becomes the vehicle of history. It speaks through the shadows it projects, the light that timidly slips through its recesses, and the cobwebs that sew the cracks, like those of oblivion from which the captive seeks to escape.

Many would think that what is told in it could be true. After all, wasn't Cervantes also imprisoned in a cave? Hasn't he been imagined as a spy, especially given that after his release, the king of Spain sent him back to Oran on a mission about which so little is known? How could he have lasted so long in Algiers (five and a half years)? Wouldn't he have experienced lovesickness (Cervantes, who in "Don Quixote" could not conceive of a hero without a lady)? Wouldn't he have known someone who made his existence more bearable? Or do you prefer to believe the theory suggesting a homosexual relationship with the king of Algiers that allowed him to stay alive?

In the "Arabian Nights of Algiers", Cervantes would put all his efforts into survival, and Antonio Bueno gives free rein to his imagination, building a hero of flesh and blood, tailored to the genius and the hero of Lepanto – a hero who is a prisoner of his destiny, stalked by a thousand dangers, those he actually or supposedly experienced and those he had yet to know or knew much later. It is interesting to see how time in the work appears dislocated, both internally (within the piece) and externally (in the narrated story).

Regarding the internal part, time here is measured in "fugues" (the term used for each part of the action or scene change), which is the space between one part and another. This time is marked by the transition from day to night (identified by the calls to prayer or audible prayers of the mosque) and by the presence of light or shadows in the cave. The temporal unity of the work (which Cervantes



defended in his works as opposed to Lope de Vega [Vega, 1609]) suggests that five years pass in one day. The time depicted in the story aligns with the actions portrayed, yet it appears disjointed: it references Catalina (whom he had not yet met during his time in Algiers), events in Seville and Valladolid, episodes from *Don Quixote* [Cervantes, 2004] (which he had not yet conceived – or had he? – leading to revisiting famous sequences), and encounters with a natural daughter. We witness a portrayal of Cervantes' life events, crafted to mirror not only his style but also his language.

It is profoundly significant that some perplexing episodes from Cervantes' life, akin to those clouded by the mind of Alonso Quijano, a prototype of *Don Quixote* [Cervantes, 2004], gain clarity in the mind of Antonio Bueno's captive Cervantes. His insights into life, love, family encounters, and shifting adversaries (from Muslims to Christians) undeniably illuminate moments of darkness. Yet, within the night of captivity lies desolation and chaos. The hero, sustained solely by love and the hope of escape, grapples with the haunting question: "Djemila, are you there?" followed by the poignant admission: "I can't endure this any longer" [Bueno García, 2024, p. 24].

Cervantes in Algiers stands out as a unique work not only for its blend of biography and fiction but also for its innovative multilingual and multimodal presentation. It is a book that can be read, viewed, and listened to, each medium offering a distinct perspective.

### The Sound Modality

In the spoken renditions of "Captive in Algiers" and "The Light of the Night", we witness how the voice introduces new realities, driven by various rhetorical styles. It's important to note that the text takes the form of a free verse monologue, reminiscent of the theater during Cervantes' time or that of his contemporary Lope de Vega [Vega, 1609], where meter and rhyme shape the dramatic narrative. The theatrical storytelling unfolds through sudden revelations made by the protagonist, shedding light on the underlying actions, moments that are punctuated by shifts in emotional tone.

In the audiovisual adaptation of "Captive in Algiers", we perceive the character's irony, his omniscient perspective from beyond the grave, his sense of transcendence, and his absolute peace. Conversely, "The Light of the Night" reveals more of his emotional turmoil – close to madness – and his rational side, showcasing his temper, feelings, and passion. Interestingly, the oral rendition of Djemila's passion in "The Light of the Night" is more explicitly erotic, featuring phrases that were omitted in the written version of the piece. A notable distinction between the original Spanish version and the French adaptation of "The Light of the Night" emerges. The Spanish version is performed as a theatrical reading, emphasizing interpretation for the stage. Conversely, the French rendition is approached as a narrative reading, focusing on clear declamation in the language rather than stage interpretation. Among the differences identified between the two versions, variations in formal structure, content, and rhetorical intonation stand out. Formally, the Spanish version showcases the effect of meter and free verse more prominently than its French counterpart. In terms of content, the French reading adheres strictly to the written text, omitting certain erotic expressions present in the Spanish oral interpretation (e.g., referencing Djemila's attractiveness at minute 01:20). Rhetorically, the emphasis placed on verses repeated as a leitmotif at the beginning of each section in the Spanish version adds depth and continuity.

**Sound Effects and Tone.** The Spanish version of "Captive in Algiers" portrays the hero with a weary and reactive tone in the first three parts – tired yet hopeful – while in the final part, he appears exhausted and hopeless, reflecting his defeat ("*I feel tired, disarmed, captive as I am in this prison, which is my life...*") [Bueno García, 2024, p. 123]. This nuanced effect is not evident in the French rendition, which maintains a more neutral reading throughout. Moreover, the Spanish version emphasizes certain expressions with marked emphasis, such as "*(...) que es mi vida!*" / "*and all for what!*" / "*My heart!*" / "*Will you still come to see me, my princess?*" / "*(...) I cannot live without you!*" / "*vile blackmail my sultan!*" [Bueno García, 2024, p. 32]. These expressions are delivered with a flat tone in the French version, neutralizing their emotional impact.

**Sound Effects and Music.** The use of music is notable in the audiovisual adaptations. *Captive in Algiers* features Western classical pieces performed by Algerian guitarist Malik Hannouche. Other segments in the book, such as "The Light of the Night", "Algiers in Perspective at Two Vanishing Points", and "Cervantes in Algiers and His Translation", incorporate Andalusian folklore and mosque prayers, contributing to a rich tapestry of Christian and Muslim cultural ambiance.

### The iconic modality

The work is accompanied by a rich array of iconic elements present in both the written and audiovisual formats. The images in the book include photographs by the author Antonio Bueno and artistic reproductions, drawings, or digital images by Spanish artist Fredesvinto J. Ortiz and Algerian artist Karim Djouimai. At the beginning of each version in the book, the image of Cervantes' cave (photograph by Antonio Bueno) is featured alongside Karim Djouimai's modern creations, depicting various moments of the drama and helping the reader to grasp the mystery embedded in the work [Bueno, 2024, pp. 193–207]. At the end of the book, Fredesvinto J. Ortiz's 23 illustrations, mostly based on photographs of historical buildings in Algiers and Oran, allow the reader to immerse themselves in the spaces once inhabited by Cervantes, experiencing the impact of time on the work or its enduring presence. In the audiovisual realm, four works stand out. The sound and images for *"Captive in Algiers"* were edited by Susana Bueno, while the rest were edited by a team led by Professor Imane-Amina Mahmoudi from the University of Algiers. *"Algeria in Perspective at Two Vanishing Points"* uses pictorial terminology to explore the dual realities of today and yesterday, highlighting the passage of time and changes in aesthetic perspective through photography and drawing. *"Cervantes in Algiers and His Translation"* aims to showcase the effect of multilingualism, with sequences in eight languages spoken by their translators, enhancing the emotional depth with stunning visuals. *"The Light of the Night"* is available in both its original and French versions, and *"Captive in Algiers"* is presented in its original version and subtitled in nine languages, including Thai, with the possibility of more languages to come. This multifaceted representation – written, auditory, and visual – of the same work creates the effect of an open book. Rather than confusing or misleading the reader, it offers a sense of completeness, showcasing the work's capacity to evoke myriad stimuli and reactions. Isn't it the dream of every artist?

### Conclusion

It should be emphasized that Antonio Bueno García's book represents a significant new stage in the development of theatre. In this work, Bueno García not only pays homage to the groundbreaking contributions of Tennessee Williams but also pushes the boundaries of physical theatre by incorporating innovative techniques and themes. By continuing and expanding upon the traditions established by Williams, he highlights the emotional cadences essential for engaging the audience on a deeper level.

Through the integration of multimodal inclusions, such as visual elements, soundscapes, and diverse narrative forms, Bueno García creates a rich tapestry that enhances the overall theatrical experience. This approach fosters a more immersive and dynamic interaction with the audience, encouraging them to connect with the characters and themes in a visceral manner.

Moreover, Bueno García's innovative methods offer fresh perspectives on Cervantes' works, illuminating their complexities and resonances within contemporary culture. By reinterpreting these classic texts through the lens of modern theatre practices, he invites a new generation of viewers and scholars to engage with Cervantes in ways that are both relevant and impactful today. This reexamination enriches our understanding of Cervantes as a literary figure while highlighting the enduring relevance of his themes in the context of current societal issues.

Bueno García's book is a vital contribution to the evolution of theatre, bridging the gap between traditional narratives and contemporary interpretations while showcasing the power of multimodal storytelling in the performing arts. His work, *"Cervantes in Algiers,"* emerges as a poignant homage that resurrects a crucial chapter in Cervantes' life from obscurity, presenting it to the public with profound emotional resonance. By doing so, it not only preserves but also dignifies the history and legacy of one of literature's greatest figures. Beyond its historical value, *"Cervantes in Algiers"* celebrates the transformative power of theatre, illustrating its capacity to convey compelling narratives that educate, inspire, and entertain.

The play underscores theatre's potential as a medium to breathe life into history, offering a unique and impactful portrayal of Cervantes' experiences in Algiers. Through its translation into eight languages and adaptation into various formats, including written text and audiovisual presentations, the work transcends traditional boundaries, offering a dynamic and inclusive literary experience. This approach broadens the accessibility of Cervantes' story, inviting a diverse global audience to engage deeply with his legacy.

Unlike traditional biographies that rely heavily on exhaustive research and stylistic analysis, "Cervantes in Algiers" prioritizes the dramatic retelling of a specific period in the author's life. While the play includes scenes reminiscent of Cervantes' literary creations, such as "Don Quixote", its primary focus remains on capturing the emotional essence of his captivity in Algiers. It eschews scholarly analysis in favour of immersive storytelling that resonates emotionally and highlights the complexities of Cervantes' predicament.

Central to the narrative is the theme of love in Cervantes' life, portrayed not merely as romantic entanglement but as a profound source of inspiration, meaning, and resilience. Love imbues Cervantes with the fortitude to endure adversity, bringing illumination to the darkness of his captivity. Through its innovative multilingual and multimodal approach, disseminated widely via the internet and platforms like YouTube, "Cervantes in Algiers" spreads these fundamental values of love and light, resonating deeply with audiences worldwide. In essence, Bueno's work stands as a testament to the enduring relevance of Cervantes' legacy, offering a contemporary audience a vivid and transformative encounter with the trials and triumphs of one of literature's enduring icons.

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## «СВІТЛО НОЧІ» У СВІТЛІ РАМПИ: СЕРВАНТЕСІВСЬКІ МОТИВИ В КОНЦЕПЦІЇ МУЛЬТИМОДАЛЬНОЇ ДРАМИ АНТОНІО БУЕНО ГАРСІЯ

*Ключові слова: мультимодальність, культурне представлення, емоційна резонансність, драматичне переказування, оповідання, театральна адаптація.*

В рецензії розглядаються природа, характерні риси і нові конфігурації драматичного мультимодального твору А. Буено Гарсії «Сервантес в Алжирі: полонений в Алжирі, світло ночі». Огляд присвячений детальному і в той же час короткому поясненню способів взаємодії елементів з метою передачі сенсу, що викликає емоційний відгук у аудиторії. Рецензована книга розкриває головну тему про ключову роль любові в житті Сервантеса, що служить як джерелом натхнення, так і засобом опору відчаю. Це дослідження, у свою чергу, розглядає об'єкт розповіді, форми розповіді історій та способи емоційного резонансу, які повинні бути створені за допомогою мультимодальної наукової структури для вирішення проблем сучасної філософської та гуманітарної думки. Таким чином, аналіз використовує мультимодальну структуру дискурсу, щоб виявити, як різні способи спілкування – візуальні, аудіальні та текстові – поєднуються, щоб збагатити оповідь та збільшити залучення аудиторії.

*Мета* дослідження – виявити способи мультимодальної взаємодії в творі через призму історії та культури, використовуючи нові методи його розгляду. Використовуючи системний підхід, це дослідження має виявити, як різні модальності функціонують синергетично, сприяючи емоційній та тематичній глибині драматичного твору.

Для досягнення поставленої мети в дослідженні використовується комбінація *методів*, включаючи: а) інструменти теорії мультимодального дискурсу, б) порівняльний метод, в) історико-культурний контекстуальний аналіз. Уточнимо, що методи мультимодального дискурс-аналізу, як правило, дозволяють глибше вивчити різні способи комунікації, оцінюючи головним чином те, як візуальні елементи, звукові ландшафти і власне текст функціонують для створення цілісного досвіду оповіді. Такі методи також сприяють осмисленню того, як завдяки драматичному переказу та театральній адаптації створюється емоційний резонанс, що посилює зв'язок аудиторії з оповіддю. Порівняльний аналіз сприяє систематичному порівнянню мультимодальних прийомів, що використовуються в роботі, з іншими літературними і театральними традиціями. Досліджуючи тематичні та структурні подібності та відмінності, рецензія висвітлює еволюцію оповідних форм і технік. Історико-

культурний контекст дозволяє розглядати мультимодальні аспекти твору в рамках більш широкого історичного та культурного спектру спадщини Сервантеса.

Вивчаючи соціально-політичні та культурні впливи, відображені в творі, ми виявляємо більш глибокі зв'язки між різними модальностями і всеосяжними темами любові, опору і життєстійкості людини в новому виді літературної і театральної адаптації. У цьому огляді ми досліджуємо наукову парадигму для аналізу нових літературних форм, інтегруючи візуальні елементи та звукові пейзажі для створення різноманітних оповідних форм. Ці елементи поєднуються, утворюючи багату картину, яка підсилює загальний досвід вистави, сприяє захоплюючій взаємодії та заохочує аудиторію спілкуватися з персонажами на інтуїтивному рівні. Підкреслюючи взаємозв'язок між історичними фактами та художньою інтерпретацією, рецензія висвітлює інноваційні аспекти мультимодальних конфігурацій та демонструє, як вони оживляють оповідь для сучасної аудиторії. У гуманістичній парадигмі це дослідження підкреслює трансформаційну силу любові та стійкість людського духу, які передаються через багатий мультимодальний гобелен твору. Дослідження пропонує глядачам помірковувати над незмінною актуальністю представлених тем, підкреслюючи здатність любові та творчості долати негаразди та збагачувати наше розуміння людського життя. Через цю призму «Сервантес в Алжирі» постає не просто як історичне оповідання, а й як глибокий коментар до універсальних тем Надії, Любові і прагнення до свободи.

#### **“THE LIGHT OF THE NIGHT” IN THE FOOTLIGHTS: CERVANTES’ MOTIFS IN THE CONCEPT OF A MULTIMODAL DRAMA BY ANTONIO BUENO GARCIA**

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**Key words:** *multimodality, cultural representation, emotional resonance, dramatic retelling, storytelling, theatrical adaptation*

The review examines the nature, characteristics, and new configurations of the dramatic multimodal work of A. Bueno García “Cervantes in Algiers: Captive in Algiers, The Light of the Night”. The review dwells upon thorough yet concise explanation of modes the elements interaction for the sake of conveying meaning to evoke emotional responses from the audience.

The book under the review discloses the main theme of the pivotal role of love in Cervantes’ life, acting both as a source of inspiration and as a means of resistance against despair. This investigation in its turn sees the object of narrative, the forms of storytelling and the mode of emotional resonance to be created through a multimodal scientific framework to address contemporary challenges in philosophical and humanitarian thought. Thus, the analysis employs a multimodal discourse framework to uncover how various modes of communication, visual, auditory, and textual, coalesce to enrich the narrative and enhance audience engagement.

*The purpose* of this investigation is therefore to identify ways of multimodal interaction in the work from historic and cultural prism using new methods of viewing it. By utilizing a systematic approach, this study seeks to reveal how the various modalities function synergistically, contributing to the emotional and thematic depth of the dramatic piece. To satisfy the aim and the objective, the investigation employs comprehensible combination of *methods*, including a) the tools of multimodal discourse theory, b) comparative method, c) historical and cultural contextualisation analysis. To specify, multimodal discourse analysis methods tend to deeper examine diverse modes of communication means, assessing mainly how visual elements, soundscapes, and textual narratives function to create a cohesive storytelling experience. It also investigates how emotional resonance is generated through dramatic retelling and theatrical adaptation, enhancing the audience’s connection to the narrative. Comparative analysis facilitates a systematic comparison of the multimodal techniques employed in the work with other literary and theatrical traditions. By exploring thematic and structural similarities and differences, the study highlights the evolution of narrative forms and techniques over time. Historical-cultural contextualization situates the multimodal aspects of the work within the broader historical and cultural spectrum of Cervantes’ legacy. By examining the socio-political and cultural influences reflected in the narrative, the investigation reveals deeper connections between the various modalities and the overarching themes of love, resistance, and human resilience in a new kind of literary and theatrical adaptation.

This review seeks a scientific paradigm for analysing new literary forms, integrating visual elements and soundscapes to create diverse narrative forms. These elements combine to form a rich tapestry that

enhances the overall theatrical experience, fostering immersive interactions and encouraging audiences to connect with characters and themes on a visceral level. By emphasizing the interplay between historical fact and artistic interpretation, the review highlights the innovative aspects of multimodal configurations and demonstrates how they revitalize the narrative for contemporary audiences. In humanistic paradigm, this exploration underscores the transformative power of love and the resilience of the human spirit, as conveyed through the rich multimodal tapestry of the work. The investigation invites audiences to reflect on the enduring relevance of the themes presented, emphasizing the capacity of love and creativity to transcend adversity and enrich our understanding of the human condition. Through this lens, Cervantes in Algiers emerges not merely as a historical account but as a profound commentary on universal themes of hope, love, and the quest for freedom.

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